

<p>Institution: University of Bristol</p>
<p>Unit of Assessment: 35A: Music, Drama, Dance and Performing Arts (Drama)</p>
<p>a. Overview: The Department of Drama: Theatre, Film, Television is an academic unit within the School and Faculty of Arts. The Department accommodates a wide range of diverse research undertaken as individual scholarship and projects. Our principal research interests include Contemporary Performance; Histories of Film and Theatre; Intermediality; and the Technologies and Aesthetics of Film and Television. Modes of research include scholarly investigation based on archival research, textual analysis and critical studies, and practice-as-research. Our research strategy has been concerned with maximising resource, achieving external funding bids, actively facilitating knowledge exchange, pursuing a research-led staffing policy, and leading research collaborations. Since the RAE 2008 we have attracted considerable University investment to expand a major research asset, the University Theatre Collection (UTC), an archive with museum status, and to maximise film and theatre equipment provision. Major research council funded projects such as <i>The Negotiation of Innovation: Colour Films in Britain, 1900-55</i> (AHRC, PI Street, 2007-10), <i>Performing Documents</i> (AHRC, PI Jones, Clarke, 2011-14) and <i>The Idea of Animation</i> (ERC, PI Moen, awarded 2013 for project 2014-18) have significantly enriched our research profile, while consolidating research expertise and extending opportunities to early-career research staff. Our staffing strategy has concentrated on strengthening existing areas of research expertise, and a number of our research students and research staff have been successful in their subsequent careers. We continue to be outward-facing in our collaborations with external bodies and knowledge exchange activities, as well as being centrally involved in the University's wider research groupings and initiatives.</p>
<p>b. Research strategy: The Department is committed to sustaining a dynamic research environment and to building on its research achievements in line with the policy of the Faculty of Arts and the University. The pillars of our research strategy are as follows:</p> <ol style="list-style-type: none"> 1. Commitment to advancing scholarship, and facilitation of practice-as-research and knowledge exchange. 2. Advancing collaborations across disciplines. 3. Achievement of major externally funded projects to maximise research profile and support a productive research culture. 4. Investment for the enhancement of research infrastructure and planning for the future. <p><u>1. Scholarship, practice-as-research and knowledge exchange:</u> The Department continues its long-standing commitment to scholarship, practice-as-research and knowledge exchange between the academy and the cultural/creative industries. Since the RAE 2008 our broad research themes in histories and contemporary practices have been consolidated, while adding new areas that reflect the work of staff recently appointed (see section c). Our research activities can broadly be grouped into the following themes: Histories of Film and Theatre; Film Genres, Technologies and Aesthetics; Television Drama; Intermediality; and Contemporary Performance. A number of research events have been organised and supported specifically to develop areas of departmental research interests including Place and Space, Audiences and Reception, Screen Aesthetics, and Contemporary Animation, as well as major conferences on <i>Colour and the Moving Image</i> (2009) and <i>Performing Documents</i> (2013). Practice-as-research is strengthened by being located within professional creative-industry contexts including performance companies Bodies in Flight and Uninvited Guests. In addition, we have supported successive research collaborations with cinematographer Terry Flaxton, AHRC Creative Fellow and Knowledge Transfer Fellow, which have resulted in a number of interactive installations and events relating to high-definition cinematography (full details of knowledge exchange activities are in the Impact Template REF 3a).</p> <p><u>2. Internal collaborations across disciplines (for external see section e.):</u> To strengthen collaborations across disciplines the Department has been at the forefront of the University's Research Theme programme which unites researchers in a range of subject areas under broad research themes, leading on two major themes since 2008. Both themes received financial support from the Institute for Advanced Studies (IAS, University of Bristol) and the Faculty Research Director. <i>Place and Space</i> (2005-10, led by White; 2010-11 led by Coates, Historical Studies) was</p>

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an interdisciplinary group managed by the appointment of two RCUK Academic Fellows (Piccini and Carruthers, English/Theology and Religious Studies) that explored a range of material-discursive practices (film, video, performance, literature, visual art, archaeology, institutional structures) as performative acts that produce place, space and locality. *Place and Space* was also supported by an AHRC Network Fund (PI, Piccini, 2006-08), which resulted in three site-based residential workshops, three symposia and one national conference. From 2008-11, *Place and Space* hosted 10 interdisciplinary day workshops, including one on film technologies and landscape, organised by PGR students Bailey and O'Brien. In 2005-11, *Place and Space* hosted 30 visiting speakers at the IAS. *Screen Research @ Bristol* (founded in 2006 by Street), a second University Research Theme, is an interdisciplinary group led by the Department. The group explores screen research in its broadest sense and involves colleagues from across the University including Archaeology and Anthropology; Classics and Ancient History; Geographical Sciences; Historical Studies; History of Art; Italian; Music; Politics; Hispanic, Portuguese and Latin American Studies and Russian; and also in the region, particularly from the University of the West of England and Exeter. Since 2007 the group has held 20 workshop events and research seminars that extend the disciplinary outreach of our departmental research including *Screen Aesthetics: Colour, Sound, Image*; *World Cinemas: In Theory/On Screen*; *Contemporary Animation*; *Audiences and Reception* and the *Mildred Pierce Event*. It also provides opportunities for PGR students to present papers and organise events for example, O'Brien collaborated with Maingard for an event on *Flashbacks and Memory*. Members of staff also contribute to other University Research Themes, particularly *Colonialism and Post-Colonialism* (Maingard, Street).

3. Externally-funded projects: Major externally funded projects, that have taken place since the last RAE or are currently in operation, have constituted strands of our research profile, representing an increase of 69% compared with the RAE 2008 period. The first strand relates to Contemporary Performance Archives and Practice, with significant funding from the AHRC and others for the projects *Performing the Archive* (Great Western Research, PI Jones, Clarke, 2007-10), *Into the Future: Sustainable Access to the National Review of Live Art Digital Archive* (AHRC, PI Jones, Clarke, Piccini, 2010-12), *Performing Documents* (AHRC, PI Jones, Clarke, 2011-14) and the REACT Hub Heritage Sandbox project on *Memory of Theatre* (AHRC, Clarke, 2012). The second group of projects, externally-funded by the AHRC and Leverhulme Trust, has been in the areas of Colour Cinema and Technologies: *The Negotiation of Innovation: Colour Films in Britain 1900-55* (AHRC, PI Street, 2007-10) and *Colour in the 1920s: Cinema and its Intermedial Contexts* (Leverhulme Trust, PI Street, 2012-15), and *High Definition and Resolution Imaging* (AHRC, PI Flaxton who was also AHRC Creative Fellow, 2007-10 and AHRC Knowledge Transfer Fellow, 2010-12). Piccini collaborates as co-investigator on a number of significant research projects funded by the AHRC and ESRC with significant knowledge exchange elements.

These projects have generated a number of key publications, international conferences, events and workshops, as well as adding to the Department's research staff. As well as drawing in substantial research income, they have also facilitated collaborative activities and knowledge exchange with other academics, practitioners, institutions and arts organisations. The majority of projects have collaboration with industry professionals, arts organisations and users as an essential part of their design and methodology. This ensures that outputs are wide-ranging and diverse, reaching academic and non-academic audiences.

4. Investment, infrastructures and future plans: Since the RAE 2008 the Department has developed its research through strategic investment, and planning aimed at sustaining excellence in individual and collaborative scholarship. While some projects have resulted in successive, major research grants, other initiatives are at earlier stages of development and form the basis of plans into the future. The University's investment in the UTC has facilitated the acquisition of major collections, particularly the Mander & Mitchenson Collection (M & M). This represents a university-wide strategy of long-term commitment to building on the UTC's status as an archive of major historical and scholarly importance. In addition, since 2009 the University has invested £400,000 in the Department's equipment base, providing a high-specification, technical infrastructure that supports both teaching and research. The University has also invested £400,000 in the fabric of the building to improve the teaching and research environment. Flaxton's AHRC Knowledge Transfer Fellowship also provided for the purchase of a RED camera to progress research into

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high-definition imaging. To further extend our research base the University is planning major investment by co-locating us with Music in a £25m project involving redevelopment of two existing sites. Our disciplinary areas will build on teaching and research strengths to join Music to become a larger unit consisting of Music, Film, and Theatre. The established, flexible structure of individual research, groupings and projects will integrate well with and benefit from an enhanced research environment, the formation of new projects, the provision of additional facilities and the strengthening of existing synergies between Film and Music already established through *Screen Research @ Bristol*, as well as between Music and Theatre in a collaborative research seminar series co-convened since 2012 by Hindson and Prof Banfield (Music).

c. People, including:

i. Staffing strategy and staff development: We currently have an establishment of thirteen permanent academic research and teaching posts, two research assistants, a further five teaching only positions and a fixed-term Teaching Fellow in Film. There are also support staff in programme administration, theatre marketing, and technical support. Since the last RAE four members of staff have left (Bailes, Davis, Dovey and Misek), one retired (Adams) and two have moved to fractional contracts (Hindson to .8 and White to .2; White was .5 when Provost of the University's IAS, 2003-09). Hindson has been seconded to work in the UTC for .2 of her time, to plan future externally funded projects based on the archives and develop relations with external partners. A number of staff have been recruited to academic posts (Clayton, Elswit, Falconer, Krebs, Moen, Rycroft); others have moved from research-only posts to full academic posts (Clarke, Piccini) and Piper has moved from a .5 teaching only contract to an academic post.

These staff changes have enhanced and extended the range of research expertise, particularly in areas of Screen Style and Aesthetics; the Body/Dance; Genre Studies; Translation and Adaptation and Animation. Recently appointed staff are at the forefront of new initiatives including Clayton and Moen's workshops for *Screen Research @ Bristol* on *The Close-Up* and on *Animation*, and Clayton's mini-symposium on *Acting and Gesture in Film*. Krebs co-organised two conferences: *Translation Symposium* (2009, in collaboration with Classics), an interdisciplinary collaboration with Mason (School of Modern Languages) and Morley (Classics), and (as co-convenor) *Cultures of Translation: Adaptation in Film and Performance* (2008). Our most recent grant success has been Moen's European Research Council Starting Grant of £480,000 for *The Idea of Animation*, awarded in July 2013 and due to begin Jan 2014. This is a major achievement for an early-career academic. Soon after Piper transferred to a full academic post she obtained a British Academy grant to begin her *Remembering Television* (2013-15) project. Clayton was awarded the Arts Faculty's Rising Star Researcher award in 2011 and Piccini a University Research Fellowship for 2013-14 to work on a monograph and video in connection with her research on the Olympic city, comparing the Vancouver Winter Olympics 2010 with the London Olympic Games 2012. Jones was promoted to a Personal Chair in 2008 and Maingard to a Readership in 2013. Profs Street and White were co-appointed to the vacant named Foundation Chair of Drama in 2009, with Street as sole Chair from 2012. Cinematographer Terry Flaxton (research staff member, 2007-12) was appointed to a Chair at the University of the West of England in 2013.

Our new appointment strategy has been to sustain and expand research strengths into the future. In accordance with the Concordat to Support the Career Development of Researchers and the Concordat to Support Research Integrity staff are fully supported. The University also has a strong Equality and Diversity policy to ensure fairness in recruitment and to support staff of all backgrounds. New staff are mentored and have lighter teaching loads in their first years. All staff have an annual review of progress with the Head of Subject (or line-manager), and are encouraged to enrol on appropriate development courses run by the University, for example, preparing CVs, managing research groups and applying for grants. Academic staff can apply for 1 year in 5 as research leave, provided they have suitable projects as agreed by the School. In addition to departmental seminars and research events there are regular research seminars across the School, and an expectation that academic staff will apply regularly for external funding. Expert support and advice for this is provided through the University of Bristol's Research and Enterprise Development division (RED), and the Bristol Institute for Research in the Humanities and Arts (BIRTHA) which has flexible funding schemes to support emerging and established research areas as well as promote interdisciplinary approaches.

Our research projects provide experience and training for early-career researchers, placing them in excellent positions for their future employment. Watkins (post-doctoral research associate 2007-10 on *The Negotiation of Innovation: Colour Films in Britain*) gained teaching and research experience and since the project's completion obtained academic posts in Victoria, New Zealand, and at the University of Leeds where she currently holds a Lectureship. She was integrated into the Department's research culture through *Screen Research @ Bristol* as well as presenting regularly at research seminars. Jackson was the PhD student attached to Street's AHRC Colour film project (2007-10), and is now the post-doctoral researcher on the Leverhulme Colour project. She presented a paper at the *Power of Colour* conference (Berlin, 2013) and has published an essay in the *Journal of British Cinema and Television*. Egbe (Research Assistant, *Into the Future*) has subsequently been awarded a funded doctoral studentship at Plymouth University extending her research into the online representation of screen-based archival material. Gray (Technical officer, *Capturing the Past* digitisation project for the Live Art Archives) has subsequently gained a post in JISC Digital Media developing his expertise in the preservation and online dissemination of performance archives and documentation.

ii. Research students: Support for postgraduate research students (PGR) is, in the first instance, through the supervisory relationship. Our PGR intake has remained healthy, spread equally across Film/Television and Theatre/Performance. We have had four AHRC-funded PhD studentships since 2007 (Jackson, O'Brien, Johns and Mazey) and two University of Bristol-funded PhD studentships (Massoumi 2011 and Law 2013). 13.5 students have completed PhDs since 2008, a 35% increase compared with the RAE 2008 period. The Department has supported postgraduate networking schemes and the formation of research groups, particularly in the areas of practice-based performance research and in national and transnational cinemas that organise reading groups and work-in-progress events. PGR students apply to the Faculty and Graduate School for funds to attend conferences, as well as to the Alumni bursary scheme. All students have individual training needs reviewed annually by their supervisors and are invited to contribute ideas and present their research to the Department's research seminar/events programme. A PGR representative reports to the staff-student meeting and acts as a spokesperson for the cohort as well as assisting in the planning of events. PGR students are also offered training in Higher Education teaching as teaching assistants in the Department. The Graduate School, established in 2009, provides space and computing facilities for PGR students as well as a high-specification resource room. It supports all postgraduate research and teaching programme activity across the three Schools within the Faculty and runs events. Students also benefit from our leading role in *Screen Research @ Bristol* for example, O'Brien planned and presented a workshop on *The Zoom* in 2012 in collaboration with another student from Exeter. O'Brien has published several essays in advance of completing his PhD and has been appointed as a Teaching Fellow in Film, 2013-14. Several students presented at the Theatre and Performance Research Association conference, 2012 (Breel, Davies, Geary) and at Performance Studies International in Stanford, 2013 (Davies, Demetriou, Johns, Morfin). Norman organised two events bringing together screen-dance practitioners and researchers in 2012, and Zhao presented a paper at the Chinese Postgraduate Network Annual Conference, University of Edinburgh, 2012. Massoumi presented a paper at the Symposia Iranica First Biennial Graduate Conference on Iranian Studies, University of St. Andrews, 2013. Our postgraduates have secured excellent positions for example, Motrescu a Research Fellowship at Cambridge (2013-); Grant-Ferguson, Research Associate King's College, London (2010-13) and Taffel a Lectureship at Massey University, New Zealand (2013-).

d. Income, infrastructure and facilities: The Department has two fully equipped studio theatres, licensed for public performances, and three rehearsal spaces. They are used for a wide range of activities, including undergraduate and postgraduate productions, film screenings, a public programme of performances and events. The Department also has a large range of film and television production equipment including: RED and Canon cameras; 16mm film cameras and grip equipment; audio location and post-production facilities; a comprehensive collection of lighting equipment; a large number of 'prosumer' digital camcorders. In addition, there are shooting spaces throughout the Department; a fully equipped cinema; teaching spaces equipped with digital projection. Teaching-only staff support research projects with their professional skills in theatre,

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costume, design, cinematography and post-production.

The University's capital investment in the UTC and other facilities, mentioned in section b., represents a considerable enhancement of our research infrastructure for staff and the international research community. The UTC is an extensive archive with a reading room and exhibition space, and an out-of-town repository. It is an accredited museum and one of the world's largest archives of British theatre history and live art. It has recently been awarded funding by the National Archives (£22,371, 2012-13) and the Noel Coward Foundation (£5,000, 2013).

Staff take advantage of the University's infrastructures that support research, such as BIRTHA's support to staff and postgraduates for projects and events. In 2009 BIRTHA contributed towards *Colour and the Moving Image: History, Theory, Aesthetics, Archive*, an international conference and archival screening event relating to Street's project. The African Cinemas Network co-founded by Maingard also received funding from BIRTHA. Other University structures that provide significant support include RED that advises academics building new relationships with prospective external partners and enhancing links with current partners. Staff regularly consult RED when planning and making grant applications. The IAS has also provided colleagues with financial support for key initiatives, including funding visiting scholars Carolyn Steedman (2008), Scott Higgins (2009) and Eugenia Paulicelli (2013).

External research income: The attainment of external research income has supported many projects that are integral to our strategy as outlined in section b. As well as success with research councils, we have also been successful with applications to Arts Council England (ACE), and arts organisations. Our external grant profile consists of a rich mixture of sources, as reflective of the diverse, multi-ranging reach and ambition of our research activities. This continues a strength evidenced in the last RAE which has been sustained and expanded since 2008, as demonstrated below.

Grants active during assessment period: *Chamber of Demonstrations* (White, £77,200 + £10,000 Dissemination Award, 2006-09, AHRC); *Living in a Material World* (Piccini, £25,000, AHRC Network, 2006-08); *Performing the Archive* (Clarke, Jones [PI], Great Western Research Fellowship 2007-10) - £105,000; *The Negotiation of Innovation: Colour Films in Britain 1900-55* (Street, AHRC, 2007-10) - £447,122; *High Definition and Resolution Imaging* (Flaxton, AHRC Creative Fellow, 2007-10) - £330,000.

Grants Awarded since 2008: *Into the Future: Sustainable Access to the National Review of Live Art Digital Archive* (AHRC, Clarke, Jones [PI], Piccini, 2010-12) - £115,356; *Performing Documents* (Clarke, Jones [PI], AHRC, 2011-14), £453,581; Flaxton AHRC Knowledge Transfer Fellow, 2010-12 - £241,550; JISC ITT Workshops and Seminars: Achievements and Challenges in Digitisation and e-Content strand, *Digital Documentation and Performance* (Clarke and Gray of JISC Digital Media, 2009), £24,000; JISC Management Research Data Programme, *Managing Performance Data* (Clarke and Gray in collaboration with the Digital Curation Centre), £49,338; *Colour in the 1920s: Cinema and its Intermedial Contexts* (Street, Leverhulme Trust, 2012-15) - £246,243; *Memory of Theatre* (REACT Hub Heritage Sandbox project, AHRC, Clarke, 2012) - £35,765; *In the Shadow of Things* (Metelerkamp, AHRC) - £23,988; *Idea of Animation* (Moen, 2014-18, European Research Council - £480,000.

Arts Council England and commissioning grants: performance companies

Jones and Bodies in Flight: 2012-13: *Gymnast* - ACE: £20,000, commissioning: £6,000 (Dance 4, Bristol Old Vic Theatre, Mayfest, Arnolfini); 2009-13: *Dream-work* - ACE: £14,000, commissioning: £20,000 (Singapore Arts Festival, Mayfest, Arnolfini, Dance4, SO Festival, Wirksworth Festival); 2008-11: *Model Love* - ACE: £24,000, commissioning: £3,000 (Alsager Arts, Arnolfini).

Clarke and Uninvited Guests: 2013: Esmée Fairbairn Foundation: £28,000 (two-year grant to support Uninvited Guests' programme of work); *The Unsung* - R&D commission: £5,000 (Greenwich & Docklands International Festival); 2012: *The Good Neighbour*. - commissioning:

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£33,242 (BAC, Battersea Arts Centre); 2007-13: *Love Letters Straight From Your Heart* - £5000 (ACE South West), venue fees: £44,025; 2010-13: *Give Me Back My Broken Night* - commissions: £42,170 (Theatre Sandbox, Pervasive Media Studio, Soho Theatre, Watershed and British Council), 2012 version for Guimaraes, European City of Culture, as part of Watershed's Open City strand, Watershed & ACE (commissioned as part of a programme for Bristol's Enterprise Zone, Temple Quarter, 2013), De Keuze and Het Nieuwe Institut (De Keuze Festival, Rotterdam, 2013); 2011: *The Last Judgement: A Descriptive Lecture at Intervals* – commission £15,000 (Tate Britain); 2009-11: *Make Better Please* - ACE: £97,425 (£44,000 R&D and production, £53,425 national tour), commissioning: £8,000 (Bristol Old Vic, Theatre Bristol, Battersea Arts Centre and Tate Britain), venue fees: £25,316.02; 2009: Stoke Newington School Project, performance & DVD - £14,000 (National Lottery through Awards for All); 2008: Esmée Fairbairn Foundation: £55,000: two year grant, Jerwood Foundation: £3000, Arts Patrons Trust Award: £4000; 2008: *It Is Like It Ought To Be: A Pastoral* - Tour to Shanghai and Beijing: £15,000 (British Council).

Smaller grants: British Academy (Clayton, Hindson, Krebs, Moen, Piper, Street) and Society for Theatre Research (Hindson).

e. Collaboration and contribution to the disciplines or research base: Staff are involved in disciplinary and interdisciplinary developments both nationally and internationally. Street is co-founder of the British Association of Film, Television and Screen Studies (BAFTSS), an organisation founded in 2010 representing higher-education departments and scholars engaged in the teaching, research and study of the media of film, television and other screen-based practices in the UK.

Journal editorships and peer reviewing: Street is a co-editor of *Screen* and the *Journal of British Cinema and Television*. Clayton is on the editorial board of *Movie* and peer reviews for *Film-Philosophy* and *Screen*. Piper is on the editorial board of *Screen*. Krebs edits the *Journal of Adaptation in Film and Performance*, and is on the editorial board of *Symbolon Review*. Hindson peer reviews for the *Journal of Victorian Culture* and is an advisory editor for *Nineteenth Century Theatre*. Maingard is a member of the editorial boards of *New Cinemas: Journal of Contemporary Film* and *Journal of African Cinemas* and peer reviews for *Screen*. Piccini is on the editorial board of *Landscapes* and peer reviews for the *Journal of Media Practice* and *Antiquity*. Clarke peer reviewed the British Live Art issue of *Contemporary Theatre Review*. Street is on the peer review board of the European Science Foundation (ESF). Colleagues regularly peer review for the AHRC, ESRC, ESF and Leverhulme Trust.

Academic collaborations: Collaborations across institutions have been achieved through research projects. As PI, Street collaborated with Dr Simon Brown (co-investigator Kingston University) on *The Negotiation of Innovation* and two of the outputs were co-edited with Simon Brown and Liz Watkins. Street collaborates with Dr Joshua Yumibe (co-applicant St Andrews and Michigan State, USA) for *Colour in the 1920s*. Jones has collaborated with Prof Nick Kaye (Exeter) on two projects developing the uses to which contemporary performance archives can be put: *Performing the Archive* (Great Western Research funded) and *Performing Documents* (AHRC funded). He has also collaborated with Prof Will Gareth-Petts (Kamloops University, Canada) and Dr Paul Rae (National University of Singapore) on two international-network projects related to his work on archives and his practice-as-research project *Dream-work*.

Jones and Street obtained funding from the World Universities Network (WUN) for *Technologies of Transmediality*, an international symposium held in Bristol in 2011.

Piccini collaborates with Fraser (Computer Sciences), Sutherland (Graduate School of Education) and Leggett (Centre for Public Engagement) on the RCUK-funded *University of Local Knowledge Project*. She also collaborates with Bickers, Cole and McLellan (Historical Studies) and Horton (Archaeology and Anthropology) on the AHRC-funded *Know Your Bristol* and *Know your Bristol on the Move* projects. Piccini is a co-investigator on *Productive Margins* (ESRC and AHRC, 2013-18) working with McDermot (Law), Cole, Larner (Geography), Sutherland and colleagues at Cardiff University. She is a founding member of the Committee for Audio-visual Scholarship and Practice

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in Archaeology (CASPAR), a collaboration with UCL. She has an on-going relationship with the University of British Columbia (UBC) as a visiting scholar where she is located for 2013-14.

Clayton has co-edited a collection and co-written an essay with Andrew Klevan (Oxford). Maingard co-founded the African Cinemas Network with Murphy (Stirling) and Higbee (Exeter), with a small grant from the BIRTHA. She is an honorary research fellow, Archive and Public Culture Research Initiative, University of Cape Town. Street was a Visiting Professor at New York University in 2009, and Piccini a Visiting Scholar at the UBC, Canada in 2009-10. Maingard and Street received Research Mobility funding from the World Universities Network, for research in the University of Cape Town (Maingard, 2011) and University of Wisconsin (Street, 2010).

External/Industry and organisational collaborations: Department staff members are active in collaborations with a range of external organisations and groupings. White collaborates with the Globe Theatre as a member of the International Architectural Research Group, and advises the Royal Shakespeare Company (RSC) on their programming. Clarke has collaborated with JISC Digital Media as CI on two training and knowledge exchange projects funded by JISC, the *Digital Documentation and Performance Workshops*, 2009 and *Managing Performance Data*, 2010-11. These projects have led to invitations to offer consultancy to Battersea Arts Centre on their Heritage Lottery Fund digital archive project and Asia Art Archive, Hong Kong. Uninvited Guests collaborated with the Battersea Arts Centre, London on *The Good Neighbour*, a large-scale intergenerational work in 2012. The company received a Theatre Sandbox commission through Pervasive Media Studio (Bristol, 2010); *Give Me Back My Broken Night*, the work produced, has toured internationally. In 2012 the company had an attachment with National Theatre Studio and in 2013 a residency at the RSC. Clarke and Jones have presented performances and installations as part of *Performing Documents* at Arnolfini (Bristol). Jones's performance *Gymnast* has presented at Bristol Old Vic and video work emerging from it screened by BBC Big Screens (April-Sept 2012).

Piccini is on the Academic Advisory Group for the Royal West of England Academy. Her participation in the *University of Local Knowledge* involves partnerships with KWMC, BBC, Arnolfini, and US-based artist Suzanne Lacy. *Know Your Bristol* involves partnerships with Bristol City Council and KWMC. *Productive Margins* involves partnerships with Building the Bridge, Co-exist, Deaf Access Cymru, KWMC, 3Gs, Southville Development, SPAN (Single Parent Action Network). Maingard is a Trustee of the Africa-in-Motion Film Festival.

The group of projects around Contemporary Performance Archives (*Capturing the Past, Performing the Archive, Into the Future, Performing Documents*) has successfully modelled new collaborations between scholars, professional artists, curators, producers, arts organizations, PGR students, emerging artists and the general public involved in live art and its documents through workshops with artists and curators, symposia and talks, exhibitions and publications.

Responsiveness to national and international priorities and initiatives: Jones's performance project *Gymnast* collaborates with various gymnastics clubs in the East Midlands and Bristol, as well as creative-industry partners Dance4 (Nottingham) and KWMC. It has responded to the Olympic Games 2012 and has been partly funded by the Cultural Olympiad's *Igniting Ambition* and programmed by the BBC Big Screens as part of its Cultural Olympiad contribution. Elswit is co-PI on 'Staging German Culture: Representing Germany in the Cultural Olympiad 2012', a project supported by her Visiting Scholar status at King's College London in summer 2012, and continues to present public events. Piccini's research since 2009 has focussed on screen-media practices and cultures associated with the production of the Olympic city. Initial fieldwork research in Vancouver (2009) focussed on the Vancouver 2010 Winter Olympic Games. Street's involvement with the Film and Fashion week project in Ningbo, China in 2011 responded to the fashion industry's priorities of marketing and design, in collaboration with academic expertise. The Department has also significantly contributed to the AHRC's strategic themes, including Connected Communities, Creative Economy, Digital Equipment and Database Enhancement for Impact, Digital Transformations, Landscape and Environment.