

<b>Institution:</b> King's College London
<b>Unit of Assessment:</b> 34 Communication, Cultural and Media Studies, Library and Information Management
<b>1. Unit context and structure, research and impact strategy</b>

### 1.1 Context

UOA34 comprises the Departments of Culture, Media and Creative Industries (CMCI) and Digital Humanities (DH) in the Faculty of Arts and Humanities. The UOA includes 52.3FTE Category A staff and 86 research students and works closely with the cross-Departmental **King's Digital Lab (KDL)** and **Centre for Digital Culture (CDC)**. Our research and impact remit is framed by four strategic objectives to:

- Develop world-leading research on cultural/digital memory, cultural history and heritage.
- Promote world-leading research on digital culture and creative work.
- Expand analysis and understanding of the global and local dimensions of contemporary cultures in transition, including the Global South.
- Support future-focused cultural and policy research for societal good.

These are underpinned by four research and impact priorities (**Figure 1**):

- *Inclusivity*
- *Sustainability*
- *Care*
- *Reflexivity*

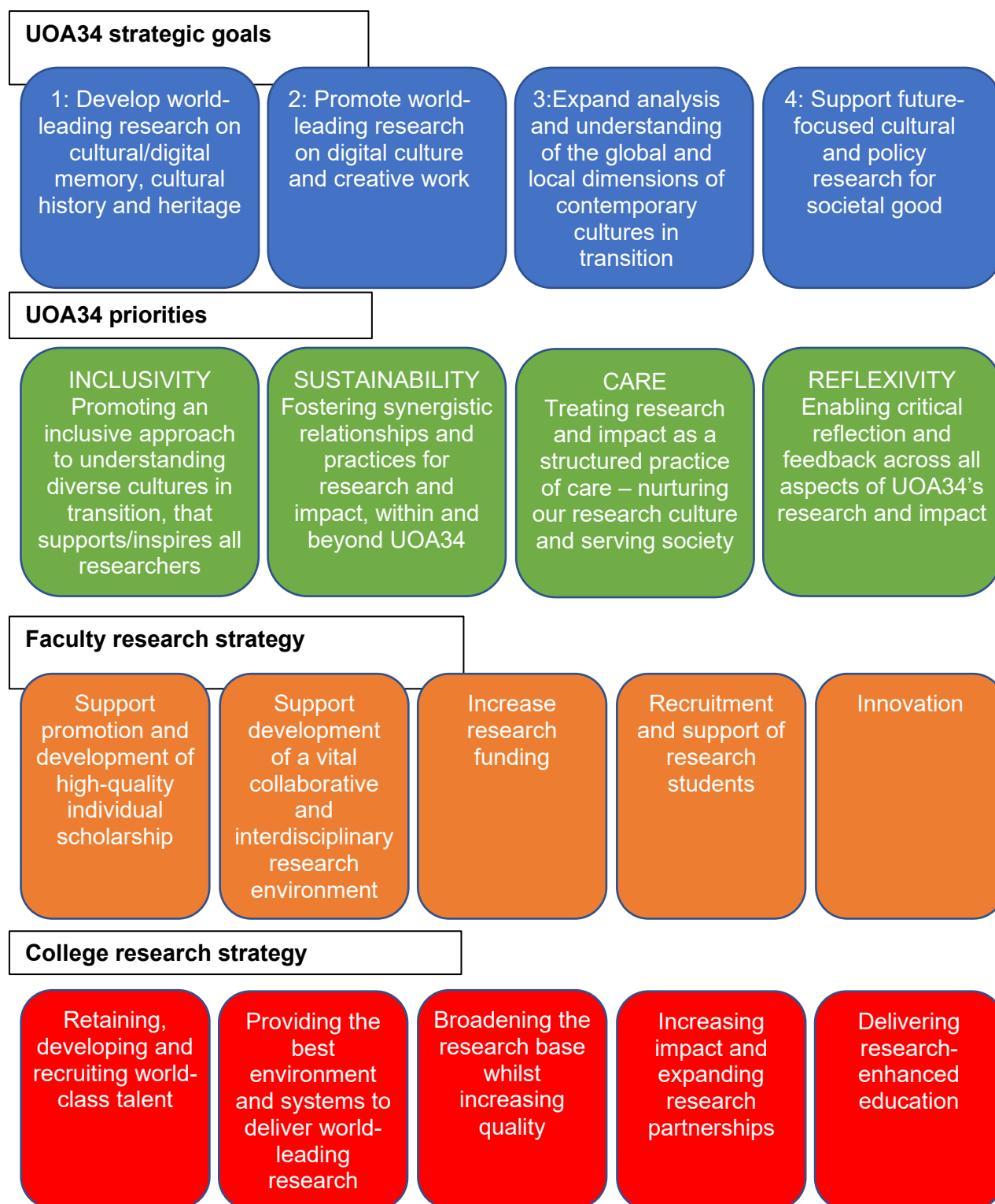
This framing emphasises the importance of interrogating and understanding culture in all its diversity, incorporating an **inclusive** approach to understanding cultures in transition. It relies on **sustainable** relationships and practices, which can be adapted to future shifts in focus, across UOA34 and beyond. Our objectives also encompass research and impact processes that prioritise **care** (in terms of practices that nurture our research culture and serve society). Finally, our strategic objectives provide a clear overview that allows critical **reflexivity** about our research and impact in order to sustain future prospects.

To achieve these objectives, UOA34 brings together two distinctive yet complementary interdisciplinary approaches: DH's research is motivated by thinking critically with and about the digital, while CMCI's research is characterised by critical interrogation of culture, media and creative industries. Both encourage work that operates recursively between theory and practice, giving particular purchase to both our impact and research-led teaching.

### 1.2 Unit structure, strategic vision, achievements 2014–20

In 2014, UOA34 was structured around three research themes: cultures of production and the creative economy; digital culture and everyday cultures; and memory and knowledge environments; and by the priority of further integrating DH and CMCI work around these themes. In 2016, we adapted this framework around four strategic objectives that align with our four priorities, as well as with Faculty and College research strategies (**Figure 1**), thereby responding strategically to the challenge of cultures in transition.

These objectives and priorities are fundamental to UOA34 coherence, integrating research around interdisciplinary themes, but also acknowledging complementary Departmental strengths. Our inclusivity, reflexivity and culture of care are enhanced and sustained through constant dialogue, including participation in each other's research committees, events, doctoral training, appointments and the development since REF2014 of the CDC. This research culture fuels emergent and innovative work, particularly from ECRs and PGRs, demonstrated in numerous joint events such as

**Figure 1: UOA34 strategic objectives and priorities**

The Gig Economy: Deal or Ordeal (2017); The (Soft) Power of Museums (2018); Algorithms for Her: Feminist Approaches to Digital Infrastructures, Cultures & Economies (2020); and joint projects, including the AHRC-funded Creative AI: Machine Learning as a Medium in Artistic and Curatorial Practice (**Bunz, Hedges, Iervolino**; 2020–21; £76,697) and the Innovate UK-funded Applying AI to Storytelling – Bringing Computational Research into Creative Industries (**Atkinson, Smithies**; 2018–19; £73,710).

Our achievements would not be possible without high-quality infrastructure. **KDL**, led by **Smithies**, is vital in providing UOA34 with expertise in Research Software Engineering to increase digital research capability, working with researchers and partners to produce digital tools (repositories, archives, visualisations, maps and web applications) and immersive experiences. KDL evolved from within DH, and was founded as a standalone laboratory in 2015, implementing infrastructure and tools in support of advanced computational methods for arts and humanities and providing core digital capability to DH and the wider Faculty/College. KDL takes a leading role in ensuring the sustainability of UOA34 digital outputs and resources, also making a key contribution to the Sustaining and Opening-up a World of Cultural Heritage impact case study (ICS).

Equally, the establishment of the **CDC** in 2014 as a strategic hub has been key in bringing together interdisciplinary research. Led by **Gerbaudo**, the CDC draws its membership predominantly from UOA34. Its focus on digital culture has generated inclusive research collaborations: for example, a workshop programme, which particularly benefits PGRs and ECRs, who also participate in the CDC Board. CDC has brought public visibility to our work on digital culture through debates (eg 'The People's Memes', *The Guardian* podcast of a 2017 event) and a diverse and 50% non-academic public for its annual conferences. Conference themes have included: The Politics of Big Data (2014); Cyber Party (2016); The Digital Everyday (2017); The Digital Economy (2018); Resisting Digital Culture (2019); and the 2020 conference, Memes, the Cultural Logic of Late Capitalism, reorganised online with 730 participants. Significant CDC publications include a 2016 *Digital Culture and Society* special issue on 'Politics of Big Data', drawing on the 2014 conference, edited by **Gerbaudo**, **Coté** and **Pybus**.

The success of this approach is indicated by three key metrics:

- Staff increases from 33.05 in 2014 to 52.3 in 2020, with appointments reinforcing leadership and expertise across targeted growth areas (Section 2.1).
- PGR expansion from 44 in 2014 to 86 by 2020, with completion rates increasing from 7.25 in REF2014 to 50.
- Research income growth from £8,857,914 in REF2014 to £11,542,149

Our research achievements are guided by four strategic objectives:

### **1.2.1 Develop world-leading research on cultural/digital memory, cultural history and heritage**

This has been achieved through large, funded DH projects around Holocaust archive infrastructure (**Anderson, Blanke, Bryant, Hedges, Speck**); genocide archives in Rwanda (**Anderson, Hedges**); and cultural preservation in Sudan (**Deegan**). Within DH, this theme has encompassed research around new forms of curation and digital heritage (**Earl, Smithies**), involving machine learning, cultural analytics and digital language/translation (**Blanke, Bryant, Bunz, Hedges, Smithies, Spence**). Within CMCI, it has embraced work exploring the power of cultural history including memory practices around gender (**Chidgey, Reading**); digital memory (**Reading**), identities and nostalgia (**Adams**); music history (**Cohen, Wilson**); conflict and suffering (**Nisbett, Rapson, Reading**); sub-cultures (**Adams, Sweetman**); and curatorial practices in western and non-western contexts (**Iervolino, Woodham**). Overlapping interests have stimulated a joint CMCI–DH initiative (**Iervolino, Dunn**) to establish a Faculty research centre on museums and galleries.

### **1.2.2 Promote world-leading research on digital culture and creative work**

This objective consolidates previous research exploring the changing nature of creative and cultural work and the role of data and digital infrastructures in these transformations. Within DH, it has included innovative exploration and application of digital methods and methodologies (**Bounegru, Coté, Gray**); analysis of cultures of open source production and innovation (**Shaikh**); and digital impacts on human sciences (**Geoghegan**). Within CMCI, it is reflected in critical approaches to creative, cultural and digital labour (**Conor, Comunian, Gross, Leung, Scharff, Wilson**); fan cultures and audiences (**Atkinson, Crisp, Janes, Lee**); digital film and immersive technologies (**Atkinson, Crisp, Janes**); the music and film businesses (**Cohen, Wilson**); and the impact of lighting on urban experiences (**Entwistle**). Closely aligned DH research has addressed impacts of

disruptive technology (**Kavanagh**); promotional cultures and algorithms (**Bishop**); digital audio (**Zaborowski**); and games cultures (**Zhu**); also engaging with online politics and activism (**Feldman, Gerbaudo, Moreno Almeida**); the impact of mobile digital cultures on identity and trust (**Mathew, Moreno Almeida**); and the implications of digital exclusion (**Oreglia**). KDL has brought additional insights with Research Software Engineering methods and infrastructure (**Smithies**).

### ***1.2.3 Expand analysis and understanding of the global and local dimensions of contemporary cultures in transition, including the Global South***

This objective is exemplified in a large DH ERC grant on the impacts of Chinese digital infrastructures along the New Silk Road in Central Asia, DIGISILK (**Oreglia**, 2020–25). This research engages with the social, political and economic implications of cultures in transition, as does work on digital public spheres of information exchange (**Gerbaudo**) and cultural production (**Atkinson, Bishop**); the ‘datafication’ of everyday life (**Coté, Pybus**); developments in machine-learning and artificial intelligence (**Atkinson, Bunz, Devlin**); and changes in the practices of screen industries (**Crisp, McDonald, Steemers**), galleries and museums (**Iervolino, Woodham**); and creative economies in Africa (**Comunian**). This objective has encompassed issues of inclusivity, diversity, and equality (**Comunian, Conor, Gross, Oreglia, Wilson**) and the impact of digital communications on conflict dynamics and reconstruction (**Chonka**). It embraces and contributes to post- or de-colonialising epistemologies that counter the dominance of Western-centric theorisation in our fields (**Chonka, Gibson, Lee, Leung, Moreno Almeida, Mathew, Oreglia, Spence, Zaborowski**).

### ***1.2.4 Support future-focused cultural and policy research for societal good***

This objective addresses contemporary issues impacting society. For instance, the Horizon 2020-funded DISCE project has re-thought creative economies by exploring who gets to do cultural policy and whether/how such policy takes account of the ecological nature of culture, creativity and digital work (**Comunian, Conor, Gross, Wilson**). UOA34 expertise on cultural policy and the role of states, included **Lee**’s work on Korean cultural policy, **McDonald**’s research on Hollywood and anti-piracy initiatives, **Steemers**’ work on children’s media and **Gerbaudo**’s research on digital politics and new forms of political practice. This research has addressed pressing social and global issues, such as climate change (**Bounegru**) and empowering civil society through data infrastructures in relation to online misinformation (**Allington, Gray**), data witnessing (**Gray**) and tax avoidance (**Bounegru, Gray**). Other research has analysed policy around identification and surveillance (**Ajana**), digital health (**Ajana, Bunz**), personal data privacy and the digital economy (**Feldman, Pybus, Srnicek**). Work here has also interrogated the intersections of culture-making (**Geoghegan**), cultural diplomacy (**Nisbett**) and public policy on design (**Entwistle**).

## **1.3 Objectives 2021–26**

With our distinctive priorities and objectives as a supporting framework, our research can respond to and expand on the global and local dimensions of cultures in transition. Currently, this includes challenges posed by Brexit and COVID-19, which necessitate adaptations in how we do research, how we fund it and how we support staff and students; but also how we address issues around equality, inclusion, culture and the digital, both within UOA34 and externally. Over the next five years we aim to:

- a) Support future-focused cultural and digital research for societal good by improving our culture of care with enhanced mentoring linked to annual staff Research Reviews and internal funding initiatives that incubate new ideas and collaborations, eg Decolonising the Digital Humanities Student Experience, a Faculty-funded seed initiative focused on Black representation in UOA34 and the field (**Mathew, Chonka**).
- b) Improve connections with cultural organisations in London and globally through more concrete collaborations, including institutions and universities in the Global South, eg the Sudanese Association for Archiving Knowledge (**Deegan**) and Makerere University’s School of Library and Information Science (**Hedges**).
- c) Develop innovative modes of communication, transference and engagement to enhance impact that bridges theory and practice, building on pivotal responses trialled during lockdown, eg the Gigabitesback online forum for staff–student conversations.

- d) Generate funding from more diverse sources, in particular international transdisciplinary collaborations, eg around environmental humanities, a collaboration between King's and Arizona State University (**Geoghegan**), which is being kick-started through charitable foundation funding.
- e) Consolidate the vitality and diversity of our community through PGR and ECR recruitment, mentoring and training, including expansion of qualified PGR supervisors.
- f) Develop technical research infrastructure and capability, working closely with KDL in project scoping exercises to identify research themes and funding opportunities.

#### 1.4 Facilitating and sustaining impact

Our approach to impact is founded on a commitment to inclusivity, sustainability, reflexivity and a culture of care. This ensures that impact is not secondary, but integral to choices about projects, processes, methodologies and skills development. This begins at the earliest stage with what researchers pay attention to, emphasising the need to maximise and share opportunities inclusively across UOA34.

Two Departmental Impact Leads working together report to Departmental Research Leads, the Faculty Committee for Impact and Innovation (FIIC) and the Faculty Pro Vice Dean Impact and Innovation. For much of this REF, the latter was **Tanner**, whose Balanced Value Impact Model research from REF2014 has informed impact planning, enabling UOA34 to consider 'cultural values' (utility, prestige, education, community and bequest) and 'impacts' (social, audience, economic, innovation and internal processes) in guiding impact strategy.

Inclusivity involves making and sustaining connections across all research areas and all parts of the research process. This occurs *internally* by encouraging all staff, including ECRs, to engage with impact through one-to-one mentoring with Impact Leads and regular training at College and Faculty level, with impact now part of applications for career progression and research leave.

Inclusivity and care extends to ICS choices, which were selected after regular monitoring, seed-funding and dialogue with the Faculty Impact team. Colleagues report on impact via annual Research Reviews, which form the basis of individual conversations with Departmental Research and Impact Leads. This allowed us to capture the full range of impact opportunities and reflect on how best to support staff impact plans and aspirations. Selection drew on both internal (Unit, Faculty and College) and external reviews at different stages, with research projects continually monitored for relevance to current or potential case studies. Final case studies were chosen in 2020 by a combined Unit–Faculty panel as demonstrating the greatest reach, significance and difference to people's lives.

Throughout this REF cycle, UOA34 has earmarked funding to generate and document impact (Section 2.3), including a joint DH–CMCI scheme to nurture interdisciplinary activities. Additional resources are available through Faculty funding (Section 3.3) and the College-wide King's Together seed-funding scheme (Section 3.3). Impact is also promoted through the REACH initiative at the Arts and Humanities Research Institute (AHRI – Section 3.2).

*Externally* we facilitate impact by encouraging researchers to foster wide-ranging collaborations for knowledge exchange (Sections 4.1–4.3). These are exemplified within ICSs, which include *charities/voluntary organisations* (eg Fun Palaces, Voluntary Arts), *cultural institutions* (eg New York Metropolitan Museum of Art, Smithsonian, British Council), *advocacy/campaign organisations* (eg 64 Million Artists, Center for Countering Digital Hate), cultural NGOs (eg Sudanese Association for the Archiving of Knowledge) and various *festivals, production companies, network organisations* and *practitioners*.

Strong internal communication enables UOA34 to gain a detailed understanding of our research and its potential, whilst ensuring efficient dissemination to stakeholders and creating spaces for dialogue that facilitates impact. Working with Faculty and College External Relations (ER), the CMCI Press and Publicity and DH External Relations (ER) Leads play vital roles in communicating research to multiple audiences, supporting engagement with partners and identifying and strengthening



relationships (Section 4.3). They oversee outward-facing fora that ensure research and impact news is swiftly highlighted on social media (DH and CMCI Twitter accounts combined have over 15,000 followers), complemented by KDL followers (2,290) and three blogs: CMCI@King's; KCL Digital Humanities – Critical Inquiry with and about the Digital; and KDL Thoughts and Reflections from the Lab. Engaging internal and external audiences, both departments hold regular seminars, symposia and workshops. Since March 2020, these have migrated online. UOA34 also offers media training; AHRI training sessions support writing for publications like *The Conversation*.

### 1.5 Approaches to an open research environment

Staff are encouraged to engage with open research through training and Impact and Research Lead support. CMCI is a founding member of the *Media Industries* Editorial Collective of 10 international universities, a peer-reviewed, open-access journal. **Bunz** co-founded Meson Press, an open access publishing house for media theory. In 2015, **Bunz** and **Gray** contributed to establishing the Radical Open Access collective, a community of scholar-led, not-for-profit presses and open access projects with over 50 members. **Steemers** participates in the Euromedia Research Group, which benefits from open access publishing with Swedish publisher, Nordicom. **Hedges** was King's PI for PARTHENOS, an EU Horizon2020 project for research infrastructures in humanities, cultural heritage and social sciences, which identified common policies and guidelines for open access and data at European level. The British Academy and the Director of Research, UK Research and Innovation, invited **Tanner** to brief them on open access monographs because of his AHRC-funded project, *The Academic Book of the Future* (2014–17); in 2020, Tanner's open access licensing policy recommendations were implemented by the National Lottery Heritage Fund. KDL is committed to principles of FAIR data and open science and hosts 133 open access websites, which during this REF period achieved 242,795,194 hits. Of those sites, 63 contain 1,586,076 openly available digital assets. UOA34's ICS Sustaining and Opening-up a World of Cultural Heritage addresses making cultural heritage content freely and openly available.

### 1.6 Approaches to research integrity

Many UOA34 projects focus on sensitive and controversial issues (eg fake news, personal data) that require careful ethical consideration. Working closely with the College's Research Governance, Integrity and Ethics Department (see REF5a) and in accordance with the 2019 Concordat to Support Research Integrity, UOA34 researchers regularly participate in ethical clearance procedures of the Arts and Humanities Research Ethics Panel. **Adams** became a panel member in 2013 and Acting Panel Chair in 2018. **Pybus** joined the panel in 2017. In 2019, the Faculty appointed a Research Integrity Champion to work with four Research Integrity Advisers to promote best practice and training in the Faculty.

## 2. People

### 2.1 Staffing strategy

To address the shifts in research focus outlined above and new UG and PG teaching commitments, UOA34 has undertaken substantial staff investment and advancement since 2014: including CMCI appointments in media industries (**Atkinson, Crisp, Leung, McDonald, Steemers**), arts management (**Iervolino, Woodham**) and cultural memory (**Chidgey, Rapson**); and DH appointments in digital society and culture (**Bounegrou, Bishop, Kavanagh, Shaikh, Srnicek, Zhu**), global digital cultures (**Chonka, Mathew, Oreglia, Zaborowski**) and the social and cultural aspects of AI (**Allington, Bunz, Devlin**). This growth is reflected in a submission of 52.3FTE (33.05 in 2014).

Since 2014, when there were only 2.8FTE Professors, UOA34 has made 3 external (**Earl, McDonald, Steemers**) and 5 internal (**Atkinson, Blanke, Howells, Tanner, Wilson**) professorial appointments, with 5.2 male and 3 female Professors at census point. During this REF, 9 staff were promoted to Reader (**Ajana, Blanke, Comunian, Entwistle, Hedges, Lee, Scharff, Smithies**,

**Wilson**) including 5 women; and 10 were promoted to Senior Lecturer (including 7 women), further balancing staff profile.

Professorial appointments address our objective of sustainability by strengthening intellectual leadership around global and local dimensions of cultures in transition (**McDonald, Steemers**), cultural history and heritage (**Earl, Howells, Tanner**), and digital culture and creative work (**Atkinson, Blanke, Wilson**). They contribute to more effective mentoring, especially of ECRs, across a greater range of disciplines. UOA34's vitality is further indicated by Faculty appointments of **Reading** as AHRI Director in 2018, **Tanner** as Pro Vice Dean Impact and Innovation (2016–20), **Earl** as Vice Dean External Relations (2018) and **Smithies** (2017) as Deputy College Director eResearch, embedding UOA34 within Faculty and College decision-making. Succession planning and inclusivity have been enhanced by involving Impact Leads as Deputy Research Leads, creating opportunities for other staff, including ECRs, to step up into research relevant Departmental roles around diversity and inclusion, communication, PGR support and impact (**Chonka, Leung**).

## 2.2 Staff development

### 2.2.1 Induction, probation and appraisal

New academic staff attend induction meetings with Departmental Research Leads to discuss their research aspirations and support needs, and Faculty Research Inductions covering research funding, integrity and open access.

Senior staff (Professor to Senior Lecturer) act as reviewers in the annual staff Professional Development Review (PDR), which places strong emphasis on research goals and support to realise these. PDR reviews feed into annual workload planning, which takes account of individual research plans, grant buyout, sabbaticals, caring responsibilities, ill health and disability. All probationers in their first three years undertake a mid-year review with their mentor, a senior staff member, to discuss research objectives, workloads, training and transition from probation. Nobody failed probation during this period.

### 2.2.2 Mentoring, support and training

All academic staff, including staff on teaching-focused Academic Education Pathway (AEP) and fixed-term contracts, take part in an Annual Research Review with Departmental Research and Impact Leads. Staff identify their research and impact achievements and priorities for the coming year, with reviews proving invaluable for enhancing dialogue and the inclusivity and sustainability of our research culture. Annual Departmental away-days provide an opportunity to celebrate and reflect on research achievements. Departmental meetings are key for communicating research priorities, providing an environment in which staff can feed back about research and impact.

All staff have access to advice from Research Leads as well as personal Departmental mentors. The Faculty provides training on applying for funding, leading projects, research integrity, open access and compulsory sessions on PhD supervision. Departmental support for flexible and remote working because of caring responsibilities is crucial for achieving individual research objectives. In 2020, 9 UOA34 staff had flexible working arrangements.

### 2.2.3 Promotion

Promotion criteria for all academic grades are set out in the Faculty's Academic Performance Framework (APF) for: publication, public engagement, knowledge transfer, impact, external funding, PGR supervision, contributions to Departmental research cultures and wider research community (conferences, reviewing). APF expectations are adjusted at Departmental level to recognise part-time working, parental leave, care responsibilities, disabilities, career breaks and illness. All promotion stages, including probation and professorial/reader appointments, are informed by at least two external reviewers of international standing.

### 2.2.4 Sabbatical leave

Leave for research or impact covers all permanent academic staff, including those on part-time and AEP contracts, and is vital for a sustainable research culture that gives staff space to think and complete books, funding applications and impact activities. 58 sabbaticals were awarded during this

REF cycle across all grades. Six months' leave is accrued every three years, aligning with completion of three years' probation. Grant-funded, parental, sickness and compassionate leave do not count against leave entitlement. Academic staff returning from parental/carers' leave can access the College Parents' and Carers' Fund (CPCF), providing up to £10,000 to mitigate the impact of extended leave on research, through teaching replacement for example. Two staff benefited from CPCF.

### 2.2.5 Early career researchers (ECRs)

ECRs play a vital role in our research community as independent researchers or as postdoctoral fellows on funded projects. We adhere to the Concordat to Support the Career Development of Researchers, providing advice on probation, publishing, conferences and promotion, supported at College level by training from the Centre for Research Staff Development. Within departments, ECRs and postdoctoral researchers have personal mentors to advise on careers, teaching and Faculty/Departmental support.

All ECRs, including Teaching Fellows and staff on AEP contracts, are represented on the Arts and Humanities Early Career Committee, where UOA34 has two representatives. As co-chair, CMCI ECR Janes has organised induction and impact workshops, which – alongside ECR representation at Faculty-level meetings, the circulation of mentoring guidelines and regular communications on matters like career development – have been vital in improving ECR experiences.

Unless on probation, all FTE ECRs can apply for sabbatical leave on the same basis as other colleagues. All FTE ECRs and AEP staff can apply for Departmental, Faculty, AHRI and College seed funds (Section 2.3) to support research and impact, including the same annual personal research allowance (£1,000 per annum) as other staff. An ECR representative sits on both DH and CMCI Departmental Research Committees. We actively support postdoctoral applications, including British Academy (**Moreno Almeida, Janes**), Economic and Social Research Council (ESRC) (**Tavmen**) and Leverhulme Early Career (**Fairey**) fellowships.

## 2.3 Funding and resourcing research/impact

In addition to personal research allowances, CMCI and DH have opened up Departmental non-pay research funding to competition, offering up to £1,000 per individual (more for collaborations) for research and/or impact. Examples include dissemination/documentation for ICSs (**Atkinson, Wilson**) and other research (**Gray's** A Field Guide to Algorithms event); seed funding (**Nisbett** and **Rapson's** work on Troubles Tourism in Northern Ireland; **Gerbaudo's** work on digital campaigning in the USA); exploratory research ahead of grant submission (**Woodham's** work on communities of practice and museum reserve collections; **Schuster's** collaboration with Syracuse University (NY) on machine learning for parsing complex narratives); and a CMCI website prototype employing PGRs.

Departmental research competitions are run three times annually by both departments. Between 2015/16 and 2019/20, UOA34 awarded £137,881 to 126 applications. Since 2017, DH has ring-fenced some Departmental funding (£92,930) to support 8 seed collaborations with KDL including: Data Portal Explorer (**Gray**, 2018–19); Twitter Analytics Platform (**Hedges, Gerbaudo** 2017–18); DH Legacy Projects: Data Exposure and Integration (**Spence**, 2017–19); and Digital Cultures of #covid19: Digital Methods for Investigating Online Engagement with Coronavirus (**Gray**, 2019–20).

The Faculty rewards external grant success with the equivalent of 10% of earned overheads up to £5,000 annually as an additional investigator research allowance. Staff can also apply to a Faculty competitive funding scheme (Section 3.3).

## 2.4 Equality, diversity and inclusion (EDI)

Equality of opportunity and recognition and promotion of diversity are integral to our academic endeavours, treating all staff equally on the basis of merits, abilities and potential without discrimination, unfavourable treatment on grounds of protected characteristics or any other irrelevant



distinction. Diversity, equality and social justice also feature prominently in our shared research agenda: around gender inequalities (**Leung, Conor, Devlin, Reading, Scharff, Schuster**); migration and displacement (**Ajana, Chonka, Reading, Steemers**); widening access to cultural heritage (**Deegan, Hedges and Smithies**); and events that engage with LGBTQ+ issues (**Leung, Chidgey, Iervolino**) with the Faculty's Queer@King's Research Centre.

At census date, 53.6% of 56 UOA34 staff were female. 10.7% registered a disability. Five were ECRs and 7 were on research-only contracts. 10.3% worked part-time. 26.8% were under 40. One major future objective is to increase staff ethnic diversity and match our achievements on gender parity. Since REF2014, when most senior staff were men, there has been major rebalancing of gender; we worked with Faculty to conduct an audit, provide promotion workshops and regrade staff, and now women and men are represented comparably at all grades. We have improved support for parents and carers through the College Parents' and Carers' Fund (Section 2.2.4), undertaken research around supporting students from China and also on decolonising the curriculum and research, most recently as part of the Faculty's 2020 Black Lives Matter Rapid Response Call (Section 2.4.1). New research by **Reading** and the AHRI is addressing disabilities; and issues around neurodiversity and cultural memory as part of **Rapson's** Engaging Memory project. The AHRI has also created a neurodiverse-friendly environment in the AHRI REACH Space, designed in consultation with students and researchers. The Gender and Work in the Creative Industries Research Cluster, established by **Leung** in 2019, is designed to enhance EDI by showcasing staff and student research on gendered and other inequalities.

#### **2.4.1 Support for equality, diversity and inclusion in research**

Both departments have had EDI Leads since 2017 whose role is to promote better EDI understanding. Each ran an EDI staff survey in 2018 to identify best practice and areas in need of improvement, followed by workshops in 2019 addressing issues raised in the surveys, including work-life balance, curriculum diversification, precarity and workplace equity. Action points have been taken forward by EDI Leads in staff-student working groups tasked with making recommendations for embedding EDI across all Departmental operations, including research. Actions have included scheduling research seminars earlier to accommodate flexible working and purchasing specialist equipment to support staff with disabilities (speech-to-text software). CMCI's EDI Lead has taken authorship of a Diversity and Inclusion Charter/Code of Conduct forward with a small working group. In June 2020, each department ran an EDI Forum for staff and students in response to Black Lives Matter. In July 2020, two UOA34 staff-student projects benefited from the Faculty's Black Lives Matter Rapid Response Call: Tackling the Systematic Invisibility of Asia in CMCI Education (**Lee, Terui**) and Racism as a Virus (**Leung** with Film Studies).

DH and CMCI operate Departmental EDI funds for staff and student activities. In 2018–19, students used these for a survey and interviews with MA students about their experiences and perspectives on EDI issues, building on earlier work by **Nisbett** in 2014 and 2015 with students on how equality and diversity is understood and experienced in departments where students come from various countries and backgrounds.

#### **2.4.2 Equality, diversity and inclusion and the REF**

DH and CMCI ran REF calibration exercises in 2017/2018 at staff away-days, involving all staff grading work by external researchers and familiarising themselves with REF criteria and EDI issues. UOA34 formed Departmental REF Panels (15 in CMCI, 21 in DH) to grade outputs in line with Faculty criteria. The panels demonstrated inclusivity, reflexivity and care by incorporating different types of expertise and balance according to gender, ethnicity, age and levels of seniority. From 2017, each output was reviewed anonymously by two panelists. No one reader reviewed the outputs of one individual and grading was checked across both departments. A third internal or external reviewer was used when grades diverged, with external reviewers checking grading consistency across departments. Where additional individual support was identified, Research Leads discussed this with individuals to work out a mentored research plan so that staff felt supported to meet their research ambitions and REF criteria. Output selection occurs in accordance with the KCL REF Code of Practice. Impact and Research Leads have undertaken college EDI training. Similarly, the process of ICS selection allowed for emergent impact, supporting several potential case studies initially,

followed by a transparent internal and external review process, which encouraged improvements before final selection (Section 1.4).

Staff are encouraged to complete a confidential online form to disclose any circumstances that affect their ability to conduct research. Several UOA34 disclosures were considered by the College Applicable Circumstances Review Sub-Panel in relation to ECRs, family-related leave, secondment/career breaks, disability, chronic condition, illness or injury.

## 2.5 Research students

### 2.5.1 PGR growth and studentships

Since 2013, our PhD cohort has grown from 44 to 86 at census point, supervised by 45 individual supervisors from all grades, including 40 PhDs funded by the AHRC (13), ESRC (5), King's scholarships (6) and overseas institutions and governments (16). Fifty PGRs successfully completed between 1 August 2013 and 2020. Across the whole REF period, PGRs have benefited from the ESRC-funded London Interdisciplinary Social Science Doctoral Training Partnership (LISS) and the AHRC-funded London Arts and Humanities Partnership (LAHP). DH, alongside Natural and Mathematical Sciences, is a partner in UKRI's Safe and Trusted AI (STAI) Centre for Doctoral Training. There have also been successes with LAHP Collaborative Doctoral Awards: **Bunz** (2020) with the Serpentine Gallery on Creative AI as a Medium in Artistic and Curatorial Practice; **Hedges** (2014) with the Tate on Technical Narratives: Analysis, Description and Representation in the Conservation of Software-based Art; **Comunian** (2019) with Creative United on Crafting Professionals in UK Higher Education; and **Nisbett** (2018) with the Tate on Challenging Ways of Working: The Impact of Co-creation Projects on Museum Practice.

Alongside 30 AHRC/ESRC scholarships across the REF period, UOA34 has benefited from College and Departmental scholarships (10), including the King's–China Scholarship Council PhD Scholarship programme and 20 more from foundations (eg La Caixa Foundation; Fundação para a Ciência e a Tecnologia; Sir Richard Trainor Scholarship; Craft Council; Punjab Educational Endowment Fund); overseas institutions (National University of Singapore; Chulalongkorn University, Thailand) and governments (Colombia, Japan and Taiwan).

### 2.5.2 Recruitment, support mechanisms and supervision

We interview doctoral applicants using mixed gender panels comprising at least two academic staff who have completed EDI and unconscious bias training. Departmental PGR Leads ensure that candidates (including first year PhD students) are supported with feedback from potential supervisors before applications are submitted to LAHP and LISS. The most recent data shows 73% of UOA34 PGRs are female; 25% register a disability; 81% are non-UK students from EU (36%) or non-EU countries (45%).

Alongside monthly hour-long supervisory meetings, research students and supervisors report on progress twice a year to Departmental PGR Leads, who chair respective Departmental Research Students Committees (DRSC) with PGR representation. All supervisors undertake compulsory supervisory training and refreshers at College level. PGRs have access to College-wide language modules at the Modern Language Centre – 29 PGRs took language modules in this REF period. As COVID-19 disrupts PhD fieldwork, supervisors have provided online support (video supervisions), in addition to a College-wide 3-month extension for PhD submission. Alongside College facilities (workstations, labs), UOA34 PGRs can access a dedicated workspace and Common Room and the AHRI REACH space for reading groups and wellbeing in the Strand Campus.

### 2.5.3 Student-led research events and research networks

UOA34 facilitates regular student events, including 3–4 student-led CMCI seminars per semester and a DH Reading Group with students from UCL and LSE. PGRs are encouraged to attend monthly Departmental Research Seminars, featuring speakers such as Dominique Cardon (Sciences Po, Paris), Tim Miller (Columbia), Stuart Cunningham (QUT) and Sonia Livingstone (LSE).

Both departments run annual student-organised PhD conferences: DH's New Perspectives in the Digital Humanities and CMCI's CMCI Emerging Voices. We are working on how to stage online events using the successful Centre for Digital Culture 2020 online conference as a template.

UOA34 is also home to doctoral reading groups facilitated by staff and students including the Museum Studies Reading Group and King's Asian CCI Research Society. PGR students set up the Global Digital Cultures Reading Group in 2017, attracting participants from across London, and also participate with Informatics in the Safe and Trusted Artificial Intelligence CDT reading group, focusing on the philosophy and practice of machine learning. Since 2015, PGRs have run the Memory Studies reading group. Using Faculty/Departmental funds, Memory Studies organised several events including an LAHP-supported conference on Epistemologies of Memory (2019), benefiting from **Rapson** and **Reading's** leading roles in the international Mnemonics Network for Memory Studies, a collaborative initiative for graduate education.

#### **2.5.4 Skills development and career preparation**

KCL's Centre for Doctoral Studies provides a Doctoral Training Centre experience in respect of funding, studentships, training and skills. UOA34 PGRs can apply for Faculty Small Research Grants of up to £1,000 for fieldwork and other research or training activities in competitions run three times a year. During this REF period, UOA34 PGRs received 77 awards worth £38,603. In 2020, a DH student took up a research residency in Cairo with a local digital arts group; in 2019, a CMCI student received funding for pilot research in China exploring how migrant workers communicate with children back home. Alongside Departmental funding, students can also apply for AHRI funds for training, events and research projects.

Second year PGRs are offered GTA (Graduate Teaching Assistant) training for UG seminar delivery, with priority given to those with little or no previous teaching experience. Departmental Skills Workshops allow GTAs to design and deliver sessions with mentoring from GTA Leads, who also advise on HEA Fellowships. DH has an established UG degree providing varied PGR teaching opportunities; CMCI launched its first UG degree in September 2020. The AHRI provides PGR training and paid opportunities (20 per year) to support 13 research centres and wellbeing projects including PGR administrators for the Centres for Digital Culture and Life Writing.

Since 2018, two PGRs have been employed to assist with the CMCI website, Culture, Media and Creative Industries @ King's, where they commission features, edit and publicise a monthly newsletter. Paid PGR students frequently assist staff through King's Talent Bank with conferences (eg 2018 Media Industries Conference) and research tasks (eg Engaging Memory run by **Rapson**). Students have also undertaken LAHP-supported placements at the V&A and the UK Migration Museum.

Career destinations for PGRs are varied and include cultural organisations (eg Auschwitz-Birkenau Educational Trust; National Taichung Theatre, Taiwan; London School of Mosaic; The National Archives); postdoctoral positions (eg Brunel; Loughborough; KCL Institute of Psychiatry, Psychology and Neuroscience; AHRI); lectureships (eg City; Chulalongkorn; Dundee; Fugen; KCL; Oxford Brookes; Bournemouth; Leicester; London Metropolitan; Rotterdam; University of the Arts); and digital conservation (Tate).

### **3. Income, infrastructure and facilities**

#### **3.1 Strategies for generating research income**

UOA34 strategy for generating research income starts with Departmental Research Leads and the Faculty Research Development Manager (RDM) encouraging staff to test ideas through internal schemes (Departmental, Faculty, College) and collaborations before they tackle larger external grants, for which staff receive feedback and peer review at Departmental level, and subsequently from the Faculty Peer Review College. UOA34 continues to improve grant capture, building on £8,857,914 of research income in REF2014, to secure £11,542,149 in REF2021. Fifty-four out of 160 grant applications with a UOA34 PI were successful in this REF cycle, including 11 pending in 2019/20. Of these, 28 came from Research Councils and 12 from EU schemes. One-to-one RDM

consultations, tailored training for particular schemes, effective grant management systems (Worktribe) and a bank of previous successful applications have all contributed to consistent levels of funding applications. Beyond the research councils and funders like the British Academy and Leverhulme Trust, we are increasingly diversifying our applications to foundations (AG Leventis, Andrew Mellon, Getty, Volkswagen, Wellcome); government departments (Home Office, Department for International Development, DEFRA), and overseas funders (Academy of Korean Studies, National Gallery of Art USA, Norwegian Ministry of Culture).

UOA34 continues to develop its involvement in cultural heritage, through projects addressing the use of new digital approaches, including Getty Foundation funding for Ancient Itineraries: The Digital Lives of Art History (2018–19; £150,320) (**Dunn, Earl, KDL**); from the AHRC for the transatlantic International Research Collaboration Network in Computational Archival Science (2019–20; £14,881) (**Hedges**); and through archival projects with cultural heritage organisations in Africa, including Sudan Memory: Conserving and Promoting Sudanese Cultural and Documentary Heritage (2017–21; £772,736), funded by the British Council with additional funding from the International Alliance for the Protection of Heritage in Conflict Areas (**Deegan**); (Digital) Archives, Memory and Reconstruction in Rwanda (2016–17; £44,998) funded by the AHRC Global Challenges Research Fund (**Hedges**) and MaDIH: Mapping Digital Cultural Heritage in Jordan (2019–21; £202,516) funded by the AHRC and Newton Fund (**Smithies, KDL**).

World digital cultures now feature more strongly in UOA34's portfolio, in projects such as the ERC-funded Digital Infrastructures Along the New Silk Road: A Mixed-methods Exploration of China's Digital Investments in Its Borderland Regions (**Oreglia**, 2020-2025; £1,244,365); **Gerbaudo's** The Role of New Media and Social Media in a Neo-Liberal Authoritarian Regime: The Case Study of Moroccan Urban Youth Culture (British Academy, 2017-20; £230,578); and the EU-funded ISOOKO, addressing digital technologies for peace education in Rwanda (**Hedges**, 2018-21; £500,549).

UOA34 maintains a key role in major EU research infrastructure projects, including SoBigData: European Integrated Infrastructure for Social Mining and Big Data Analytics (2015–19; £298,225) (**Blanke, Côté**); CENDARI (2012–16; £867,879) (**Anderson, Hedges**); PARTHENOS (2015–19; £286,812) (**Hedges**); EU digital preservation initiatives such as PRESTO4U: European Technology for Digital Audiovisual Media Preservation (2013–14; £150,209) (**Tanner**); PERICLES (2013–17; £1,351,459) (**Hedges**); DISCE (Developing Inclusive and Sustainable Creative Economies) (2019–21; £582,175), a large-scale interdisciplinary project (**Comunian, Wilson, Gross, Conor**); and three successive European Holocaust Research Infrastructure (EHRI) projects (**Blanke, Speck**) following on from the original EHRI (2010–15; £666,002): namely EHRI-2 (2015–19; £732,917) to enhance existing infrastructure and EHRI Preparatory Phase (2019–22; £380,812) to prepare the creation of EHRI as an ERIC (European Research Infrastructure Consortium). In accordance with the UK–EU agreement of December 2020, UOA34 will continue to apply for EU-funded Horizon Europe (HEU) and ERC schemes as part of an 'Associated Country'.

Other awards enhance expertise in cultural studies such as **Cohen's** Leverhulme Fellowship (£44,315) on the Historical Significance of African American Gospel Music 1945–1965; **Scharff's** Mid-Career BA Fellowship (2020) on Feminism is Trending: Digital Feminist Activism, Labour and Subjectivity (£133,587), building on an earlier ESRC Future Leaders award looking at the working lives of young women in the classical music profession (2013–16; £102,300); and **Wilson's** BBC-funded Get Creative project (£60,000). **Lee** (\$40,000 and \$21,450) secured funding twice from the Academy of Korean Studies, resulting in a groundbreaking study of Cultural Policy in South Korea (2019). A British Academy small grant allowed **Rapson** to investigate memory and racism in relation to the heritage industry in the American South. **Atkinson's** impactful work between 2015 and 2019 on Live Cinema and immersive experiences has benefited from several funders including the AHRC/EPSRC Next Generation Experiences Scheme, Arts Council England, Creative Europe and the Social Sciences and Humanities Research Council of Canada. **Janes** secured an early career BA Fellowship on Immersive Promotional Media (IPM) in the Contemporary Media Landscape (£301,067).



Knowledge transfer from earlier research included two AHRC Follow-on Funding projects for Impact and Engagement: **Steeimers'** 2017–18 project to facilitate Arab–European dialogue about European children's screen content featuring forced migration (£80,361); and **Woodham's** PI role on Integrating Forms of Care: Building Communities of Practice around Reserve Collections (£76,350). **McDonald** was PI in 2016 on Big Guy Little Guy Partnerships in the Creative Industries (£20,000) in partnership with Creative England and the AHRC Cultural Engagement Fund.

### 3.2 Organisational infrastructure

We have benefited from high quality KCL infrastructure investment at both Faculty and College level that sustains connections with research users and drives interdisciplinarity.

This includes KDL, which received extensive infrastructural investment during this REF period, from Faculty (£2,386,156) and the College (£237,000), providing both technological and human infrastructure for collaborative digital projects across the Faculty, College and external institutions (Section 1.2): external grants gained during the period totalled £17,762,579 (total value to all partners), with £1,962,284 attributable to KDL. KDL hosts 25 UOA34 projects including MaDiH: Mapping Digital Heritage in Jordan (2019–21; **Smithies**) and Applying AI to Storytelling (2018–19; **Atkinson, Smithies**). KDL's infrastructure expertise has benefited the EU-funded DARIAH ERIC Sustainability Refined (DESIR) project (2017–19; **Blanke, Smithies**; £57,547), undertaken to strengthen the sustainability of the DARIAH EU research infrastructure for the arts and humanities, an infrastructure for which UOA34 was instrumental in laying the groundwork in REF2014.

UOA34 also benefits from AHRI initiatives, led by AHRI Director, **Reading**, that promote sustainable and innovative interdisciplinary socially engaged research. These include the Emergent Research Leadership call, launched in 2019. The AHRI's first appointment as ERL Associate Director was **Rapson** whose team project on Engaging Memory is designed to mobilise and explore memory through the sub-themes of arts practice (**McMillan**), environmental change (**Woodham**), neurodiversity (**Reading**) and queer museology (**Chidgey, Iervolino**).

In 2018–19, the AHRI invested £20,000 to create the REACH Space as an inclusive and creative interdisciplinary research environment for socially engaged research. This was utilised by **Chidgey** and **Iervolino** in 2019 for a Pop-Up Research Studio on Queer Museology, a project designed to impact museum practice by bringing together theorists, professionals, queer scholars and LGBTQ+ activists and students. The AHRI has supported a wide range of other collaborations, including **Zhu's** symposium on Interdisciplinary Approaches to Digital Play, **Moreno Almeida's** workshop on (Beat)Making the North African Cool! as part of the 2019 Being Human Festival, and **McKeown's** project Quantum-Queerness: Three (Failed) Experiments with an Intimate Multiverse.

In 2019, the AHRI launched the Faculty's first Institutional Collaborative Residency with the UK Migration Museum providing student internships for research around placemaking and museums. After COVID-19, the AHRI pivoted its work to support researchers with virtual, hybrid and hyperlocal events and resources, including support for diversity and inclusion, managing finances, collaborative research and digital research methods. This includes Public Engagement in the Digital Environment, research that looks at the impact of using digital methods and technologies for humanities research in the wake of COVID, and online training with researchers for the Faculty's Black Lives Matter Rapid Response Call (2020). This benefited two UOA34 staff–student projects (Section 2.4.1).

Our relationship with King's Culture (KC) is important for developing an impactful bridge with cultural and creative organisations and artists across London, the UK and internationally, providing advice, brokerage and practical support. Examples include **Nisbett's** research at the UN in Geneva, which brought academic, diplomatic (Foreign and Commonwealth Office, Lithuanian Ministry of Foreign Affairs) and cultural sectors together at events in Vilnius, London and Geneva for The Art of Soft Power report in 2017. KC's Collaborative Scheme for Early Career Researchers has benefited PGR students – for example KC mentored PGR Sana Kim for the 2016 illustrative report on Cultural Institutions and Policy Development in Kazakhstan, a collaboration with the Calvert 22 Foundation. KC has provided significant financial support to three innovation projects led by **Wilson**

that connect King's scholars with cultural and creative industries: £65,000 for Get Creative (with the BBC); £26,232 for 33,000 Everyday Artists (2016); and £18,200 for 53 Million Artists – Everyday Art (2015) together with Arts Council England. KC funding also supported significant art projects and exhibitions including **Ajana's** Euro-vision, or the Making of the Automated Gaze with artists Audrey Samson and Francisco Gallardo (2018, £6,000); **Coté's** 'Persona Non Data', partnering with the Somerset House Trust and artists Salvatore Iaconesi and Oriana Persico (KCI Innovation Award, 2015–16, £21,000); and **McMillan's** The Lost Girl, an immersive film-based installation in 2020 supported by KC's Arcade space with funding from the Australia Council for the Arts, Arts Council England and the AHRI.

### 3.3 Operational and scholarly infrastructure

In line with UOA34's culture of care, our researchers are supported by dedicated research support at Department, Faculty and College level (see REF5a). UOA34 research is guided by the DH and CMCI Departmental Research Leads, who report to their respective Departmental Research Committees. UOA34 is part of the Faculty's Arts Cluster, which includes DH and CMCI alongside Film and Music. The Arts Cluster Research and Business Support Manager assists in developing Departmental research and funding strategies. A research administrator works on funding distribution, REF preparations and PGR support. At Faculty level, the Research Development Manager and Research Support Co-ordinator advise on and process grant applications; the Post-Awards Bureau provides grant support. KDL offers pre-grant assistance to ensure sustainable approaches to infrastructure and project maintenance.

The Faculty supports research and impact through an internal funding competition, which runs three times a year, offering staff, including ECRs, teaching fellows and staff on fixed term contracts, up to £4,000 per application on a range of schemes. Over this REF period, UOA34 has benefited from 65 Faculty Grants totalling £108,887 for Publication Subvention (3), Conference Support (23), Innovation (5), International Collaboration (11), Seed Funding (5) and Small Grants (18), benefiting 45 UOA34 researchers, including ECRs. Faculty support also includes the Postdoctoral Research Projects Fellowship scheme, which funds a postdoctoral researcher full-time over three months to work with a PI on developing a major grant application. This has benefited 4 projects: **Leung** for the Gig Economy and the City (2017); **Steemers** for Screen Encounters with Britain (2020); **Stokes** for Digital Resources for Multigraphics (2017); and **Hedges** for Digital Technology for Peacebuilding in Rwanda (2016).

Research project support also occurs through cross-Faculty funding schemes. Fourteen projects utilised the KURF (King's Undergraduate Partnership Fund), a scheme that gives undergraduates a unique opportunity to learn as researchers, editorial assistants and event organisers. Examples include funding for an editorial assistant on journal *Convergence* (**Atkinson**); research on the Gig Economy and the City (**Leung**); Digital Silk Road (**Oreglia**); and scoping for the interdisciplinary Queer Museology project (**Chidgey, Iervolino**).

Nineteen King's Global Engagement Partnership awards, worth £54,784, have been used to further research collaboration with international partners in 10 countries in line with King's Internationalisation Strategy. UOA34 researchers have used the scheme to support research collaborations with Brazil (A Tale of Two Post-Colonial Cities, **Adams**; Besides the Screen, **Crisp**); Nanyang Technological University, Singapore (**Leung**); QUT, Brisbane (**McDonald**, 2017); University of Maryland (**Hedges**, 2016); Stanford University (**Hedges**, 2017); and Makerere University, Uganda (**Hedges**, 2019). In 2018, **Leung** used the King's–HKU Global Partnership Fund (£17,720) in a joint project with KCL Management that looked at the financialisation of public space in the media of Hong Kong, China and Taiwan.

Others have benefited from the King's Together initiative, a £1,000,000 per year College fund designed to deliver cross-Faculty collaboration and external funding. Beneficiaries include **Atkinson** and **Coté** for Cryptoculture 30: The Creative Partnership of Cybersecurity, Psychology and the Arts (£19,973), led by Informatics (2019); **Geoghegan**, who secured seed funding in 2019 to develop Imagining a Better World with New Technologies: Shaping Utopias and Dystopias in Translational

Medicine (£99,754) and Organising Participation with Air Pollution Data: Towards an Interdisciplinary Approach (£19,916); **Coté** and **Pybus** for the launch of CERC (Computing Education Research Centre), led by Informatics (2018, £20,000); **Ajana** in 2017 for NHS Going Digital, led by Nursing and Midwifery (£29,722); and **Reading**, who secured £23,913 of seed funding in 2018 to develop a project on (Re) Mixing (de) Humanisation: Virtual Reality Migration Stories for Hard to Reach Audiences with Museums of Migration, working with the London Museum of Migration, the Migration Museum in Adelaide, the New York Tenement Museum, King's Departments of History and War Studies and KDL. In 2019, **Comunian** received £19,366 for Africa Fashion Futures to work with Nairobi and Southampton Universities to explore the cultural and economic dimensions of fashion in Africa. *Weathering Identity: Weather and Memory in England* (2019) brings **Rapson** and **Woodham** to work with Geography to explore the interrelationship between weather, memory and identity in the context of climate change and Britain's decision to leave the European Union (£19,970). The CMCI–DH collaboration *Experience Economy in the Time of Covid* (2020), led by ECR **Janes** and involving **Earl**, **Atkinson** and **Devlin** with colleagues from Keio University in Japan, seeks to research and deliver alternative cultural experiences and pragmatic solutions to vulnerable audiences, through in-the-wild and prototyping design experiments.

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

##### 4.1 Collaboration, networks and partnerships

We have developed a rich set of collaborative networks and partnerships designed to promote and showcase impactful research and ensure a strong national and international profile. These benefit from participation in national (eg MeCCSA, BAFTSS) and international (eg Association of Critical Heritage Studies; Association of Internet Researchers; European Association for Digital Humanities; European Communication Research and Education Association; International Association for Media and Communication Research (IAMCR); International Communications Association (ICA); Society of Research Software Engineering) subject associations (Section 4.4). Our commitment to discipline sustainability is also exemplified by the first international Media Industries Conference at King's in 2018 in collaboration with 8 scholarly associations, including the ICA and IAMCR, one of many conferences and events organised and hosted by UOA34.

Located in Central London, UOA34 is actively involved with the city's cultural institutions, enriching the research environment and creating a launchpad for further collaborations. **Atkinson** sits on the Steering Committee of National Gallery X, a collaborative R&D programme between KCL and the National Gallery, exploring new technology potentialities for galleries. **Hedges** worked with Tate Collection Care Research on the documentation and preservation of software-based artworks, as part of PERICLES, and sat on the Advisory Board of Transforming Tate Britain: Archives and Access. Engagement with museums in London and overseas is exemplified by **Iervolino's** ongoing partnership with the British Council, the Museums in Arabia Network, Msheireb Museums (Qatar) and the British Museum, including hosting the Museums in Arabia conference at King's in 2019, attracting 160 attendees. **Kavanagh** collaborates with Imperial College Business School around management and organisational theory in the context of classical music performing organisations.

Internationally many of our funded collaborations derive from EU-funded grants (Section 3.1). We are also actively forging links in the Global South: for example, the Rift Valley Institute in Kenya (**Chonka**); Digital Shelter and Somali Public Agenda in Somalia (**Chonka**); the Sudanese Association for Archiving Knowledge (**Deegan**); and the Desmond Tutu Archives (**Tanner**), as part of broader capacity building in the region. Further international partnerships have been cemented through Memoranda of Understanding with Queensland University of Technology (Australia); Aarhus University (Denmark); Nanyang Technological University (Singapore); University of Maryland (USA); and Charles University (Czech Republic). Focused on staff/student mobility and research collaboration, these partnerships have led to visiting fellowships, workshops and joint funding bids. Ramon Lobato (RMIT, Melbourne) and Annette Hill (University of Lund, Sweden) are among many Visiting Scholars to UOA34.

**Atkinson** is Co-I on the feminist network, Refiguring Innovation in Games (2015–20), funded by the Social Sciences and Humanities Research Council Canada, which investigates solutions to gender-based inequality in the games sector. Building on earlier work as PI on an AHRC-funded network, **Crisp** continues to co-ordinate the interdisciplinary Besides the Screen network with Brazilian partners at the Federal University of Espirito Santo, hosting an annual conference at King's in 2018 and co-editing its proceedings *Practices of Projection* (OUP, 2020). **Gray** and **Bounegru** are co-founders of Public Data Lab, a network of six European universities addressing issues around data society and digital technologies.

With a seed grant of £30,000 from the PluS Alliance, a collaboration between King's, the UNSW in Sydney and Arizona State University, **Reading** led the culture, media and creative strand of Mobility and Belonging: GLAM (Galleries, Libraries, Archives and Museums) +University Collaborative Ecologies in a World on the Move (2017–19), involving 26 collaborators across 3 institutions. Between 2016 and 2019, she was an international PI on Data Centres and the Governance of Labour and Territory, funded by the Australian Research Council, led by Western Sydney University. Between 2017 and 2019, she was a partner in Digital Memories of the Shoah Network, funded by the Netherlands Council for Scientific Research and led by Leiden University. **Steemers** belongs to the Euromedia Research Group, comprising 25 scholars analysing European media policy and publishing 4 edited volumes since 2014, including the open access book *Digital Media Inequalities* (2019). **Sweetman** is part of Subcultures and Innovation, led by the Eastern Norway Research Institute and funded by the Norwegian government, authoring the first project report *Subcultures and Innovation* (2019).

#### 4.2 Contributions to economy, culture and society

We are committed to supporting the active engagement of staff with research users and beneficiaries to develop impact around pressing social, economic and political issues linked to our research on cultures in transition. Alongside our ICSs, this impact closely aligns with our research objectives, but also reflects our priority of caring *about* and *for* impact through an inclusive and sustainable approach. Our impact contributions to society are encapsulated in impact around: digital archives/memorialisation; implications of datafication and digital culture; and policy responses to cultures in transition.

Informed by a decade of King's research into digital archives and research infrastructures (**Blanke, Bryant, Hedges**), the European Holocaust Research Infrastructure programme (EHRI – Section 3.1) has enabled wider online access to previously dispersed Holocaust documentation. The portal developed by UOA34 offers 290,000 descriptions of Holocaust-related items from over 2,000 archives in 53 countries, attracting 9,500 user sessions per month on average. The Rothschild Foundation and Hanadiv Europe have acknowledged EHRI's educational significance as a counterweight to Holocaust denial. King's contribution has also been essential in developing EHRI as a permanent, pan-European organisation with European Commission funding.

EHRI led directly to King's researchers' (**Anderson, Hedges**) involvement in developing digital archives relating to the Genocide in Rwanda, as described in the ICS Sustaining and Opening-up a World of Cultural Heritage. In addition to its cultural importance, this work has broader impact, as the Rwandan National Commission for the Fight against Genocide uses the archives in legal cases, including identifying suspected perpetrators living abroad. The work has also led to 'upskilling' at Rwandan SMEs and other organisations, building local digital archiving expertise.

**Reading's** expertise in memory studies has resulted in impact on commemoration, memorialisation and reconciliation processes. As advisor to London-based Fuel Theatre's *Phenomenal People*, a series of live performances about extraordinary women, she helped write and develop performances around the UK, including her own short script contribution (*To my Dearest Daughter*), attracting theatre audiences in London (2014, 2018), Colchester (2015) and Stockton-on-Tees (2014). Her research on migration and belonging brought hard-to-reach communities and artists together in 2018 through virtual storytelling as part of Moving Hearts, an initiative with London's Museum of Migration. Reading's work has facilitated 21 clay heart-making workshops with diverse communities, a public



procession and a large interactive installation, which has since transferred to Adelaide's Museum of Migration.

Many UOA34 researchers investigate the implications of 'datafication'. King's research expertise (**Coté**) on social and cultural analytics, as part of the Horizon 2020-funded **SoBigData** project, has made 'big social data' tools available to a larger range of academic and non-academic researchers. King's has overseen 43 SoBigData training events since 2016, engaging almost 1,700 participants – tackling the topic of online misinformation (also the subject of the Viral Misinformation ICS) and bringing machine learning and data science researchers together with civil society activists and journalists.

**Gray** has used open data research to empower citizen and civil society organisations to build their own data infrastructures. For example, the Tax Justice Network acknowledges Gray's research in enabling them to move away from official tax data sources to their own data from unstructured sources. **Gray's** research has also introduced new policy-focused ways of thinking about 'data infrastructure literacy' and 'data worlds', concepts used and cited by the Institute for Policy Research, the Common Wealth think-tank, the Canadian International Development Research Centre, the United Nations Pulse Lab, the Transparency and Accountability Initiative, Chatham House and many others.

**Srnicsek's** work on 'platform capitalism' and the implications for developing countries of 'Value Creation and Capture' is acknowledged in the United Nations Conference on Trade and Development's (UNCTAD), *Digital Economy Report 2019*. It is widely cited (*The Guardian*, *Wired*, *The Independent*, *Open Democracy*) and Srnicsek was interviewed by Al Jazeera, Sky News, BBC, Reuters, *The Times*, *The New York Times* and *Vice*. **Ajana's** research has played a significant role in raising public awareness about the socio-ethical dynamics of digital surveillance. Focusing on 'self-tracking' practices, her documentary, *Quantified Life* (2017), was shortlisted for the AHRC Film in Research Award 2017. As an international authority on digital technology and mobility, **Ajana** was invited to the UN in New York as an expert at the ID2020 Summit where she advised on ethical impacts of biometric and blockchain identity systems. She was also an expert interviewee for *Under Watchful Eyes – Biometrics, EU IT-Systems and Fundamental Rights* (2018), a European Union report. **Devlin's** work on 'sex robots', including a 2017 TEDx talk that generated over 208,600 views, has had significant impact on the growing discipline of Social and Cultural AI, while also informing media debates (*The Guardian*, *Elle*, *Vogue*, *GQ*, *ABC Lateline*, BBC). In early 2019, her research on human-computer interactions, artificial intelligence and sex tech was the subject of an entire episode of NPR radio's US-wide show *Hidden Brain*.

**Lee's** pioneering research on cultural policy in East Asia enhanced UNESCO's understanding of regional issues and the digital divide, freedom of expression, copyright and the discoverability of minority content, influencing its decision in 2017 to update its 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This resulted in Lee being asked to co-author UNESCO's Asian & Pacific Regional Bureau's report on *The Challenges and Opportunities for the Diversity of Cultural Expressions in the Digital Era in East Asia* (2015).

**Scharff's** 2015 ESRC-funded report and wider research on Equality and Diversity in the Classical Music Profession, led to a seat on the Advisory Council of London Music Masters, a music education charity, as well as an invitation in 2016 to provide feedback on the British Academy of Songwriters, Composers and Authors' report on *Equality and Diversity in New Music Commissioning*. Her work has received widespread media exposure on BBC radio (*Music Matters*; *Black, White and Beethoven*), reaching an audience of around 30 million. **Woodham's** AHRC-funded research on museum stored collections and enthusiast experts has influenced the (London) Science Museum's management of its collection enquiry service and its prioritisation of research around the needs and contributions of 'enthusiasts'.

### 4.3 Engaging with diverse communities and publics

UOA34's engagement with diverse communities and publics relies on a strong media presence, collaborations with civil society and regular interventions on pressing contemporary issues.

King's datafication research raised awareness among advocacy groups and the public. Responding to concerns about data privacy, **Pybus**, **Coté** and **Blanke** developed participation formats that allow mobile phone users to have a more meaningful relationship with the data their devices generate. Working with tech advocacy groups such as Young Rewired State, R Ladies and the Open Rights Group, King's researchers ran 'techno-cultural workshops' and Hackathons' to create digital tools like MobileMinerapp that allow participants to visualise how phone apps transmit their personal data to third parties. **Pybus'** research was used by advocacy group, Tactical Tech, for public workshops at the 2019 Open Rights Group Conference in London and the high-profile Glassroom San Francisco, which attracted 20,000 visitors in 2019. Designed to resemble a conventional tech store, the Glassroom pop-up exhibition enables participants to interrogate 'what goes on behind the screens and inside the black boxes of the devices we interact with everyday'. Similarly, at ORGCon, the UK's largest human and digital rights conference, King's developed the Manifest tool, allowing 120 non-expert participants to explore how data is captured by phone apps.

**Coté's** collaboration with artists on the 2016 installation 'Persona Non Data' for the Big Bang Data exhibition at Somerset House engaged visitors with data produced by the exhibition's CCTV about their exhibition movements. **Bishop** co-developed a format for Algorithmic Autobiographies and Fictions workshops at UK music festivals, conferences and the South African National Arts Festival, enabling participants to use their own data profiles as a prompt for creative writing. **Feldman's** work on social media addiction and the Pains and Pleasures of Life with the Smartphone used participatory art installations at Science Gallery London's 2018 HOOKED exhibition to engage over 1,800 visitors.

Working with the Serpentine Gallery, **Bunz** leads the Creative AI Lab exploring machine learning as a medium for artistic and curatorial production. For this she has hosted workshops attended by staff from the V&A, Barbican, Design Museum, Photographer's Gallery and Serpentine Gallery, introducing participants to AI and providing information on how it affects curatorial processes. She has engaged audiences with her AI research at the Design Museum London (2019), Congreso Futuro, Santiago, Chile (2019) and Architecture Biennale, Venice (2018).

Around performance, **Ajana** uses distinctive film-based research to communicate with diverse audiences. Her documentary *Fem's Way* (2019) discusses the politics of feminist pornography and foregrounds performers' personal accounts, interwoven with critical commentaries. The film was screened in 2019 at the Miscelanea art gallery in Barcelona and the Fuck the Digital exhibition, London. Engagement with diverse communities is also evident in the work of **Atkinson**, whose 2019–20 collaboration with the Omnibus Theatre, Clapham, supported by Arts Council England and Stonewall, resulted in a new stage adaptation of Virginia Woolf's *Orlando* by an all-trans cast of actors using digital and immersive storytelling technologies. **Chidgey** and **Iervolino's** research informed the 2019 interdisciplinary Queer Museology project, which considers what an exploratory arts-based queer museum might look like. This involved collaboration with LGBTQ+ activists, the Queer@Kings research centre, museum professionals from the Tate, V&A, Queer Britain and the Pitt Rivers Museum and LGBTQ+ artists who were invited to a workshop and art residency at King's to create art for display in the AHRI's REACH space. **Cohen's** research on Duke Ellington has been widely promoted in the US on National Public Radio (2018), in three sold out live events in 2018 at the Lincoln Center, New York, and in a keynote at the Annual Duke Ellington International Conference in Birmingham (2018).

**Steemers'** wider work on children's screen content and public service broadcasting resulted in invitations to give evidence to the House of Lords Select Committee on Communications (2019) and the House of Commons Digital, Culture, Media and Sport Committee (2020), meetings with the Secretary of State for Digital, Culture, Media and Sport (2016) and with Ofcom and BBC personnel, as well as interviews for Radio 4's *Woman's Hour* (2017), *The Independent* (2020) and *Wired* (2020). **Chonka** has presented to the UK Foreign, Commonwealth and Development Office on digital

cultures and conflict in the Horn of Africa; having run and taught intensive orientation courses on the implications of media development for diplomatic, humanitarian and security staff working in the region.

#### 4.4 Esteem indicators

##### 4.4.1 Journal editorship

Staff edit several high impact journals including: *Convergence* (**Atkinson**); *Media, Culture and Society* (**Reading**), *Cultural Trends* (**Lee**); and the *European Journal of Women's Studies* (**Scharff**). We are founding members of the open access *Media Industries Journal*. Several colleagues are editors of well-established book series (**McDonald**, *International Screen Industries* for the BFI; **Wilson**, *Routledge Studies in Critical Realism*; **Steemers**, *Palgrave Global Media Policy and Business Series*; **Ajana**, *Quantified Societies and Selves* for Bristol University Press). Through editorial contributions, we have shaped emergent research areas, particularly through themed issues tackling new and marginalised research themes, including **Atkinson**'s co-editorship of *Convergence* special issues on Digital Archives (2015) and New Critical Perspectives (2019); **Rapson**'s co-editorship of a *Textual Practice* (2017) special issue on Planetary Memory in Contemporary American Fiction; and **Speck**'s editorship of a *QUEST: Issues in Contemporary Jewish History* special issue on Holocaust Archives and Research in the Digital Age (2018). Staff of all grades advise as members of 37 journal editorial boards, including those mentioned above.

##### 4.4.2 Peer review and doctoral examinations

Staff review for 8 UK grant-awarding bodies (including AHRC, ESRC, British Academy, Leverhulme) and 30 overseas bodies (including National Research Council Canada, Open Society Foundation, Rockefeller Foundation). We act as peer reviewers for numerous journals, increasing from 38 to over 140 since REF2014, and review for many publishers including Bloomsbury, Macmillan, Routledge, Palgrave and Sage, and university presses (Duke, Edinburgh, Manchester, MIT, Oxford). Staff sit on book series advisory boards including the *Routledge World Cinema Series* (**Crisp**), Springer's *Media Industries* (**McDonald**) and Bloomsbury's *East Asian Screen Cartographies* (**Leung**). Since 2014, staff have examined over 67 doctorates in the UK and 15 overseas in Australia, Canada, Denmark, France, Hong Kong, Ireland, Israel, New Zealand and South Africa.

##### 4.4.3 Fellowships, prizes and keynotes

**Reading** holds a Plus Alliance Fellowship (2019–22) from the Global Knowledge Network between KCL, UNSW, Australia and Arizona State University. **Ajana** held a Marie Curie Fellowship (2015–17). **Geoghegan** spent 2016–17 at Yale on a Mellon Foundation Fellowship. In 2018, **Oreglia** held an AHRC Engaging with Government Fellowship. **Atkinson** has twice been runner-up for the British Association of Film, Television and Screen Studies (BAFTSS) Best Book competition. Since 2014, our staff have given over 220 keynote and invited lectures globally.

##### 4.4.4 Research council and national and international committee membership

Staff have served on the Media Communications & Cultural Studies Association (MeCCSA) Executive (**Steemers**, 2012–19; **Leung**, 2019–); MeCCSA Policy Group (**Steemers**, Chair, 2016–18); International Sociological Association Research Committee on Social Classes and Social Movements (**Gerbaudo**, Secretary/Treasurer, 2014–18); and International Committee for Museums and Collections of Ethnography (**Iervolino**, 2019–22). **Tanner** (2019) was a panellist for Germany's Universities of Excellence Strategy. **Atkinson** and **Steemers** are past AHRC Peer Review College members; **Adams**, **Coté**, **Hedges** and **Smithies** are current members. **Devlin** sits on the EPSRC Peer Review College. **Atkinson** is a member and **McDonald** a past member of the AHRC Strategic Reviewers College.