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| Institution: University of Birmingham |
| Unit of Assessment: UoA33, Music, Drama, Dance, Performing Arts, Film and Screen Studies |
| <p>1. Unit Context and Structure, Research and Impact Strategy</p> <p>OVERVIEW</p> <p>Uniting Music, Drama, and Film and Screen Studies at the University of Birmingham (UoB) is a shared interest in bridging the divide between theory and practice that often characterises our fields. Across UoA33, staff develop practice-based research with a strong focus on diverse audiences and collaboration with non-HEI partners, and their published research evidences rich expertise in performance studies, historiography, audience studies, and creative praxis. This increasingly-shared emphasis on creativity drives the future of UoA33.</p> <p>UoA33 comprises staff from three Departments situated across two Schools within the College of Arts and Law (CAL). For Music, all 15.6 staff submitted are based in the Department of Music, a constituent of the School of Languages, Cultures, Art History and Music (LCAHM). Of the 11 staff submitted for Drama and Screen Studies, 8 are based in the Department of Drama and Theatre Arts (DTA) and 3 are based in the Department of Film and Creative Writing (FCW), both within the School of English, Drama and Creative Studies (EDACS). Many of our strategies for research development are shared across both Schools and are described accordingly below. Elsewhere, the Music and Drama and Screen Studies units are described separately, to maintain the focus on their unique qualities.</p> <p>RESEARCH STRATEGY</p> <p>1.a. MUSIC</p> <p>The strategy outlined for the 2014 REF envisaged augmenting existing strengths in distinctive, individual scholar-led projects, while combining the core of Music's research activity with:</p> <ol style="list-style-type: none"> (1) more collaborative and interdisciplinary initiatives, (2) expansion of the Department's research portfolio through the addition of growing and vibrant subject areas and new sub-disciplines, (3) expansion of postgraduate recruitment, (4) maximisation of impact in all aspects of music research, and (5) maximisation of the potential provided by a new departmental building. <p>Music has met and exceeded its ambitions with respect to all five of these strategic aims.</p> <ol style="list-style-type: none"> (1) Collaborative and interdisciplinary work has been undertaken, notably by composers (e.g. Wilson with CERN, Geneva; Mahtani with the Rosie Kay Dance Company) and by scholars (e.g. Earle's work with Birmingham Royal Ballet; Kirkman's research at the intersection of medieval musical and visual cultures; Curry's involvement with the National Youth Jazz Collective). (2) Scholarship has expanded beyond a historical and analytical focus on the notated music of the Western tradition to embrace a much broader range of repertoires and methodologies, including ethnographic and cognitive approaches to popular musics. |

(3) Postgraduate recruitment, always strong in composition, has blossomed in musicological topics, especially those associated with the expansion of the Department's research portfolio. Of the 31 PhD students in the Department at the census date, 17 were working on subjects relating to musicology and performance.

(4) Music has taken a proactive approach to supporting public-facing research that has the capacity to generate impact (e.g. Kirkman's audio-visual Alabaster project and Mahtani and Wilson's work with Birmingham Electroacoustic Sound Theatre (BEAST)).

(5) The Department has taken advantage of its new Bramall Music Building (§3) to make Birmingham a centre both for international conferences in a wide variety of fields of musical scholarship and for equally wide-ranging kinds of performance.

Since the 2014 REF, as part of a thoroughgoing reconfiguration of the Department's research portfolio, Music at Birmingham has cultivated two primary research streams, **Music in Contemporary Cultures** and **Music in Historical Cultures**, which replace previous streams. Both of the new streams bridge the theory/practice divide.

Music in Contemporary Cultures brings together scholars and creators. In composition, the Department possesses expertise equally in 'paper' and 'studio' forms: Latimer and Gordon (paper), Mahtani (studio), Wilson (both paper and studio). Music now produces work at the cutting edge of methodological innovation in ethnographic, empirical and theoretical approaches to today's music (Cannon). Particularly exciting is the emergence of Electronic Music, a cluster involving both scholars and composers (Garcia, Haworth, Mahtani, Wilson, Witek), focussed on enhancing and diversifying the work of BEAST.

Music in Historical Cultures brings together performers and scholars – mostly, but not exclusively, of notated musical repertoires from the medieval period to the late twentieth century – with a particular focus on the contextual understanding of musical forms, genres and performance practices. Research falls into four areas of special focus: (1) Early Music and Performance (Brosius, Kirkman), concentrating on the late medieval and early Baroque periods; (2) Musical Analysis and Criticism (Curry, Earle, Riley), featuring philosophically informed close reading of musical texts from the eighteenth to the twentieth centuries; (3) British Music Studies (Earle, Owen, Riley, Rodmell), with a particular emphasis on the period 1860–1960; and (4) Music and Politics in the Twentieth Century (Attfield, Earle), centred on the relationship of music and fascism.

After a period of major expansion, **the research strategy for the Department over the next cycle** will build on the basis of newly acquired and consolidated strengths, with a particular emphasis on sustaining the vitality of our work through transdisciplinary and collaborative projects. A number of major projects already underway reflect the scope of our research and contain a strong impact and/or collaborative dimension that is embedded in the research process from the outset. Within **Music and Contemporary Cultures**, these include: Musical Creativity in Southern Vietnam (Cannon); Together, Somehow: Music, Intimacy, and Affect on the Dance Floor (Garcia); *The Fall of Icarus*: a full-length chamber opera for premiere in the University's Barber Institute of Fine Arts (Gordon); Music and the Internet: Towards a New Digital Sociology of Music (Haworth), where impact is woven into the research via a process of ethnographic collaboration with stakeholders, and is manifest in a series of public-facing workshops; *What remains*: a dance film in collaboration with Dane Hurst (Latimer); Composing with Ambisonics: Developing a Hybridised Workflow for Composers (Mahtani); and Embodied

Neurophenomenology of Dance Music Practice (Witek), which engages with disability activists and electronic dance practitioners. Within **Music and Historical Cultures**, major projects include: Listening to the *Anschluss*: The Wiener Symphoniker and Austrian Cultural Identity (Attfield); The *Virtuosa* in Seventeenth-Century Rome (Brosius); Italian Opera since Puccini (Earle); Vaughan Williams in Context (Owen); and Rewriting the History of English Music (Riley).

Music's strategic emphasis on collaborative work is also bearing fruit in **Music in Historical Cultures**. The Music Analysis and Criticism grouping will convene a roundtable on the analysis of musical surfaces at the 2021 Music Analysis Conference, which it is also hosting. Attfield and Earle, who contribute to the Music and Politics in the Twentieth Century grouping, will co-edit *The Cambridge Companion to Music and Fascism*. Curry, Riley and Rodmell have begun work on a project investigating schemata in early popular music repertoires, especially that of the waltz, to involve both analytical socio-historical aspects. Collaborations of this sort, it is envisaged, will in due course lead to large-scale grant bids. Further research at the intersections of **interdisciplinary creativity** with Word, Music, Image (the school-wide research theme in LCAHM) will drive future success.

1.b. DRAMA AND SCREEN STUDIES

As with Music, collaborative engagement is one of the key research strategies for Drama. In the 2014 REF, Drama identified broad research strengths in the study of contemporary and historical drama as well as practice, particularly in actor-training and writing for performance. The forward-looking strategy planned:

- (1) to develop existing as well as new industry partnerships,
- (2) to use new appointments to consolidate existing strengths and introduce new ones, and
- (3) to support collaborative research.

Film and Screen Studies was not returned with Drama in the previous REF cycle, though its strategic goals have long aligned with those of UoA33.

These plans were partly achieved in the early part of the REF period. However, a mid-cycle redefinition of research priorities, sparked by staff movement and institutional investment, allowed the Department to identify three new primary research streams in Drama – **Performance Making, Theatre Historiography, and Contemporary Performance** – replacing previous streams. While the Unit continued to pursue objectives (1), (2) and (3) above, the redefinition of priorities also entailed the Unit adopting a more ethical and internationalist perspective in its research strategy. Through our newly identified research streams, we sought to expand the relevance of our long-standing strengths in historiographical and performative studies by (i) linking them to a deeper understanding of social, human, and environmental rights, and (ii) by embracing a truly global orientation in all our research activity.

In **Performance Making**, the appointment of Bucknall (2017) brought new research expertise in the emerging field of immersive theatre practices, including gameification. One outcome of this has been the AHRC- and EPSRC-funded project *Corpus Quod*, a **trans-disciplinary programme** to develop a prototype immersive theatre project on the experience of applying for asylum / refugee status in the UK. Bucknall's work in immersive theatre practice, in collaboration with creative industry partners (see §4 for details), represents a new and rapidly emerging field in Performance Studies. Radcliffe's Arts Council-funded performance installation *The Machinery* (which overlaps with the other identified strength in theatre historiography), explores mechanisation of human labour during the industrial revolution. Ledger has also received Arts

Council funding for his environmental-themed theatre work for young people through his theatre company The Bone Ensemble. Picking up on the themes of labour exploitation and the pressing issue of climate change, Radcliffe and Ledger's work forms the basis of two UoA33 Impact Case Studies (ICS).

Theatre Historiography has seen the development of Whyman's British Academy-supported archival work on Stanislavski and Russian theatre, and Saunders' work on the playwright Harold Pinter, which is supported by a substantial 3-year AHRC grant. Radcliffe's re-evaluation of Wilkie Collins's lesser-known plays has brought them new audiences. Saunders produced foundational texts defining contemporary theatre history, with one study of British theatre companies since 1980 and another on the appropriation of work by Shakespeare and his contemporaries by British dramatists since 1968.

Recent hires have strengthened strategic research areas and helped to develop emerging ones. For example, two Samuel Beckett scholars (Pattie and Saunders) were appointed in 2017. Their combined expertise is the basis on which to make UoB a destination for Beckett studies, a prospect increased by the establishment in 2019 of a strategic partnership between UoB and Trinity College Dublin (TCD) (REF5a 2.1.8).

This kind of contemporary historiography is balanced with practice-based work in **Contemporary Performance**, evidenced by Ledger's monograph on *The Director and Directing* (2019). Redling and Pattie were appointed to develop areas of expertise in British and European theatre. Additionally, Bouchard (appointed 2017) explores biomedical display in contemporary performance, and strengthens interdisciplinary research across the medical humanities within UoB.

Through the establishment of a new Department—Film and Creative Writing—in 2014 and the subsequent recruitment and redeployment of specialist staff, Film at Birmingham has developed three central research priorities that possess a series of key resonances with Drama:

Aesthetics in Theory and Criticism, Politics and Communities, and Character, Identity and Performance.

Aesthetics in Theory and Criticism is exemplified in Stone's monograph on Basque cinema, which derived from a Leverhulme Trust Major Research Fellowship and Associate Research Professorship at the University of Deusto, Spain. It is also evident in Lester's work on genre and representation in children's media. The focus on **Politics and Communities** informs approaches across a range of outputs. These include Lester's emphasis on cultural understandings of audience groups in relation to horror and children's film in her British Association of Film Television and Screen Studies prize-nominated article, Walters's monograph on *The Thick of It*, and Stone's identification of nationalist and linguistic bias in filmmaking / film criticism and his correlated concept of masochistic nationalism. **Character, Identity and Performance** constitutes a central research strand within Film at Birmingham. This is demonstrated in Walters's analysis of mythical figures in popular cinema, Stone's work on the tensions between regional and national identities, and Lester's work on protagonists through the critical lens of villainy, gender and female companionship.

Looking forward, **our 2021-2028 research strategy** focusses on three intersecting objectives for Drama and Film: (1) enrich emerging research strengths, with particular emphasis on enhancing Performance-as-Research activity and culture within Drama and International studies within Film; (2) leverage emerging areas to develop a thriving Postgraduate Research (PGR)

programme; and (3) facilitate collaboration with international partners and organisations beyond HEIs. The overall intention behind these strategies is to increase and widen both the diversity and interdisciplinarity of research undertaken by staff.

In order to bridge Music, Drama and Screen Studies, a series of Creative Salons have since 2019 established moments for interchange to explore the notion, praxis and desirability of creativity and **interdisciplinarity**. We expect that future themes will emerge organically from these continuing Salons, and that they will continue to shape the diversifying, collaborative, interdisciplinary research trajectory of the UoA.

IMPACT STRATEGY

UoA33's commitment to public engagement and impact is born from the conviction that the Unit's work has the potential for transformative effects on the experience as well as the practice of diverse audiences and participants. This builds on the founding civic ethos of UoB and forms the basis of our impact strategy, ensuring that our research is accessible to the non-academic communities to whom it will be of use and interest. We build sustainable relationships with non-academic partners across sectors to identify and meet their needs as stakeholders in our research, enabling our research to impact local, national, and international issues. Facilitation and support for impact activity is provided by School Impact Leads, in LCAHM and EDACS, with further operational support provided by College-funded Research Development Officers (RDO), one in each School. The Unit also benefits from institutional investment in professional services teams supporting research impact and public engagement, and from the leadership provided by the appointment of a Deputy Pro-Vice Chancellor (Research Impact) (REF5a 2.1.3).

Our impact addresses regional concerns: Kirkman's work on music in the Midlands during the fifteenth century, for example, has involved collaboration between his vocal ensemble, The Binchois Consort, and public institutions in Nottingham, including Nottingham City Museums and Art Galleries. Wilson's Qawwali project with BEAST, in collaboration with SAMPAD and New Art Exchange Nottingham, has made new connections with British Asian and diaspora communities in Birmingham and Nottingham and has brought new audiences into the Department. Impact is also national and international in scope. BEAST collaborates with CERN in Geneva and Timms's work on raising the profile of Steffani, the focus of one of the UoA's ICSs, includes a prestigious new production of one of this composer's operas in Berlin.

This impact strategy further leverages the ability of theatre, music, film, and television to address some of the most urgent questions facing the public today, including global climate change, the refugee crisis, and labour exploitation. The imbrication of theory and practice, both historically and today, underscores two of the Unit's ICSs. Radcliffe's *The Machinery* interrogates Victorian factory labour practices. Ledger's work with The Bone Ensemble produces original performances for young people on global climate change and the water crisis. Ledger practices what he preaches: his production company practices environmentally aware travel and printing, for example, and Ledger has led efforts within the Unit to craft a research environment charter, limiting unnecessary air travel, eschewing plastic packaging and unnecessary printing in campus-based events, defaulting to vegetarian catering and pursuing ethically approved carbon offsets.

OPEN RESEARCH/OPEN ACCESS

In line with the ethical imperatives that underscore our impact strategy, the Unit embraces open research as a prime way of equalising access and reaching new and underrepresented audiences. We strive to make performances and research available (1) through free online

resources, and (2) by leveraging performance-based research to reach audiences with special needs.

In Music, [BEASTmulch](#) makes freely available a variety of software for the diffusion of electroacoustic music. Mahtani's [Soundwalk app](#) is similarly freely available (downloaded 290+ times). [Gordon](#), [Latimer](#), [Mahtani](#) and [Wilson](#) all make their compositional work open access through their personal websites. The October 2020 performance of Latimer's *Antiarkie* by the St Petersburg Symphony Orchestra was live-streamed free online. Video excerpts of Kirkman's work with his Binchois Consort are available via the [Consort's website](#) (Kirkman's online videos have been viewed over 9,000 times). Garcia has disseminated his research in various open-access venues, [including Resident Advisor](#), the foremost online magazine for electronic music, and the UK-based lifestyle periodical [CRACK Magazine](#). Stone's B-Film-produced open-access '[Before the End](#)' received over 70K hits from a global audience. In Drama, Bucknall hosts an open-access podcast, *Talking about Immersive Theatre (TAIT)*. Videos of Radcliffe's *The Machinery* have been viewed 7,409 times online. The film of Ledger's The Bone Ensemble's *Gulp!* on water scarcity has been widely streamed during the COVID-19 crisis via the UoB platform (currently 6,229 times), and the eBook version of the story has also been [freely disseminated](#) online. The project 'Harold Pinter: Histories and Legacies' is committed to producing open research, including a shared database of all extant British professional productions of his work.

Staff across the Unit work with community organisations to ensure underserved populations have access to screenings, performances and plays, reflecting our commitment to EDI and ethical research and dissemination practices. This has included 'relaxed performances' and workshops of Radcliffe's *The Machinery* project at the Ruskin Mill Trust, which provides specialist education for children and adults with complex needs. Ledger's The Bone Ensemble regularly holds workshops and performances for d/Deaf accessible audiences and was developed with deaf collaborators, and the company regularly includes programmed 'relaxed performances' for children with learning difficulties, autism or sensory communication disorders. Mahtani's Soundwalk project facilitates the exploration of local environments via sound and music for an audience of diverse ages, needs, and interests.

RESEARCH INTEGRITY

Our UoA's research environment supports staff and PG research in following University-wide ethics committee standards and ensuring that research practices are in line with the UK's Concordat to Support Research Integrity (REF5a 2.2). Training on ethics standards and review procedures is built into researcher support at all levels. It forms part of Development Needs Analysis processes and training for all PGR students, and probationary training for staff, while regular updates are provided to all staff via online CPD.

2. People

2.a. MUSIC

Staffing

Since 2014, when 11 members of staff were returned, the Department has expanded by 40%. This includes 8 new appointments at lecturer level (Attfield, Cannon, Curry, Garcia, Haworth, Latimer, Mahtani [promoted 2018], Owen) and 1 as senior research fellow (Witek), resulting in a Department currently comprising 3 professors, 1 reader, 4 senior lecturers, 7 lecturers and 1 senior research fellow. In 2015-18, BEAST hosted a Leverhulme Early Career Fellow, Erik

Nyström, now a Lecturer at City University. The Department's long-standing gender imbalance is now being recognised; new leaders at the Department and School levels have prioritised this issue. Efforts have been made to mitigate underrepresentation both through external hires and internal promotions. For example, female research-active staff have doubled from 2 (in 2013) to 4 (in 2020). Witek was appointed at a senior level; Mahtani has rapidly gained promotion, and is currently Head of Department: the first woman—and first woman of colour—in this role in the Department's 115-year history. These are positive steps, though much remains to be done. The diversity of the staff body will remain a focus of attention and action as evidenced in the Athena SWAN application currently under review.

Music has effectively increased the diversity of its research profile: this transformation has been achieved primarily by the appointments that have brought Birmingham to the forefront of scholarly work on **Music in Contemporary Cultures**. Cannon's expertise in Vietnamese and other Asian music expanded our already strong connections to Asia (BEAST has established collaborations in Singapore and Bangkok). Mahtani's research profile reinforces existing strengths while enhancing our culture with new expertise in field recording/phonography. The appointment of Haworth brings a new element of theoretical reflection to the work of Mahtani and Wilson with BEAST. Garcia's work in electronic music studies complements existing strengths in this area with socio-ethnographic and theoretical approaches to dance music. Research Fellow Witek's research in turn complements Garcia's through its empirical approach to musical cognition in rhythm and dance music. Latimer enhances the roster of instrumental and vocal composers with a strikingly individual voice.

Within **Music in Historical Cultures**, the appointment of Curry brings a welcome addition of expertise in semiotics and popular music to the Musical Analysis and Criticism cluster. Owen's work on Vaughan Williams and English song enhances the Department's coverage in British Music Studies and brings to the Department new expertise both in music and life-writing, and in art song performance practice, while Attfield's work on music in Weimar Germany and the Nazi period complements Earle's research on music in fascist Italy.

Research Students

The current cycle saw 54 completed research degrees in Music, of which 36 were at PhD level. As of the census date, the Department had 35 PGRs of whom 31 were at PhD level. Recruitment in the field of composition, a long-established success at Birmingham, and particularly in association with BEAST, has remained buoyant. Of the 54 completed research degrees, 31 were in composition; this has been complemented by a considerable upsurge in interest in the fields of musicology and performance practice. Students of paper composition benefit from the Department's association with the Birmingham Contemporary Music Group (BCMG), which is employed to give yearly workshops of postgraduate work in the Department. Concerts by student ensembles provide further crucial opportunities for PGRs in paper composition to hear their work in performance. Those working in studio composition have the advantage of BEAST, whose concerts regularly feature student compositions. Postgraduate students of electroacoustic composition take a full part in the set-up of BEAST events, gaining valuable practical experience in the process. The Department of Music attracts a consistent proportion of its research students from the EU and the developing markets of China and Latin America. The gender balance among PGRs is improving: of the 35 students at the census date, 43% were female. Home and EU students have been supported by awards from the AHRC Midlands 4 Cities Doctoral Training Partnership (M4C DTP, formerly Midlands 3 Cities), and by

scholarships available locally, including the philanthropic Bramall scholarships, supporting research in creative performance practice.

2.b. DRAMA AND SCREEN STUDIES

Staffing

Since 2014, Drama has added 4 lecturers (Bucknall, Mancewicz, McTighe, Redling), 3 Senior Lecturers (Bouchard, Pattie, Radcliffe [promoted 2019]), 1 reader (Ledger [promoted in 2019]), and 1 professor (Saunders). The gender balance in Drama at the census date was 62.5% female and 37.5% male, which was very similar to the Unit's gender profile in REF2014 (66.6% female, 33.4% male). Much remains to be done to improve ethnic diversity in Drama and Film, however; this is a key and urgent recruitment priority in these units, as it is in Music.

The raft of new appointments in Drama since 2014 added both breadth and depth to Drama's disciplinary profile, with special focus on **Contemporary Performance**. Bouchard and Bucknall embrace interdisciplinary, embodied approaches to performance studies, with emphases on cognitive approaches (Bucknall) and medical humanities (Bouchard). This cycle of hiring also consolidated strengths in Performance-based research (**Performance Making**): Bouchard, Bucknall, Ledger, and Radcliffe are all practice-based scholars, whose practical experience routinely informs their scholarship and shapes the impact and outreach strategies of the Department. In **Theatre Historiography**, Radcliffe's nineteenth-century focus, along with her textual editorial practice, contribute to local historiographical interests and form a bridge to other departments within the School of EDACS (English Literature) and College (History). Redling's scholarship links historiographical methodology with a contemporary focus, concentrating on post-2000 productions.

Film and Screen Studies added one lecturer (Lester) to the professor (Stone) and reader (Walters) already in post, strengthening the diversity of the staff both in terms of gender (increasing women staff from 0 to 33%), career stage (Lester is an early career researcher (ECR)), and research focus.

Staff movement means that the staff numbers at the census date were lower than at their highest point in the cycle: Mancewicz and McTighe moved to other positions prior to the REF census. These departures encouraged us to consider the intersections of gender, career stage, disciplinary specialism and our wider shared sense of academic community. Exit interviews, in combination with staff surveys and Athena SWAN surveys, continue to inform action plans and future academic planning; the increased presence of practice-based research in this submission is already one indication of positive distance travelled.

Research Students

Since 2014, Drama and Film Studies have seen 38 completed research degrees, of which 11 were at PhD level. As of the census date, Drama had 13 PGRs of whom 10 were at PhD level. Home and EU students typically comprise 75% of Drama's PGR students. The gender balance among Drama and Film Studies PGRs is 62% female, 38% male (at the census date). Home students have been supported by awards from the AHRC M4C DTP, and by scholarships available locally, including College of Arts and Law scholarships.

A robust programme of PGR support is described in the 'Shared' section below.

STAFF SUPPORT AND DEVELOPMENT: MUSIC, DRAMA, AND FILM

Good E&D policy begets a healthy research culture. Drama and Film sit within the first Humanities School at UoB (EDACS) to receive an Athena SWAN award and best practices for addressing intersectional equality and inclusion issues have been shared across UoA33, informing the LCAHM AS application currently under review (which includes Music). Innovations include enhanced, bespoke unconscious bias training that expands upon mandatory University workshops to include humanities-specific research and discussion, and a robust check-list for staff taking parental leave, to ensure smooth transitions before, during and after their leave. Gender balance on hiring committees is ensured and, in response to staff feedback from our AS self-assessment process, an ECR is included on interview panels to acknowledge diversity in experience as well as gender.

In addition, the EDACS Athena SWAN action plan included targeted efforts to balance genders on internal REF-output reading panels. The Unit also developed bespoke training in mitigating unconscious bias for REF readers that was mandated for all staff evaluating internal REF outputs. In concert with these efforts, the REF Reading panels in UoA33 monitored internal scoring each autumn for any emerging patterns in bias, in line with UoB's REF Code of Practice. While none were detected in this cycle, the regular monitoring stands as evidence to colleagues of active efforts to mitigate any potential areas of concern. As a result of EDI impact assessments conducted as part of the Unit's Output Selection process for REF, some potential inequities were identified. In response to those inequities, new calibration and re-scoring were undertaken to ensure parity across gender and disciplinary distinctions.

A number of other best practices that have been developed separately within Music, Drama, and Film have become shared across the College and are now being built on by the two departments together. Drawing on its research expertise, for example, Music pioneered a Cultural Calendar of events that has now been adopted across all Colleges in the University, under the School's lead. The Calendar expresses cultural and religious diversity around the world. Research Centres in Music, Drama, and Film monitor the diversity of their invited speakers to address balance across protected categories (e.g. gender, ethnicity), as well as other qualities that shape academic profiles (e.g. institutional affiliation and career status).

As with our ECRs on permanent contracts, the unit is committed to nurturing colleagues on short-term or contingent contracts by supporting their research and encouraging professionalisation that will serve them in future positions at Birmingham or elsewhere. The Unit does its best to ensure that timetabling recognises that ECR Teaching Fellows (TFs), while on teaching-only contracts, nonetheless should have the opportunity to develop their research profiles while at UoB. Staff not on permanent contracts are invited, though not pressured, to participate in REF reading exercises and to have a research mentor. During the current REF cycle, non-permanent staff in Music have made the transition to permanent positions at Nottingham (Ó Briain) and the RAM (Clinch). One recent Drama TF (Fallow) parlayed her experience into a full-time Research Fellowship on the 'Harold Pinter: Histories and Legacies' project.

UoA33 is strongly supportive of College and University initiatives for staff career development and wellbeing. ECRs are encouraged to participate in development activities hosted by the Early Career and Research Staff Committee (ECARS) (REF5a 3.3). The Unit is also fully committed to the Concordat to Support the Career Development of Researchers, which endorses a research environment underpinned by a culture of integrity based on good governance, best practice and support for the development of researchers; this supportive research development occurs across all stages of the career, from hiring to retirement (REF5a 3.3). Staff in the Unit are also

encouraged to benefit from additional institutional support provided for staff wellbeing (REF5a 3.4.5).

From 2013 until 2020 an enhanced scheme of research leave has been in operation in CAL, with staff entitled to apply every 6 semesters for up to 2 semesters' research leave (and, exceptionally, 12 months, subject to agreed objectives). This is supported by an annual personal research allowance of £1000. A full complement of research training workshops is offered by the CAL Research Hub, from grant writing to social media strategy.

Probationers agree objectives with a designated Mentor, Head of School (HoS), and Head of College; they meet regularly with their mentor and annually with HoS to review progress and assess support needs. All other staff meet at least annually with a reviewer to discuss their performance and development. Staff can apply for promotion in any annual review cycle and research performance is a central criterion. Exceptional research performance may also be rewarded with a one-off payment or an additional salary increment.

While ECRs do have particular support needs, the Unit works to ensure that the developmental needs of staff at all career stages are met. Regular workshops include ones on funding development and a yearly session for those planning to apply for promotion, inaugurated in 2018 in response to Athena SWAN survey data. Similar workshops were introduced in 2019 for those applying for study leave. Held at the start of the summer term, these hands-on workshops offer advice and insight for preparing the strongest applications possible.

A variable Work Allocation Model (WAM) allows Heads of Department (HoD) and HoS to accommodate major research or impact activities by adjusting an individual's allocation year-on-year. Radcliffe and Ledger benefitted from this support in terms of teaching relief as they developed their impact projects in 2017-2019. Nine staff across the unit have continuing Flexible Working support in place, to accommodate caring responsibilities. An overhaul of the CAL WAM in 2018/2019 was developed through consultation with staff, retaining its emphasis on local variability as a cornerstone of effective research management. Study leave timings and workload can be tailored to accommodate the needs of individuals; if leave does not naturally fall at a point where a colleague could make the best use of it, they are encouraged to seek early leave or to delay by a semester or year (while banking additional terms of service) in consultation with their HoDs and mentors. Staff on Teaching & Research contracts over the REF period were allocated, as a standard arrangement, a minimum of one-third of their workload for research.

Staff communication is facilitated by weekly research bulletins, which convey important or timely information via email. These bulletins advertise research-related events and development activities for outputs, funding, and impact activities, while highlighting enrichment events hosted by the Research Centres. Funding opportunities, including deadlines for major UKRI and private granting organisations are also featured. The bulletin serves another function too: to celebrate research and impact achievements.

In addition to the required training for PGR supervisors and staff mentors, staff take advantage of a range of University-sponsored development programmes (REF5a 3.4.4). Participation is encouraged by HoSs and HoDs as a way of rewarding potential and nurturing the next generation of academic and research leaders. UoA33 staff have been particularly active in UoB leadership development programmes, including the Research Leaders Programme (Witek), and Academic Team Leader (Attfield, Curry, Delgado Garcia, Haworth). Many participants have gone on to School- and College-level leadership positions, including HoDs Mahtani (Research

Leaders, Aurora) in Music and Pattie (Emerging Leaders) in Drama, with other colleagues participating in 2019-20 (Bouchard, Emerging Leaders).

PGR SUPPORT AND DEVELOPMENT

At the core of **funded PGR provision**, the AHRC M4C DTP brings together eight universities across the Midlands to support the professional and personal development of the next generation of doctoral researchers in the arts, humanities and law. Students seeking M4C funding work closely with their prospective supervisors on their applications, a process that includes an interview with the supervisor and a member of staff not on the supervisory team. Other PGRs are supported by College or University funding or are self-funded, and they too draw on the full complement of support services.

Once admitted, all PGRs undertake thorough inductions at the College and School level to support their academic progress and pastoral needs. The CAL Graduate School (CALGS) provides funds to enable students to take part in conferences and training opportunities outside the university, including language courses and study at universities abroad. CALGS also provides dedicated computing and study spaces at the Westmere Postgraduate Researcher Hub. All PhD students are allocated a supervisory team consisting of a primary and at least one secondary supervisor (allocated according to expertise and the nature of the project) and undertake an annual Development Needs Analysis. They are also supported with mentoring, consisting of an individual mentor appointed for each student (in addition to more informal relationships with other members of staff). Student progression is monitored annually by a School-level Research Student Director, who oversees annual progress reviews.

The Unit expects a minimum of 10 supervisions/year for full-time students (6 for part time). An online platform for recording each supervision ensures adequate student preparation and follow-up with supervisors and aids in monitoring progression. A first-year progress review also helps troubleshoot potential issues early enough to intervene, decreasing the likelihood of serious issues that could impair a student's progress or wellness in their programme. CAL Academic Writing Advisory Service (AWAS) has long provided hands-on assistance with academic writing challenges for undergraduates; in this cycle, AWAS expanded its reach to include PGRs as well.

What makes the UoA33 PGR experience special is the culture of student-led research initiatives. In Music, PGRs are encouraged to present their own research with a view to (1) fostering intellectual exchange, broadly on the LCAHM theme of Word, Music, Image, and (2) creating a sense of community, thereby addressing the sense of isolation commented on by many students in the Postgraduate Research Experience Survey. More than 15 PGRs presented their research in such fora in 2017-18. As of 2018/19, there is also an annual graduate conference in the School.

Like Music, Drama and Film have worked to integrate PGRs with the broader School research and academic culture. Their input is taken seriously, and in addition to a PGR staff/student committee, PGR representatives have been added as standing members to the School's Equality and Diversity Committee, Athena SWAN committee, and Research Committee. They are valued members of the Birmingham Centre for Film Studies (B-Film) and the Drama research seminars, where they have opportunities to present their own scholarship in addition to networking with other scholars and keeping abreast of cutting-edge research. Weekly PGR research bulletins advertise research and professionalization events, deadlines, funding opportunities, and other enrichment content. Among the opportunities are the *Birmingham*

Journal of Language and Literature, a peer-reviewed journal run entirely by postgraduates, offering them valuable experience in editorial and copyediting work.

3. Income, Infrastructure and Facilities

Research Income Achievements

Over the course of the REF cycle, UoA33 earned £430,954 in research income. This income derives from direct grants related to disciplinary research and funding to support collaborations across UoB and beyond in partnerships with industry and cultural institutions. Major awards include:

- Saunders's [AHRC Standard Grant](#) (£250K): 'Harold Pinter: Histories and Legacies: The Impact of Harold Pinter's Work on the Development of British Stage and Screen Practices (1957-2017)'. This project facilitates new appreciation of the widespread cultural impact of Pinter's writing.
- Haworth's [AHRC Leadership Fellowship](#) (£202K): 'Music and the Internet: Towards a Digital Sociology of Music'. This project develops new insights about the changing aesthetic, social, and communicative uses of the internet in electronic music from the mid-1990s to the present.
- Bucknall's [AHRC & EPSRC-funded Corpus Quod project](#) (£60K). This project brings together academics, creative practitioners, and performance industry professionals to develop a prototype immersive theatrical experience, with the aim of challenging dominant and negative representations of refugees and asylum seekers in UK culture.
- Bouchard's 2019 ESRC IAA grant, with Dr Sonali Shah at UoB's School of Nursing, for the project 'Bridging the Gap: Translating Life Stories about Disability Through Theatre Practice', brings together multidisciplinary practitioners and scholars to explore the life stories of women with cerebral palsy.

UoA33 is also notable for attracting research income that is not included in the HESA returns. Recent awards include funding from Arts Council England, which has supported Ledger's work for The Bone Ensemble (over £90K to date), Garcia's collaborative event 'BEASTxBleep43' (£7K), and Radcliffe's *The Machinery* (£13.5K). Smaller grants from other funders also support our research. Wilson has received funding from the Canada Council for the Arts, and Ledger's performance and environment-focussed project has been awarded charity funding from the Sir Barry Jackson County Fund, the Grimmit Trust and the John Feeney Trust, totalling £9K.

Research Income Strategy

The unit is committed to nurturing funding bids that arise organically from staff research priorities, while also matching the priorities of funders. Funded research develops new generations of scholars, underscoring UoB's commitment to ethical and sustainable scholarship, and enables research to be conducted at scale and quality that institutional funding alone cannot support. Regular research meetings between staff and their academic mentors complement advice and information provided by professional services staff on relevant research funding, sources, schemes, and calls. In Music, the School-wide Word, Music, Image project offers opportunities for funding development. Five-year plans, developed in concert with staff mentors and line managers as part of the annual review process, inform the WAM calculations made by HoDs, with the allowance for extra time devoted to pressing research output completion or major grant applications. These School-level academic efforts are augmented by the full-time professional services staff of the CAL Research Hub. Staff dedicated to support grant

development and costings offer individualised attention in the early process and facilitate peer review. They also offer an extensive programme of field- and task-specific workshops that cultivate pipeline funding development.

The College-administered Impact and Research Fund (CIRF) provides a responsive funding stream to support the advancement of the College's strategic priorities for engaged research that shows potential for wide impact dissemination. In the first 3 years of the cycle it supported output-focussed work before shifting to address impact-related events, including Ledger's and Radcliffe's projects.

INFRASTRUCTURE AND FACILITIES

The Birmingham Department of Music is housed in state of the art bespoke-built facilities; primarily in the £16M Bramall Music Building, which opened in 2012, and secondarily occupying a newly refurbished floor of the Frankland Building, which came on stream in 2019.

Additional spaces in the Barber Institute (which has been a patron of music at the University for more than 80 years) and elsewhere further enhance our infrastructure portfolio. The facilities include: six state-of-the-art bespoke electroacoustic composition studios, four of which are equipped for multichannel work; two climate controlled and acoustically flexible early music rooms as part of the Centre for Early Music Performance and Research (CEMPR); a recording studio with a semi-live room and auxiliary recording and rehearsal spaces (all wired for audio over ethernet) within the Frankland building; the Dome rehearsal and concert room, which is flexibly configured and has a semi-permanently installed 32 channel sound system; and the 450-seat Elgar Concert Hall, with its highly flexible and adaptable acoustics and layout, making it suitable for varied research related presentations ranging from performances involving full orchestra, early music events, and large-scale (100+ loudspeaker) electronic music presentations by BEAST.

The facilities made available in the Bramall Music Building have enabled Music to become a leading host for national and international musicological workshops and conferences. Those held since 2014 include: Royal Musical Association Research Students' Conference (2014), Medieval and Renaissance Music Conference (2014), Music and Realism: Comparative Historical Perspectives (2015), Royal Musical Association Conference (2015), Experiments in Music Research: Reassessing Pierre Schaeffer's Contributions to Music and Sound Studies (2016), Music in Nineteenth-Century Britain Conference (2017), Italian Musical Migration to the British Isles, 1750–1950 (2019), and BrumMAC Music Analysis Conference (2020, now postponed to 2021).

The Bramall's facilities have also permitted Music to raise its public profile in respect to performance and performance-as-research. The building's cutting-edge performance spaces—especially the Dome Rehearsal Room—have enabled BEAST to maintain and enhance its standing as a system for the diffusion of, and research into, electroacoustic music. The rooms dedicated to CEMPR (Centre for Early Music Performance and Research) have made possible a series of research workshops with leading singers and instrumentalists. These same spaces have also made possible the institution of regular festivals. Founded in 2016, CrossCurrents is the Department's biennial new music festival, which has given a public platform to the Department's own composers and performers, as well as hosting distinguished international soloists and ensembles and commissioning 30 new works, from leading professional composers as well as postgraduate students, all of which speaks to our strategic priority of developing practice-as-research at Birmingham. Two concerts from 2018 featured in a 2-hour programme

on BBC Radio 3 The Birmingham Festival of Early Music, first held in 2019, and planned as biennial, involved collaboration between the Department (notably staff and students involved with CEMPR), and internationally celebrated ensembles (Fretwork, The Gonzaga Band), as well as musical institutions across the city. BEAST FEaST involves a week of activities including intensive practice-based research on multichannel music presentation, workshops, and culminating in 3–4 days of public events involving all of our performance spaces and external partners. This, along with multiple other BEAST events throughout the year, attracts a roster of world-leading composers and practitioners.

In contrast to Music, Drama and Screen studies have historically encountered infrastructure challenges. To address some of these challenges, Drama was relocated in 2007 to nearby self-contained Selly Oak Campus, 2 miles from the main University campus in Edgbaston. The University invested approximately £1.5M to completely refurbish the site to support high-level theatrical training. Since 2014, the site has benefitted from further considerable investment, including £150K on upgrading sound, lighting and audio-visual hardware for the main theatre. The primary performance space (George Cadbury Hall) holds 210 audience members and doubles as a high-definition cinema which the BBC use for screenings of their productions. Three other rehearsal spaces in the adjacent SOVAC building further serve the needs of staff engaged in practice-as-research; these have benefitted from a £30K investment in digital sound and editing equipment. A second performance space for productions has been brought online, and further studios for teaching and rehearsals sit in the adjacent Gillette Building. This listed Edwardian Arts and Crafts building also houses individual offices for staff and communal meeting spaces. At the same time, the Unit has forged stronger relationships within the Birmingham community and with the Shakespeare Institute in Stratford, another department in the School of EDACS. Film Studies has recently increased research capacity with the opening of 'The Carroll', a bespoke cinema screening space retrofitted in the Muirhead Tower, providing the first cinema facility on the UoB main campus. The site has already proven to be a valuable asset, especially for the work of the B-Film Research Centre, as a venue for symposia, research-led screenings and guest lectures.

4. Collaboration and Contribution to the Research Base, Economy and Society

Research Collaborations, Networks and Partnerships

The UoB campus reflects the University's foundational civic principles, boasting multiple performance and screening spaces in addition to three museums, libraries and archives. UoA33 is committed to supporting local institutions and maximising benefits from University-sponsored partnerships and campus resources, but our collaborative research also extends well beyond campus.

Music and its research has a leading presence in the University's broader range of cultural and scholarly activities, and has contributed regularly and substantially to the (nearly) annual Arts and Science Festival, and other events organised by Research and Cultural Collections (e.g. Wilson) as well as other parts of the organisation (e.g. Mahtani's contributions to the Women in Physics events). The same is true of Drama, where campus facilities support research and teaching collaborations between Birmingham staff and theatre companies such as the London-based *Clod Ensemble*, on which Bouchard has written in her monograph *Performing Specimens*, the Walsall-based *Little Earthquake*, and Ledger's *The Bone Ensemble*. A wide range of creative partners and funders ensure the vitality of these practice-as-research relationships. Such partners and funders include Arts Council England, Midlands Arts Centre (MAC), The National Lottery, John Feeny Charitable Trust, The Grimmit Trust, Battersea Arts Centre, London,

Birmingham Repertory Theatre, the Custard Factory, and the Royal Shakespeare Company/The Other Place. Bucknall's *Corpus Quod* project involved collaboration with creative industry partners, such as performance designers and producers The Lab Collective, and Stand + Stare, and cultural development agency ArtReach. Film studies regularly collaborates with local institutions including the MAC and the Electric Cinema, the oldest working electric cinema in England.

Beyond local boundaries, the Unit benefits from UoB's international partnerships, including those with TCD, University of Illinois Champaign-Urbana, University of Melbourne, and Waseda University, Tokyo (REF5a 2.1.8). While still in the early stages, the TCD partnership (established 2019) within the humanities has the potential to reshape Beckett studies by formalising the relationship between the cluster of Beckett scholars at UoB and their counterparts in Dublin, who run a yearly summer school on Beckett's works.

The UoB-hosted Ironbridge Institute at the Ironbridge Gorge, a UNESCO World Heritage Site, was the site of Radcliffe's installation, *The Machinery*. Focusing on nineteenth-century mechanised labour, the performance resonated with Ironbridge's history as a major site of the industrial revolution. Radcliffe also partnered with Compton Verney, a historical home and museum, on a staging of the performance. Ledger's The Bone Ensemble and their 2019 show *Gulp!* for young people on the subject of water resources received Arts Council funding and was supported by Severn Trent Water, which enabled the production to tour six primary schools in the West Midlands and funded a bespoke [education pack and graphic novel](#) to tie in with the show.

Wider Influence, Contributions to and Recognition by the Research Base

In line with the Unit's aim to maximise its presence within the discipline and expand global reach, numerous members of staff sit on editorial boards of major peer-reviewed journals and book series. In Music, Riley is chair of the *Music Analysis* board, on which Earle also sits; Cannon is co-editor of *Ethnomusicology Forum*, has been reviews editor of the *Yearbook for Traditional Music* and is Secretary of the Society for Asian Music; Curry sits on the board of the *Journal of the Royal Musical Association*. In Drama, Saunders sits on the editorial board of *Contemporary Theatre* and of *Studies in Theatre & Performance* (2014-19), and is series editor for Routledge's relaunched *Modern & Contemporary Dramatists* monograph series. Stone in Film Studies is co-founder and board member of *Remapping World Cinema: Regional Tensions and Global Transformations*, Routledge. Stone also co-edits *Hispanic Research Journal*, and is on the editorial board of *Studies in European Cinema* and on the advisory board of *[In]Transition*, *Ikusgaiak: Cuadernos de Cinematografía* and *Studies in Hispanic Cinemas*. Bouchard is Reviews Editor for the 'Performance Science' section of the journal *Frontiers of Psychology*. Whyman is on the boards of *New Theatre Quarterly* and *Stanislavsky Studies*. Radcliffe and Saunders (since 2007) both edit sections of *Drama Since 1950*.

Beyond these more permanent roles, members of the Unit participate widely in the international peer-review process, reading for major publishers and journals and sitting on review panels for funders. Saunders and Stone are members of the AHRC Peer Review College and Stone also reads for GAČR (Czech Science Foundation), the Qatar National Research Fund, and the Leverhulme Trust. Rodmell peer reviews PhD funding for the Irish Research Council; Atfield sits on the board of the Institute of Austrian and German Music Research. Among Music's composers, Mahtani is chair of the UK section of the International Society for Contemporary Music (ISCM), of which Latimer is also a panel member; Mahtani has sat on award panels for Sound and Music, Klang! Électroacoustique Festival (Montpellier) and the British Composer

Awards. Bouchard serves as co-founder and convenor of the Theatre & Performance Research Association's Performance and Science Working Group.

Several members of the Unit have achieved international markers of esteem. Riley was awarded the 2015 Mozart Society of America Emerson Prize for *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart*. Earle is a member of the jury for the triennial Premio Casella for research on Italian music of the first half of the twentieth century, hosted by the Academia Nazionale di Santa Cecilia in Rome. Gordon was invited to performances of his music at the Juilliard School in New York and at Vanderbilt University (both 2015) and at Antwerp Conservatorium (2016). In 2019 he was adjudicator for the Hong Kong Philharmonic Orchestra Young Composers Composition Prize. Latimer's orchestral work *Antiarkie* was selected for performance at the 2018 ISCM World Music Days festival in Beijing.

Wilson was Featured Artist at Festival Klang!, Opéra Comédie, Montpellier (2018), and at the Spectra Festival, Bogotá (2018). He was a keynote speaker at the Creations 2018 Conference in Athens. Mahtani's debut album, *Racines*, was released by Empreintes DIGITales (Montreal) in 2019. More locally, Garcia was Keynote Speaker at the Queer Performance Now! conference at King's College London in 2016; Rodmell was Keynote Speaker at the 'Music in Nineteenth-Century Britain' conference, Canterbury, 2019; Witek's paper, 'Filling In' (2017), was awarded the Adam Krims memorial prize from the Society for Music Analysis; Kirkman's CD 'Music for the 100 Years War' was chosen as a recording of the year on BBC Radio 3's Record Review (2017). Latimer's debut album for NMC records (London) is due for release in summer 2021.

The international reach of Drama staff's research expertise is evident in specially invited presentations. These include: Bucknall (Invited performance, *The Story of You & I* as part of the international [Dreams Before Dawn Festival](#) (Paris, June 2018)); Ledger (Université Paris-Sorbonne, 2016); Pattie (invited keynote speaker, Dusseldorf 2015; Samuel Beckett Summer School, TCD, Dublin, 2016; Theatre in Crisis symposium; Fourth International Samuel Beckett Society Conference, Mexico City, 2018; Public Lecture: 'Beckett and the Archive', University College Cork, March 2017); Radcliffe (Invited speaker, *First International Workshop on the History of Variety Theatre in Europe*, Humboldt University, Berlin 2016); Whyman (Invited speaker, University of Tver, Russia, 2014; Vienna, 2015; Moscow State University, October 2019; co-presentation of workshop, Katowice, Poland, August 2019); Redling (Public lecture, 'Canonizing Youth in Mark Ravenhill's Major Plays', University of Heidelberg, 26 January 2015; public lecture, 'Graveyard Poetry', University of Heidelberg, January 2014). Ledger's short monograph *The Tree of Performance Knowledge: Eugenio Barba* has been translated into Italian.

Wider Contributions to the Economy and Society

A number of our staff have proactively used their practice-as-research to engage with non-traditional or non-academic audiences. In Drama, Ledger's The Bone Ensemble regularly puts on performances for d/Deaf audiences and for children with learning difficulties, autism or sensory communication disorders. Radcliffe's *The Machinery* installation has also been performed to audiences comprising children and adults with complex needs (see §1). Work by our music composers is especially relevant here. Kirkman's performances and recordings with the Binchois Consort take his research to a wide public audience. Gordon's music has been played by the BBC Symphony Orchestra and heard at the Cheltenham Music Festival; it has also been broadcast on BBC Radio 3. Latimer's work has also been broadcast on Radio 3 and performed by the City of Birmingham Symphony Orchestra, the China National Symphony Orchestra, the BBC Concert Orchestra and the Crouch End Festival Chorus. Mahtani has

collaborated with the Rosie Kay Dance Theatre Dance Company and her work has been further disseminated publicly through the Flatpack Festival, SOUNDKitchen and Multistorey. Wilson has had works performed by the Esprit Orchestra (Toronto), the Fidelio Trio, and the Bozzini String Quartet. Owen recently made her debut as a recital accompanist at London's Wigmore Hall. In 2014, both Earle and Owen took part in Proms Plus events, broadcast on Radio 3; in 2019 Earle led an LSO Discovery Day on Italian vocal music. Garcia is a contributor to a 2019 [AJ+ episode on disco](#). Witek's 2014 paper on 'Syncopation, Body-Movement and Pleasure in Groove Music' generated a great deal of media interest, including an appearance by the author on national TV (BBC News at Six, 17 April 2014).