

Institution: University of Wolverhampton
Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p>1. Unit context and structure, research and impact strategy</p> <p><u>a) Research Structure</u></p> <p>At the University of Wolverhampton (UoW), research in this Unit of Assessment (UoA) comprises both practice-led and theoretical scholarship with ground-breaking research in the fields of authorship and adaptation, marginalised communities, and creative composition. This submission draws on research from two Departments located in the Faculty of Arts, Business and Social Sciences. Led by Glover, research in Performing Arts is coordinated through the Centre for Creativity, History and Identity in Performance (CCHIP) and focuses on developing the work of practice-based researchers alongside theoretical scholarship on contemporary and historical performance. Principal research areas include: gender across stage performance; audience reception of performance; sound and music computing; performance and trauma; and the intersection of film and music. CCHIP is submitting the Head of School of Performing Arts, 2 Readers, and 8 Senior Lecturers/Lecturers, including 1 Early Career Researcher (ECR) (10 FTE) and outputs of a former Head of School.</p> <p>Research in Film and Screen Studies in the School of Arts is managed through the Centre for Film, Media, Discourse and Culture (CFMDC). As the centre's outputs indicate, much of its research is interdisciplinary and comprises various key narratives as they relate to media: the medical humanities; loneliness and trauma; adaptation studies and eco-psychoanalysis; and political radicalism and terrorism. Led by Pheasant-Kelly, the centre's research in these areas has resulted in numerous publications, the organisation of a number of international conferences and the instigation of impact-driven collaborative projects. The centre is submitting a Reader, Director of the University Doctoral College, and 4 Senior Lecturers/Lecturers including 1 ECR (6 FTE) and outputs of a retired Reader.</p> <p><u>b) Research Objectives Past and Future and Performance</u></p> <p><u>i) Review of Activity</u></p> <p>As the UoA is a new area since REF2014, this is the first time that the 2 centres have submitted in a combined format. Following amalgamation of our subject areas in this UoA, we liaise regularly and certain synergies have become apparent. These include a general ambition of improving the quality of research outputs to 3 and 4*. To achieve this, research staff may apply for increased time in workload allocations of between 120-400 hours for Lecturers/Senior Lecturers from a total of 1597 contracted hours. Readers receive a minimum of 400 hours research time and may also apply for extra time. In addition, all staff are automatically allocated 180 hours of self-managed time for scholarly activity (SMRSA). Research active staff are also invited to apply for one semester-long sabbatical per REF cycle to support significant outputs such as monographs and PhD completions and in the current REF window, sabbaticals have been awarded to Browne, Fox, Hampton, Nichols and Whitfield. Senior researchers also support ECRs with mentoring and peer review.</p> <p>A second objective was to develop expertise in specific areas so as to facilitate PhD recruitment. This has been targeted through the employment of 7 staff in journalism, music, film studies and performing arts and the promotion of 2 colleagues in Film Studies from Senior Lecturer to Reader in the current REF window (cf. page 6). PhD recruitment has also been aided by 9 successful Masters courses across the disciplines that constitute the 2 centres. For future PhD recruitment we are promoting an online, open access 'In Conversation with CFMDC' series, aimed at potential and current doctoral students. The series covers topics such as ideas for doctoral study, the publishing process, and recent developments in PhD requirements.</p>

Thirdly, we sought to increase the impact of our research through accelerating our engagement with non-academic audiences and partners, such as the New York Public Library, Light House Media Centre in Wolverhampton, and the British Film Institute (BFI). Examples of this engagement include public-facing talks and debate on film and media, individual film stars and specific performances in musicals (cf. page 12). This strategy has been channelled through research that explicitly addresses societal challenges including mental health and loneliness, radicalisation and cinema, and equality and diversity in performance, and its dissemination to public audiences. Overall, we have generally sought to maximise the research profile of UoW's Performing Arts and Film Studies departments as detailed below.

ii) Outcomes

The above objectives resulted in 172 publications across the UoA for the REF period, and development of the UoA's 2 case studies: 'Minding the Media/Culture Gap', (Halligan, Lovelock, Dalgleish and Fox); and 'Empowering Marginalised Communities through Music and Musical Theatre', (Browne and Whitfield). Concurrently, we have relayed research to both non-academic and academic audiences in local, national and international contexts through a range of seminar series, symposia, public lectures, and international conferences and events that foreground inclusivity. These span informal talks to external non-academic audiences (for example, we delivered 20 talks to local cinema audiences, each having 50-250 attendees, 2017-19) and well-attended public lectures attracting local and national audiences (up to 80 attendees per lecture) by prominent academics from the UK, US and Europe, including: Professors Robin Nelson, Karen Boyle, Peter Bull, Michal Krzyzanowski, Agnieszka Piotrowska, Chris Weedman, and John Peters. We also held 6 annual academic seminars that are open to the public.

In addition, we initiated an annual Film Director's Conference series that began in 2018 with *Tim Burton's Curious Bodies* (40 attendees) followed by *Kathryn Bigelow: A Visionary Director* in 2019 (30 attendees), both attracting international delegates. A planned conference on Christopher Nolan for 2020 has been postponed until 2022. We also organised international conferences on *Loneliness in the Age of Mobile and Social Media* (2018) (60 attendees), *Diva: Hip-Hop, Feminism and Fierceness* (2019) (45 attendees), and *Musical Theatre in Process* (2019) (125 attendees).

In terms of PhD recruitment, numbers of successful applications continue to rise with 32 doctoral students enrolled, and 7 completions across the 2 centres (cf. page 7).

iii) What we are going to do going forward

The UoA's priorities are: to develop funding bid submissions that address societal challenges; prioritise impact and interdisciplinarity through the development of case studies that focus on mental health, cultural heritage, medical humanities and eco-criticism; promote inclusivity as it relates to film and the performing arts; expand our PhD community; extend open access to our research; and use research to inform the development of a cutting-edge curriculum. To this end, an overarching aim is to foster novel forms of collaboration with non-HEI stakeholders. Examples of this include:

- Instigation of a *Reframing Musical Theatre* research network with national and international industry and academic partners for grant applications (Browne, Lovelock, Whitfield).
- Making archival material available for public access – Pheasant-Kelly has been granted possession of scriptwriter Andrea Newman's professional documents and is collaborating with the BFI to make the collection publicly available in 2021. Relatedly, Whitfield has been building a database of over 1,000 performances in the UK by black performers, musicians and producers, from 1900 – 1950 and is expanding it into a relational and open source project to reveal the stories of black performers previously missing from the historiography of the form.
- Development of *Improving Theatre Accessibility through Sound Design*, leading to creative outputs, text publications and industry partnerships (Dalgleish).

- Progression of *Hearing the Restoration Part-Books*, an auralisation of seventeenth-century manuscripts in cathedrals (Foteinou).
- Implementation of several cultural heritage pipeline projects. These include: *Lost Cinemas of the Black Country* in collaboration with The Black Country Museum, Light House Media Centre and Ikon Gallery, Birmingham (Pheasant-Kelly); *Haunted Media*, which centres on 1970s television and its relationship to local audiences (Fox, Geal, Halligan, and Pheasant-Kelly); and a project on Hollywood director, James Whale, involving collaboration with a documentary filmmaker (Pheasant-Kelly). These three projects have significance for the Black Country region in terms of cultural heritage and will therefore be developed as an impact case study. They will also inform the instigation of 2 MA Film and Screen modules: *LGBTQ+ Cinema* and *Screening the Black Country*.
- Integration of game design in new composition (Glover) which will develop compositional structures to facilitate interaction and participation by young and amateur players.
- Development of an interdisciplinary project with the Wellcome Trust and British Universities Film and Video Council (BUFVC) on media coverage of COVID and its relationship to that of HIV (Pheasant-Kelly), which builds on current research for a contracted monograph, *The History of HIV in Film, Television and the Media* (Routledge 2022).

c) Impact from the research and the link to Impact Case Studies

An important objective of our research is to promote inclusivity in the film, theatre and music industries, and their associated audiences, cultures and histories. Target beneficiaries in our impact strategy therefore include historically-excluded communities and individuals, such as women and LGBTQ+ and BAME groups as well as those with disability, those who have unequal or absent recourse to digital learning and teaching, and those who are subject to distorted or forgotten histories. For example, 'Minding the Media/Culture Gap' (ICS1) focuses on gaps in inclusivity in relation to digital literacy in educators, the historical framing of filmmaker Michael Reeves, the accessibility of theatre performance by visually impaired audiences, and representation of LGBTQ+ performers. In 'Empowering Marginalised Communities through Music and Musical Theatre' (ICS2) we worked to identify gaps in inclusivity in relation to women's/schoolgirls' participation in music events, and minoritised groups in musical theatre. The research addressed these gaps by involvement with the 'Hear her Song' project and the ongoing construction of an archive regarding recovered minoritised histories.

Our strategy for dissemination involves the publicising of findings via the creation of archives (ICS2), and through screenings and public discussion, internet fora (online platforms, podcasts, YouTube, blogs) (ICS1 and 2), documentary film (ICS1), television and radio. These aims are supported by the provision of sabbaticals and ERAS awards, and the allocation of research time above the designated 180 hours. For example, Fox was awarded a semester-long sabbatical and Dalgleish was awarded an internal early-researcher award (ERAS) which enabled their work on ICS1 while Lovelock was allocated extra research hours. ERAS, which also benefitted Nichols' work on Bradbury, provided peer mentoring, training and resources to accelerate impact for ICS1. Mentoring and peer review are used to disseminate good practice; for example, we peer reviewed Fox's work on loneliness. Finally, we have used our centres' QR funding for attending training events (Fox), conference attendance (Fox, Whitfield), dissemination (Dalgleish) and research travel (Browne, Whitfield) (ICS1 and 2).

We measure the effectiveness of dissemination via audience attendance at our public discussions and academic conferences, and website visits (relevant to ICS1 and 2). Resulting impact is monitored via written feedback at conferences and public discussions, reviews of publications, performances and artefacts, citations, and critical reviews (ICS1). In the context of our case-studies, this feedback has been used to evidence how our research has changed views, understanding and perceptions of filmmakers (ICS1), performers (ICS2), artefacts (ICS1), modes of delivery (ICS1), and digital learning and teaching techniques (ICS1).

i) Vitality and Sustainability

We will ensure future sustainability of the UoA's impact through continued investment in increasingly substantive and interdisciplinary projects, and by generating innovative collaborative project bids in response to ongoing and newly-emergent societal challenges. For example, initiatives related to climate change are underway with Geal completing a monograph on ecocriticism (Routledge 2021) alongside ongoing ethnographic research into sustainable living. Pheasant-Kelly, in conjunction with BUFVC, is developing a project bid for submission to Wellcome Trust on media representations of COVID and HIV; and Fox is furthering her work on interventions for youth loneliness in collaboration with colleagues at Manchester, Anglia Ruskin, King's College, London, and Royal College of Music in a bid to the Medical Research Council led by Jennifer Lau: 'Adolescence, Mental Health and the Developing Mind'.

In particular, strategies for promoting research on disability and BAME groups are taking centre ground, with important contributions in progress by Whitfield, Dalglish and Lovelock. As noted, Dalglish is developing a new technique for blind and visually impaired theatre audiences at Arena Theatre, a project that was instigated by the internal ERAS scheme (2017), and presented at the House of Lords in July 2019. Building on this, Dalglish is currently generating instrument/design-related outputs that focus on users with physical disabilities. This project will develop a new research area by creating an interdisciplinary research space dedicated to accessible interfaces for the performing arts. Bringing together diverse expertise, the project will: develop assistive/enabling interfaces for under-represented and/or excluded users; evaluate the individual and community/societal impact of these developments; and create a sustainable platform for future work and funding. The allocation of 150 research hours over two consecutive years has enabled Lovelock to formulate the first of a series of LGBTQ+ research group concert-lectures at the Performance Hub (2018, 2020). A developing cultural heritage project around the film director James Whale has potential to contribute to local tourist economies through the staging of a series of events in conjunction with Wolverhampton Art Gallery and Light House Media Centre in 2021-22.

d) Supporting Interdisciplinary Research

The UoA's strategy to sustain interdisciplinary research is based upon pro-actively engaging with other Research Centres across the University in order to initiate dialogue and collaboration. To this end, a series of UoA and Faculty initiatives have supported interdisciplinary discussions and connections, with practice researchers from the UoA encouraged to attend 'Science meets Arts' events, thereby promoting relationships with lab-based scientists.

Externally, the UoA provides funding to support travel for staff to meet potential collaborators from other disciplines or to access archival material associated with interdisciplinary study. This has resulted in Foster co-creating 'Sound.points: Finding a Place to Be' with dance choreographer Jo Breslin at De Montfort University (2017), Hockenhull collaborating with Professor Claire Parkinson at Edge Hill University in relation to animal welfare and cinema, and Pheasant-Kelly working on terrorism and cinema with Dr Glen Donnar at RMIT Melbourne. Funding for primary resources (digitised copies of archived material) has also enabled Pheasant-Kelly to participate in an international interdisciplinary collaboration on transformative events of 1989 involving academic colleagues from Tunisia, Canada, US, UK, Sweden, India and Germany, which has led to a forthcoming funded workshop and edited collection. Glover is part of a research team working on the UoW-funded EU Science, Technology and Arts (STARTS) project, led by Denise Doyle, which analyses creative methodologies of STARTS prize-winners and will promote UoW as a centre for creative inter-disciplinary arts and science ventures.

Interdisciplinarity is further instigated through University events. For instance, UoAs from different disciplines come together at the annual University Research Conference as well as during specific training courses. The Grants Academy Scheme enabled Fox and Foteinou to attend a cross-disciplinary event in Brussels to network with policymakers at senior level (2018) and Pheasant-Kelly participated in the internal Academic Research Innovation Leader Programme, which provided opportunities for academic leaders from all disciplines across the University to integrate specifically to encourage inter-disciplinarity (2018). Being part-run in Brussels, the group was able

to meet with policy-makers and key players from the European Commission and major international higher education networks to promote broader international cross-disciplinary funding collaborations.

e) Progress towards an Open Research Environment

We have complied with REF requirements to deposit pre-publication versions of all journal articles within 3 months of acceptance in our institutional repository (WIRE), although several are temporarily under publisher embargo. Additionally, we have exceeded REF requirements by depositing 42 chapters, monographs, compositions and conference proceedings on WIRE and have worked towards compliance with the University's Concordat on Open Research Data by also making research publicly accessible through a range of non-academic fora. To this end, the findings from funded projects are made available online and on the UoW website where IP is not compromised. For example, research related to the ERASMUS MeLDE project is obtainable on the project website (<http://meldeproject.eu/>). A further 5 outputs are gold access, 4 with a CC BY licence and 1 with a CC BY-NC-SA licence. For example, Whitfield has several open access articles (see <https://doi.org/10.3390/arts9020069> and <https://jhuptheatre.org/theatre-topics/online-content/issue/volume-30-issue-2-july-2020/space-has-been-made-bisexual>).

Staff also write blogs relating to their own research, enabling vital research insights to be disseminated to a wider, non-academic base. For instance, Whitfield has written about pianist Elsie April on the Royal Northern College of Music website (<https://www.rncm.ac.uk/blog/elsie-april-1884-1950/>) and composer Clare Kummer on the New York Public Library website (<https://www.nypl.org/blog/2019/06/18/clare-kummer-choir-rehearsal>) and MAESTRA music website (<https://maestramusic.org/blog/spotlights-on-women-composers-in-early-broadway-history-week-three-clare-kummer/>).

We further promote our work via YouTube, podcasts, radio, film and television. For example, Whitfield and composer and music director, Sean Mayes, recently discussed their research for their co-authored book, *An Inconvenient Black History of British Musical Theatre, 1900-1950* (Bloomsbury 2021) (https://www.youtube.com/watch?v=Fy99j8NKyOc&feature=emb_title which has 95 views) while Nichols, a renowned expert on Ray Bradbury, recently took part in a BBC World Service programme, *Ray Bradbury: A Master of Science Fiction* (2020) (see <http://www.bbc.co.uk/sounds/play/w3cszivr>) and has a regular audio podcast series, *Bradbury 100*, (>1438 listens to date, and an average of 144 per episode). Nichols' *Bradbury 100 Live* show on Facebook and Youtube has had >230 viewers. Nichols also participated in a podcast interview with Jeffrey Kahan: 'Phil Nichols and I talk Bradbury, Bloch, and Pink's Hotdogs' (see <https://www.spreaker.com/user/13017674/phil-nichols>). Pheasant-Kelly took part in a podcast interview related to her research on Harry Potter while Halligan participated in a Britflicks podcast interview deriving from his research on and contribution to the feature-length documentary, *The Magnificent Obsession of Michael Reeves* (Ballin 2019).

f) Supporting a Culture of Research Integrity

Within the context of the Institution's approach, the UoA supports a culture of research integrity, and ensures that research is conducted according to appropriate ethical, legal and professional frameworks, obligations and standards through the University Code of Good Practice and the University Ethics Policy. Both are aligned with the Universities UK Concordat to Support Research Integrity. This is maintained by internal peer review and mentoring at UoA level, and peer review at institutional level for funding bids. In this respect, the UoA is supported by the University's Research Policy Unit (RPU) which issues guidance regarding ethics and impact as well as the Project Support Office (PSO) which checks research integrity across projects and awards. The Faculty Ethics Committee also scrutinises doctoral applications and funded projects to ensure ethical, legal and professional standards are maintained. The UoA engages with this agenda by completing ethics forms for all doctoral students, and advising students on ethics. The Faculty Doctoral Training Programme includes a workshop on ethics and research integrity and Pheasant-

Kelly, Foster and Zavros belong to the Faculty Ethics Committee to ensure that necessary processes in the UoA are fulfilled.

2. People

a) Staffing Strategy and Staff Development

There are currently 17 submitted Category A members contributing to this UoA, including 15 full-time staff, and 2 part-time staff. Of the Category A submitted staff, 1 is Head of School of Performing Arts, 3 are Readers, 1 is Director of the Doctoral College and 12 are Senior Lecturers/Lecturers of which 2 are ECRs (Geal and Curpan). Further eligible Category A staff include Johnson and Hockenhull who have left the University.

i) Staff Development Strategy

All colleagues benefit from a Faculty-wide mentoring scheme and annual appraisal, and there are staff development programmes available for every stage of an academic career. UoA strategy for staff development implements the Concordat to Support Career Development of Researchers to make centre funding available to provide resources, training and travel for research purposes and to establish collaborative projects. For example, all UoA staff may apply for centre funding of up to GBP1,200 per event to present their research at international conferences. A staff development strategy to promote increased funding bid submission has entailed the provision of workshops by the PSO for all University academics by deploying external expertise, such as the British Academy.

In addition, opportunities to apply for a Grants Academy Scheme allocation of GBP2,000 have enabled staff to attend networking events in Brussels to liaise with policymakers at senior level (Foteinou 2017; Fox 2018). Specific opportunities have been provided for the training of more senior staff in funding bid development through external consultancy schemes such as NU2EU (Glover, Pheasant-Kelly 2016), which centred on Horizon 2020 applications, and internal schemes, such as the Academic Research Innovation Leader Programme (Pheasant-Kelly 2018) for promoting leadership qualities and identifying funding avenues beyond Europe. In addition, the two centres carry out specific roles in research staff development including: the allocation of up to 400 extra research hours (cf. page 1); mentoring in the application for, and during ERAS Fellowships; peer review and seminar feedback for research articles; co-authoring of publications; and funding bid assistance. This support has resulted in 5 staff in UoA33 (Foteinou, Dalglish, Foster, Fox and Nichols) gaining ERAS places in this REF window, each awarded GBP5,000 to develop their individual research aims. Such support has led to post-doctoral researchers producing an increasing number of high-quality publications, and has given rise to collaborations with external partners and further applications for external funding from the BA Leverhulme Small Grants scheme, the Arts Council and the Paul Hamlyn Foundation.

ii) Recruitment and Recruitment Strategy

The UoA's staffing policy involves open, transparent and merit-based recruitment with effective processes for induction and probation. A key strategy is to strengthen research in existing subjects, and develop and expand new areas. In particular, we have aimed to increase research capacity in musical theatre and journalism. Alongside the appointment of a Reader in Music as leader of CCHIP (Glover), this strategy has led to 6 new appointments within the current REF timeframe: 2 Senior Lecturers in Journalism, a Lecturer in Film and Television Studies, 2 Senior Lecturers in Musical Theatre and a Lecturer in Music Technology. This recruitment plan has enabled expansion of research into several important areas insofar as potential impact is concerned, notably social media and loneliness (Fox), adaptation and eco-criticism (Geal), and marginalised communities (Browne, Lovelock, Whitfield and Dalglish). In addition, 2 Senior Lecturers in Film Studies were promoted to Reader during the current REF window (Hockenhull and Pheasant-Kelly) in order to consolidate expertise in British and American Cinema.

iii) Early Career Researchers

ECRs are supported at both centre and Faculty level. During the first year of their appointment they have a new starter allowance of up to 400 hours per year over 2 years, and are mentored by senior staff to produce a research plan. All researchers working in the area of the UoA are integrated into one of the two research centres, enabling them to apply for research hours and funding for conferences, primary resources, and further staff development/training. For example, Dagleish attended training courses for 'CHUCK', a musical programming language (2018), and Ambisonics training at the Institute of Acoustics (2017); and Fox attended 'R for Data Science' at Manchester University (2019) and also participated in a training session run by the Knowledge Exchange Unit of The Parliamentary Office of Science and Technology, which gave insight into how to work with Parliament as a researcher, forming the basis for future policy engagement. As well as having opportunities to present their work at the centres' seminar series, as noted, 5 staff have benefitted from ERAS awards. ERAS-supported projects have, in turn, either strengthened existing collaborations, as in Nichols' partnership with Indiana University, or initiated more significant projects, with Fox now collaborating on a major funding bid on loneliness with colleagues at King's College, London (cf. page 4).

iv) Support of Research and Impact Leave

All staff are invited to apply for either semester-long sabbaticals to complete major projects or shorter sabbaticals for lesser outputs. The policy of both centres is to fund outputs and projects that progress individual profiles, address societal challenges or have potential for other forms of impact. Browne, Fox, Hampton, Nichols and Whitfield have been awarded sabbaticals. During the course of these sabbaticals, Browne completed her PhD (2018) and Fox organised a conference and completed an edited collection on loneliness, titled *Emotions and Loneliness in a Networked Society* (Palgrave, 2019). Nichols presented a conference paper at the Screenwriting Research Network (2018) and prepared a book proposal, and Hampton completed her PhD (2019). Whitfield utilised her sabbatical to complete an edited collection, *Reframing the Musical: Race, Culture and Identity* (Red Globe Press, 2018) and a monograph, *Boublil and Schoenberg's Les Misérables* (Routledge 2018), and secured a contract for her co-authored book, *An Inconvenient Black History of British Musical Theatre, 1900-1950*.

v) Support for Research and Impact

Further to research leave and SMRSA (cf. page 1) all staff may apply for sabbaticals that are allocated according to the potential quality of the projected output. Staff training is available in external impact initiatives such as NU2EU whilst the Doctoral College provides impact-training workshops to facilitate staff in achieving impact.

b) Research Students

i) Recruitment

Since 2014, staff in the UoA have supervised 7 PhD students to completion, and we presently have 32 full and part-time enrolled students of which one is supported by an internal RIF staff development bursary while the remainder are self-funding. This growth has been aided by the implementation of a range of Masters programmes in Film and Screen, Public Relations, Contemporary Theatre and Performance, Musical Theatre, Audio Technology, Music, Dance, Research in Performing Arts, and Research in Music Technology. 15 current PhD students have progressed from these Masters programmes to doctoral study. Admission to Faculty doctoral programmes occurs through transparent and equitable processes based on research proposal integrity and candidate interview, with gender-balanced interview and supervisory teams.

ii) Monitoring and Support

Monitoring of PhD students' progress consists of Annual Progress Reviews and Progression events, these ensuring that each student's development is assessed independently of their

supervisory team. PGRs are supervised by a team of researchers who are chosen for their different supervisory expertise and research skills in order to optimise support for the PGR. 10 staff from across dance, drama, music, film studies, media, musical theatre, and music technology are currently involved in doctoral supervision. Internal training is required to act as a research supervisor, and is followed by regular additional training via the Doctoral College's Research Supervisors' Development Programme.

Research students are provided with two main avenues for skills development and preparation for their PhD. First, the centralised University Postgraduate Researchers' Development Programme offers both face-to-face and online workshops that are delivered on a weekly basis. Halligan both organises and contributes extensively to this programme while Pheasant-Kelly delivers 5 of these University-wide workshops annually with uptake across the University as well as by the UoA's doctoral students.

A second route for UoA skills development is provided by the Faculty of Arts, Business and Social Sciences, which runs weekly Faculty-specific Doctoral Training workshops, organised by the Faculty Research Skills Tutor (Pheasant-Kelly) and involving colleagues across the UoA as well as from the wider Faculty. While these have been face-to-face previously, they are now taking place online, with 105 members currently signed up to this forum. These workshops cover a broad range of Doctoral Student skill requirements, and are recorded and have written commentary so as to make them equally accessible to all students.

Students are further supported by a Faculty-wide Postgraduate Research Tutor as well as two PGR Pastoral Support Tutors. The postgraduate community is fully involved in the research culture of the UoA, the Faculty and the University. For example, PhD students are supported with teaching materials and University-led workshops to enable them to deliver undergraduate modules, for which they are remunerated at visiting lecturer rate. In addition, senior staff encourage PhD student publications, either by co-authoring (Pheasant-Kelly, Whitfield, Zavros) or by mentoring as well as providing assistance with conference paper presentation. Consequently, 9 of our students in the UoA have had at least one publication and 6 have presented at national and international conferences. Finally, students are integrated into research centre activities and are encouraged to attend conferences.

c) Equality and Diversity

The UoW is fully committed to the advancement of equality and the elimination of unlawful and unfair discrimination where the benefits of a diverse student and staff population are valued. While all staff undertake annual mandatory training on equality and diversity, UoA colleagues are themselves actively involved in promoting equality and diversity both indirectly through their research and directly through the leadership of relevant groups. Examples include Hockenhull's monograph, *British Women Film Directors in the New Millennium* (Palgrave, 2017), and Whitfield's collection, *Reframing the Musical: Race, Culture and Identity*, while Lovelock has established a LGBTQ+ Performing Arts Project available for staff and students. Overall, the UoA consistently raises awareness of the importance of women and LGBTQ+, disabled and BAME communities in Performing Arts, Music and Film Studies through its research, publications and events.

Although there is little gender disparity in UoA staffing (8F:9M) the centres have jointly agreed approaches to supporting the role of women in the University's research culture as a strategy to redress traditional gender imbalances. For example, it ensures that women presenters and keynotes are prioritised at conferences (the most recent annual Director's Conference had two female keynotes) and internal events are chaired more by women than by men. In addition, research-orientated female staff are supported with additional mentoring and mini-sabbaticals and female researchers are released from teaching to attend central bid-writing events. Applications for conference attendance and access to internal funds are based on merit of the potential research output. Transparent procedures are in place to allocate research hours, sabbaticals and training opportunities, and to justify career progression.

The UoA further supports equality and diversity by promoting flexible working, parental and carers' leave and by providing facilities for the integration of part-time and honorary staff through the allocation of appropriate financial and material support. We have also offered modest financial provision for delegates who have child-care responsibilities when attending our conferences. Staff who return from career breaks are supported in a number of ways. Those who have taken parental leave or long term medical leave agree keeping-in-touch days and negotiate how these points of contact are used to ensure that they are able to keep up to date with the University and their respective fields. All those returning from career breaks are encouraged to engage a mentor, to undertake a skills audit and update their career development plans. During appraisal, line-managers support returning staff in identifying appropriate developmental opportunities.

Outputs from all staff with significant responsibility for research have been included in the UoA REF submission with account taken of mitigating circumstances at institutional level. Staff were invited to submit work that underwent anonymous peer review by at least 2 senior researchers in the UoA. Outputs were graded on significance, originality and rigour as defined in REF guidance, and the final selection of outputs was determined by selecting those of highest quality first.

As well as providing guidance on practical research aspects through individual mentoring and the Faculty Doctoral Training Programme, the UoA supports the mental wellbeing of its staff and research students via several services available to all University staff and students. These include 'Togetherall', a mental health and wellbeing digital platform for research students, a staff wellbeing hub, and an employee assistance programme that provides short-term counselling sessions. In addition, several of our postgraduate students have been affected by COVID in terms of health, finances and access to resources. We have made students aware that they are able to take fee-free extensions if necessary and liaised with Harrison Library to order resources where these are unavailable because of Covid.

3. Income, infrastructure and facilities

a) Research Funding and Strategies for Generating Research Income

To date, the UoA's strategy has been to train staff in funding bid preparation with a view to increase funding bid submission and generate income for the next REF. Research funding applications focus on both consolidating individual research profiles to generate specific expertise and on addressing societal challenges with a steer towards collaborating with non-academic partners and other academic institutions, especially in an interdisciplinary context. As a result of these initiatives, national and international funding bid activity is increasing. For instance, we have not only submitted collaborative bids with other disciplines within the University, such as Health and Wellbeing (Nichols) but have also partnered with RMIT Melbourne on terrorism and cinema. Work is underway to collaborate with BUFVC on a media/COVID-19 project proposal (Pheasant-Kelly) and with King's College on a loneliness project (Fox).

b) Organisational Infrastructure Supporting Research and Impact

Organisational, operational and scholarly infrastructure combine to maximise the potential for impactful research. Specialist institutional facilities, as well as venues with longstanding affiliations with the University, are utilised for a range of internal and external-facing events to promote staff research in both academic and non-academic fora. Such facilities include a dance biomechanics laboratory, furnished with the latest technology for dance performance training, and the Performance Hub that provides a dedicated music practice space as well as ensemble rooms and 2 professional recording studios. Additional facilities include Black Box Theatre, which is a purpose-built theatre space containing a range of LED and intelligent lighting to provide maximum performance flexibility. 90% of piano stock in the School of Performing Arts is Steinway. Facilities for Film Studies have historically centred on Light House Media Centre, which houses 2 full-screen cinemas and an exhibition space and has full technical support with digital subtitling and audio description facilities. Arena Theatre also has a full-screen cinema for Film Studies and two

professional studio theatre environments for researchers to rehearse their work and examine the nature of existing work through performance realisation.

These facilities are utilised in relation to a range of impact activities. Glover organised *The International Music and/as Process Conference* at The Performance Hub in May 2017, and we have hosted several international conferences at Light House Media Centre: *Loneliness in the Age of Mobile and Social Media*, (2018); and the annual *Twenty-First Century Director's Conference* on Tim Burton (2018) and Kathryn Bigelow in 2019. A further international conference *Diva: Fierceness, Feminism and Hip-Hop* in 2019 critically engaged with female hip-hop over the last 25 years, particularly in relation to the empowerment of BAME females (artists and fans), marginal music cultures and communities, with conference keynotes including Pogus Caesar, Jaki Graham and Amerie. These conferences are thus integrally tied to the UoA's research and impact interests as well as making them accessible to the public and have led to several international collections: *Loneliness and Emotions in a Networked Society*, edited by Fox (Palgrave 2019); *Tim Burton's Bodies*, edited by Hockenhull and Pheasant-Kelly (Edinburgh University Press 2021); and a Special Issue of *New Review of Film and Television Studies* on Kathryn Bigelow, edited by Pheasant-Kelly (2021). The Diva conference has also resulted in a collection co-edited by Halligan, titled *Diva: Hip-Hop, Fierceness and Feminism* (Bloomsbury 2021).

All external funding applications are supported by the Faculty Research and Enterprise Team, and PSO which are responsible for pre- and post-award project support and management. Both teams alert staff members to subject-specific funding opportunities and initiate meetings to develop the details of funding calls. The UoA is further supported by the RPU, an Impact Officer and a Research and Impact Development Manager. There is also Faculty administrative support for research, with two administrators responsible for coordinating events, together with a Faculty Public Engagement Coordinator, a University-wide External Relations Department and knowledge exchange and business development support.

c) Non-Research Income and Benefits in Kind

In terms of non-research income, Fox was awarded EUR329,975 by the European Commission for the ERASMUS MeLDE project (cf. page 2) in order to support digitalised literacy in educational institutions across Europe. Hampton secured GBP600 from the Theatre and Performance Research Association (TaPRA) for its 2018 TaPRA annual conference (2018), and GBP500 from TaPRA and GBP760 AHRC funding for its 2017 event, this relating to her role as co-convenor of the TaPRA Working Group. Glover has received commission fees of GBP3,600 from the 'Being and Appearing' contemporary visual art series (2017), London 840 concert series (2017), Birmingham Post-Paradise concert series (2017) and the Whitstable Biennale (2014) which have been used to support travel and further compositional time with musicians. In relation to his research on Ray Bradbury, Nichols' travel to co-curate, host, present and chair a film screening series on Ray Bradbury at Indiana University was funded by Indiana University. Pheasant-Kelly was awarded USD1000 by the Andrew Mellon Foundation to travel to the 9/11 Memorial Museum, New York to present work on the filmic legacies of 9/11 in a multidisciplinary context (2017). Overall, this funding has enabled us to address gaps in inclusivity in relation to digital media, has promoted our research profile nationally and internationally, and has initiated collaborations with non-HEI stakeholders.

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

a) Arrangements and Support for, and Effectiveness of, Research Collaborations, Networks and Partnerships

Staff in the UoA play important roles in national and international networks, reflecting our research interests: Fox is a member of Strengthening Europeans' Capabilities by Establishing a European Literacy Network (ELN), and is part of the Developmental Aspects of Literacy and Education in a Digital World working group, alongside scholars from other European countries, including

Bulgaria, Romania and Italy. In addition, she is a member of the research team for the project *European Election Campaign*, led by Edoardo Novelli, Università degli Studi Roma Tre, Italy.

Staff have also collaborated widely on numerous co-authored and co-edited publications, collaborative performances, joint funding bids, and joint public events, co-presented conference papers, and co-convened international conferences. The UoA has collaborated in the BAFTSS New Connections scheme, a programme for ECRs, to enable them to present their research to new audiences and were pleased to host their inaugural speaker (2019), Dr Matthew Robinson.

Regarding published work, Glover has co-authored *Being Time: Case Studies in Musical Temporality* with Dr Bryn Harrison at University of Huddersfield and Jennie Gottschalk, a leading writer on experimental music in Boston (Bloomsbury 2018). Glover has also co-edited *Collaborative and Distributed Processes in Contemporary Music-Making* with Lauren Redhead (Cambridge Scholars 2020) while Whitfield has collaborated with US-based musical theatre director, Sean Mayes, for their forthcoming co-authored publication, *An Inconvenient Black History of British Musical Theatre, 1900-1950*.

In relation to collaborative performance, Zavros has co-created new theatre works with renowned researcher-director, George Rodosthenous, including *The Truth about Venus*, which premiered in Paphos in 2017; Foster has co-created work with choreographer Jo Breslin at De Montfort University to explore how procedures in composition share synergies with choreographic processes; and Browne has worked with 10 international female composers in partnership with *The Canales Project* for 'Hear Her Song' (2018), a project aiming to highlight issues of identity and culture through music. Nichols has co-curated a film screening series with Indiana University and serves on the advisory board of the Center for Ray Bradbury Studies. Pheasant-Kelly has worked with Dr Glen Donnar at RMIT, Melbourne in the submission of joint funding bids, including *ScreenExtreme* to Horizon 2020 and the British Academy, as well as co-presenting conference papers on terrorism and cinema at the Celebrity Studies Conference, Sapienza University, Rome (2018), the Society for Terrorism Conference, Liverpool John Moores University (2018), and the EISA Conference, Prague (2018). She has co-directed 5 *Cine-Excess* film conferences/festivals with Professor Xavier Mendik at Birmingham City University (BCU), and collaborated with Professor Adam Barkman at Redeemer University College, Ontario. Whitfield was involved with the Clare Kummer Project (led by Dr Doug Reside at New York Public Library) that centred on early twentieth century composer and playwright Clare Kummer (2019).

b) Relationships with Key Research Users, Beneficiaries or Audiences

Staff in the UoA were funded for and delivered papers at 106 external international academic conferences during the current REF window. Overall, these have led to a total of 172 publications and 8 performances across the UoA since 2014 and have promoted links with individual academics, audiences and specific Universities. They include a partnership with The Canales Project in New York, culminating in the 'Hear Her Song' project (Browne); and collaboration between Foster and Breslin, resulting in a performance of their co-created work at Kiev University (2018). Links with University of Lisbon (UoL) led Pheasant-Kelly to deliver a lecture at UoL, attended by approximately 80 students and members of the public, and subsequently, to edit an issue of *Messengers from the Stars*, a journal published by the UoL Centre for English Studies.

c) Wider Contributions to Economy and Society

Research in the UoA has also resulted in wider contributions to society. For example, Dalgleish has collaborated with the Beacon Centre for the Blind and Arena Theatre to enhance theatre experiences for visually-impaired theatre goers using creative sound design, while Foteinou has worked with Lichfield Cathedral in recreating the sounds of choral performance within the Cathedral's pre-Civil War architecture.

d) Engaging with Diverse Communities and Publics

The UoA engages with a range of communities through its research, including academic audiences, general film-going audiences, schoolchildren, schoolteachers, disabled and deprived groups, and marginalised, LGBTQ+ and BAME communities. For instance, Browne conducted the 'Hear Her Song' project with schoolgirls from areas that are classed as the most deprived nationally. Lovelock co-organised the Royal Musical Association Research Students Conference at University of Birmingham (2014), and LGBTQ+ concert lectures at the Performance Hub in 2018 and 2020. Lovelock has also established the LGBTQ+ Performing Arts Research Project (2017) comprising staff and students. Lidbury organised a symposium on Refugee Dancers from Nazi Europe and their Contribution to British Culture (2019) at UoW that was open to the public and Fox delivered a talk, *Loneliness and Social Media* at the Faith in the Media Community Conference, organised by Walsall Council (2018). Halligan convened a conference on an equality and diversity-calibrated topic on women of colour and music of a black origin (2019) while Hockenhill gave a talk titled *Everybody's Business: Film, Food and Victory in the First World War* to the Women's History Network at Avoncroft Museum (2016). Nichols co-curated a film screening series at Indiana University where he hosted all events, presented 5 screenings and chaired 2 discussion panels with each event attracting 200-300 people. Pheasant-Kelly was chair and convenor for a panel discussion, *Fifty Shades of Feminism: Women in Erotic Roles* live public debate at the Electric Cinema, Birmingham (2015), introduced a public screening of *Scream* at Blackwells Bookshop, Oxford (2015), and has been interviewed for *The Big Issue* on Nordic Noir (2015), and *Stylist* magazine on Harry Potter and fantasy film (2016). She has featured in a documentary film about Canadian-funded horror film, *Tax Shelter Terrors* (Mendik, 2016) that has been distributed internationally. Together with Hockenhill, she has also presented a series of 20 talks to general film-going audiences at Light House Media Centre (2017-19). Whitfield delivered *Who Tells Your Story: Revolutions/Revelations in Hamilton, An American Musical*, a British Science Fiction Arts lecture in Birmingham, UK (2017); in addition, she has presented public-facing talks on her edited collection, *Reframing the Musical: Race, Culture and Identity* at New York Public Library (July 2019), Neptune Theatre, Halifax in Canada (May 2019), and Wolverhampton Artsfest (May 2019). Whitfield has also organised the launch of her monograph, *Boublil and Schoenberg's Les Misérables* at The Other Palace Theatre in London (July 2018) and has produced several public engagement online articles (cf. page 5).

e) Indicators of Wider Influence

i) Editorial Positions

Examples of wider influence are indicated by the fact that UoA staff have an extensive range of editorial and refereeing roles with 16 editorships overall. For example, Lidbury is Executive Editor of *Dance Chronicle: Studies in Dance and the Related Arts*; Browne is on the editorial board for *Studies in Musical Theatre*; Nichols in on the editorial board of *The New Ray Bradbury Review* (2009-), and Pheasant-Kelly is guest editor for an upcoming special issue of *New Review of Film and Television Studies* (2021),

ii) Invited Keynotes, Seminars and Lectures

Colleagues across the UoA have been invited as keynotes: Browne was keynote at the United Nations Sustainable Development Goals Conference, New York (2019), presenting a paper 'Hear Her Song and the University of Wolverhampton: A Case Study'; Geal presented at the *Film Futures Development Day*, Midland Arts Centre (2018); Hockenhill was keynote at *Kathryn Bigelow: A Visionary Director*, UoW; Lidbury has been keynote at several Laban events, including: The Laban Event, Monte Verita, Switzerland (2018) and The Laban conference, The Place, London (2015, 2017); Pheasant-Kelly presented 'A High Ridin' Woman: The Westerns of Barbara Stanwyck', at BFI, London (2019); and Zavros presented 'Encounters with the Same (But Different)' at *Song, Stage and Screen XIV: Reinventions*, Leeds University (2019).

Further, staff in the UoA have been invited to deliver a number of seminars and lectures, these including: Fox on the MeLDE project at University Autonoma de Baja, California (2020); Glover at University of Leeds (2018); Hampton on *Selfie Histories: Portraiture, Photography and Grandad's*

Pout, at Brunel University (2019); and Pheasant-Kelly on *Promoting Terrorism, Desecrating Celebrity: The Case of Jihadi John*, at BCU (2018), *Kathryn Bigelow: A Visionary Director*, at Shrewsbury College (2019), and *Spaces of the Afterlife in Tim Burton's Films*, UoL (2017).

iii) Peer Review

In recognition of our research, we have refereed numerous articles for 16 performance, film-based and interdisciplinary journals, including, for example, *Leonardo* (Dalglish), *Journal of Theatre, Dance and Performance Training* (Hampton), *Screen* and *NECSUS* (Hockenhull), *Cinema Journal*, *Journal of War and Culture Studies*, *Journal of Literature and Medicine*, *Journal of Media Practice*, *BMJ Medical Humanities*, (Pheasant-Kelly), and *Studies in Musical Theatre* (Browne, Zavros). We have also evaluated proposals for all the major publishers, including Palgrave (Browne, Halligan, Pheasant-Kelly), Intellect (Halligan, Hockenhull, Pheasant-Kelly), Sage (Fox), Routledge (Browne, Dalglish, Halligan, Pheasant-Kelly), and Bloomsbury (Browne, Halligan, Pheasant-Kelly), and the University Presses of Manchester (Halligan), Edinburgh (Hockenhull, Pheasant-Kelly), Mississippi (Pheasant-Kelly), and Oxford (Halligan, Pheasant-Kelly). Glover is on the review panel for the annual Royal Music Association (RMA) Music and/as Process Conference and Fox for the European Communication and Education Association. In addition, we have reviewed funding proposals for the Social Sciences and Humanities Research Council of Canada (Dalglish) and the Arts and Humanities Research Council (Pheasant-Kelly).

iv) External Examination Roles

Staff across the UoA have extensive examiner and advisory roles with 4 advisory roles and 14 external examining positions. For example, Browne was external advisor for MA Musical Theatre at University of Lincoln (2014-18); Dalglish was external advisor for MSc Music Engineering and Production at University of South Wales (2016); Glover has acted as PhD external examiner at Royal Birmingham Conservatoire for BCU (2018); Lovelock acted as PhD external examiner at University of West Scotland (2019); Pheasant-Kelly has acted as PhD external examiner for Cork University (2019) and has been an external assessor for application for tenure at New Mexico University (2014); and Zavros is external examiner for Mountview Academy of Theatre Arts for MA Musical Direction.

v) Professional Subject Associations

Staff at Wolverhampton play a prominent role in the work of professional associations, with Fox being a member of the Society for Research in Higher Education, ECREA, the International Association for Media and Communication Research and The British Sociological Association and Geal belongs to the Association of Adaptation Studies. Glover is a member of RMA and/as Process Study Group, and the Society for Minimalist Music while Foteinou is a committee member for the West Midlands Institute of Acoustics branch and is vice-chair for the Audio Engineering Society's West Midlands branch. Lovelock was on the organising committee for the RMA LGBTQ+ Study Group in 2016 and Hampton is a member of the executive committee of TaPRA, and the Standing Conference of University Drama Departments (SCUDD). Hockenhull is a member of the Institute for Critical Animal Studies and the Human/Animal Research Group at Uppsala University and Johnson is a founding member of the TaPRA Performance and Science working group. Nichols belongs to the Royal Television Society and the Science Fiction Research Association and is also Advisory Board Member for the Center for Ray Bradbury Studies while Pheasant-Kelly is a member of the Society for Terrorism Research and the Society for Animation Studies. Finally, Zavros is the department representative for SCUDD and a member of TaPRA.