

Institution: University of Bedfordshire
Unit of Assessment: 34

1. Unit context and structure, research and impact strategy
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Achievement of strategic aims & impact during the assessment period

The university's strategic plans 2012-2017 set the objective to increase our national and international profile in applied research that impacts on policy and practice and to develop areas of interdisciplinary research expertise responsive to the global challenges of social and demographic change, economic competition and the sustainable development of organisations, communities and societies.

Located in the centre of the Oxford to Cambridge Arc, we singled out a primary impact zone in our region, South East Midlands Local Economic Partnership (SEMLEP) and within our international collaborative partnerships. We committed to developing our academic staff as leaders in research, enterprise and professional practice, and staff engagement in their professional and academic fields. The Research Institute for Media, Arts and Performance (RIMAP) and the Research Graduate School are the operational infrastructure through which these objectives are attained.

Since REF2014, RIMAP has succeeded in fulfilling our research strategy's aim by developing our established areas of interest in journalism and politics, new media technologies and their cultural and historical forms, and practice-based research. We have delivered significant societal impact locally and internationally; in *political communication and policy*, *embodied knowledge* and *publishing*.

Internationally and regionally over this REF cycle, researchers have received research and consultancy funding targeted to address underlying social issues in cultural and political dissensus in Africa; Postcolonial Black and Arab identity in the Middle East and sub-Saharan Africa; Black British identity; and the social benefits of, and curriculum standards for, dance for vulnerable and physically less able people. We will build on these areas of success, developing our research impact in: a) misrepresentation within arts and the media; b) the voice of regionalism in an era of national and global governance and; c) underlying social issues relevant to continuing inequalities.

Our political communication and policy research in post-conflict discourses of reclamation has had beneficiaries in many countries following violent, including the Arab Spring (Mellor); Iraq war (Witwit); civil war in Sierra Leone (Silverman); Europe (Egbe; Hallett; Rowinski; Randell); and historically, in Tlatelolco Mexico (Carpenter). Researchers have affected policy: Mellor's briefings to the American Naval Academy, the British Home Office, Foreign Office, and Defence Select Committee have informed decision making and policy in the UK and USA. Silverman and visiting professor Jago Russell's work at [Fair Trials](#) has helped persuade Interpol to use its 'red notice' system more sparingly and achieved reforms to the application of the European Arrest Warrant. Hallett's research in digital radio has been applied by OfCom and in the regulation of community radio. The impact of Silverman's and Mellor's work is featured in our two case studies.

In embodied knowledge, researchers have applied disciplinary approaches ranging from somatics and dance science to psychoanalytic and postcolonial theories to understanding the body as a site

of knowledge. Building upon the longitudinal study of dance in HE carried out in the previous REF period, research has been pursued into the measurable effects of movement and dance on the physically vulnerable (i.e. elderly, autistic, disabled) (Aujla; Carr), and the marginalisation of the freelance dancer in the arts sector and its effects on decision making, the psychological motivations for freelancers and the infrastructure for sector support (Aujla; Farrer). Renewed grant funding through Stopgap from the Paul Hamlyn Foundation has provided data on youth and elder inclusion, participation and voice in performance. The findings have been used to inform the development of training and support resources for particular dance industry sectors for both NGOs (Stopgap Dance Company; Imperial Society of Teachers of Dancing) and government-funded organisations (One Dance UK; Arts Council England).

In film, researchers have opened up the interface between international academic research in psychoanalytic theory and social need in mental health through different approaches to interrogating the somatic effect of the body on screen (Caoduro; Hockley; Piotrowska; Randell). Specifically, through a) the application of research in psychoanalytic theory to film-making about issues of inequality in postcolonial countries (Piotrowska), and b) change in clinical practice through Hockley's work with clinical psychologists, marriage and family therapists, game designers, filmmakers and film analysts, and writers from the USA, Australia and the UK (Hockley; Piotrowska).

In performance, researchers have conceptualised 'live' historiography of postcolonial performance that, while using the rigour of archival research methods, extends its findings by exploring practice, including physical reconstructions. This research has been applied to recovering lost histories, such as black jazz dance in Britain and the origins of the Cecchetti technique (Carr with artists Deborah Baddoo, Irvn Lewis and Perry Louis; Poesio). The Royal Ballet and Milan Opera have adopted such research, and the expertise has been called upon to evaluate dance archives (Poesio; Carr). It has generated transformative, creative productions in British black theatre (Ukaegbu) and consultancy to national and international cultural institutions, including the Royal Opera House and Laban. Before his death in 2017, Dr Poesio's work as consultant and choreographic reconstructor for the staged revival of lost examples of 19th Century dance theatre was originally presented by the Royal Ballet in the series Ballet Evolved, and were central to the Royal Opera's widening participation scheme.

Central to research in publishing and English studies is the alliance between late modernist practices and digital technologies. The notion of 'digital artisanry' in poetry, creative expression, and gamification crosses over with research into literary history and genre (Farmer; Jarvis; Weedon). Similarly, research into modernist publishing is featured in studies of interwar women authors and Russian theatre (Darwood; Poesio and Weedon). In digital publishing, Weedon has made strategic contributions to policy documents and as a consultant for UNESCO on the future of publishing in a new media ecology as University of Bedfordshire's chairholder (awarded 2012, renewed 2017 & 2019).

Researchers submitted with this unit have published 30 books, over 44 articles, 65 chapters, four reports and 14 keynotes and invited presentations, and held 12 conferences. Such work has been published in books and leading journals, including *Textual Practice*, *Psychology of Sport and Exercise*, *Feminist Studies*, *African Journalism Studies*, *Harvard International Law journal*, *Bizantinistica: Journal of Byzantine and Slavic Studies* and *the British Journal of Middle Eastern Studies*.

Future strategic aims and goals for research and impact

To develop our research aims and impact, we will:

1. Develop the longevity of projects through multidisciplinary research design and by engaging ECRs in their development;
2. Develop impact for our academic and industry beneficiaries in our established areas of interest to address the role of media and the arts in both understanding and addressing underlying social issues relevant to continuing inequalities;
3. Focus beyond the academy, planning into projects the cross-connection of stakeholders at local, regional, and international levels;
4. Sustain and grow numbers of research students and follow through with alumni development and post-award collaboration.

The interdisciplinarity at the heart of our research culture, and the expertise within RIMAP in coordinating multidisciplinary research in the creative arts across the university, led to the decision to return under a single UoA 34. RIMAP will retain these subjects' adjacency as there have been substantial benefits in cross-disciplinary supervisory teams, production of collaborative outputs, ease of mentoring of ECRs and the planning of a sustainable research community.

University-level institutional agreements with the October Modern University of Science and Arts in Cairo, Egypt, and with the Middle East University, Amman, Jordan, have facilitated structured recruitment of postgraduate research students in journalism, media education and English from these regions. To facilitate international and interdisciplinary research, RIMAP will further develop its crosscutting international research networks (see section 2).

The quality of individual researchers' work and enterprise is reflected in the personal awards that RIMAP researchers have achieved from a wide range of funders. This includes traditional funders such as the three British Academy grants (Silverman, Weedon), and grants from the Institute of Latin American Studies (Carpenter), British Council and Pamberi Trust (Piotrowska), and the AHRC (Carr Co-I). Research charities have also been a source: e.g. Leverhulme Trust (Witwit), Harry Ransom Center Texas research fellowship and the Society for Theatre Research (Weedon), the Anna Lindh Foundation (Mellor). Cultural producers have seen the benefit of funding and disseminating our research, e.g. State of Emergency Ltd (Carr), Media Matrix (Piotrowska), Arts Council England (Aujla; Carr) as have providers of education, e.g. the Imperial Society for Teachers of Dancing and Stopgap (Aujla), and the Barefoot consultancy (Ashley). Public companies such as Bang & Olufsen and Bose (Jarvis) have sponsored research and performance, while staff have also been entrepreneurial, seeking crowd-funding for publications. Organisations who want to hear and benefit from the research have paid to have presentations (see section 4). Such funders have disseminated research via their networks, for example, Ashley's work on Dancedigital Education App featured in NESTA publications and toolkits for developing digitally based arts activities (2015).

Researchers take leadership roles within key associations, formulating national and international research strategy in, for example, IAMCR (Whannel), SHARP (Weedon), BAFTSS (Piotrowska), MeCCSA (Hallett), SDR (Carr), IADMS (Aujla), DanceDigital (Ashley). ECRs are also supported to take on developmental roles within such societies and are mentored in PGR supervision and research.

Open access (OA) is facilitated by the University of Bedfordshire repository, where articles are made available in line with their ROME status or OA. Over and above this, the research projects' websites, linked from the university site (Aujla, Darwood, Carr, Weedon), summarise the projects and make example archival material, AV materials, translations and data available in downloadable spreadsheets.

To support OA, RIMAP's publication policy allows researchers to apply for funding to publish key findings: Ashley, Aujla, Carr, Darwood, Miles, Piotrowska, Rowinski, and Weedon have been published OA, and ECRs/PhDs Douse, Pearce and Farrer. These include the periodicals *Journal of British and Irish Innovative Poetry*, *The Bowen Society newsletter*, the book *Developing a Sense of Place* (UCL Press), as well as journal articles in *Frontiers of Psychology* and *Women, A Cultural Review*.

2. People

In May 2013, the University of Bedfordshire was awarded the European Commission's HR Excellence in Research Award for its implementation plan of the Concordat, which is now embedded in the work of the RGS and RIMAP. RIMAP is led by the director, who has responsibility for devising and implementing strategies to support research development with the research institute board members. The board meets once a term and implements policy on research ethics, open access and researcher training. In 2016, RIMAP brought in annual research planning and development alongside the annual staff review process, linking mentoring, research time, planned outputs and supervisory capacity into the planning cycle, with a yearly meeting with the institute's director. This combined with the university's introduction of hours-based workload-plans (WLP) from 2016, has led to targeted, impactful outputs.

Time allocation to projects is agreed through internal approval at the application stage. On award, the operational aspects are arranged to enable the researcher to balance commitments within the workload-plan that is agreed with their line manager. Researchers can also apply for internal funding to support their research activity through conferences, data gathering, and performance. For example, ECR Amanda Egbe was given time for her MayDay artists residency. Then her research time was increased to enable her to develop a research output, resulting in further research projects. A similarly flexible approach has enabled Dr Piotrowska to be a visiting professor at Gdansk University for up to a day a week over two years and helped part-time Professor Hockley to develop his theoretical work on Jungian analyses of the media alongside his clinical work as a psychotherapist.

Dr Elena Caoduro was supported in returning to her research commitments within her WLP and timetable. She developed her research as an ECR with us for six years before joining Queen's University, Belfast, in 2020. During her time here, she became chair of a special interest group in SCMS and was invited onto the editorial board of *Open Screens*, journal of BAFTSS. She co-convened the *Laughing and Coping during World War One* 2016, *All things Cinderella* 2017, and *Fashion and Documentary Filmmaking*, 2018 conferences; published her monograph and three articles; and continues her association with RIMAP through her research chapter in *Retelling Cinderella* (Darwood and Weedon).

In line with the Code of Practice for the REF, all staff were able to put themselves forward for eligibility. Egbe and Caoduro were identified as ECRs. Over the period, Dr Timothy Jarvis has been supported to extend his portfolio of interests and take on PGR supervision. He is the author of weird

fiction novel, *The Wanderer* (2014), several short stories and performs poetry with musicians, such as in the performance commissioned by the hi-fi company Bose in Shoreditch, London, and at the Wolverhampton Literary Festival. In 2012, he was shortlisted for the Lightship International Short Fiction Prize, and in 2018 he was cited in the introductions to the *Best British Short Stories 2018* and *The Year's Best Horror 2018*. He has moved into academic research in experimental and innovative fiction, such as the work of science fiction author M. John Harrison, focusing on Deleuzian and Gnostic elements of his *Kefahuchi Tract* trilogy. Combining creative and critical insights, he has examined the progressive use contemporary weird fiction writers Caitlín R. Kiernan and Laird Barron have made of tropes from H.P. Lovecraft's work.

RIMAP has sustained its research base over the period: Professors Whannel, Gaber and Owens, returned in REF2014, and have now retired but remain active late-career researchers (as emeritus or visiting professors at the university), Professor Randell and Dr Caoduro moved to other Universities but continue collaborative research and six researchers (Drs Carpenter, Darwood, Farmer, Jarvis, Rowinski and ECR Egbe) have joined the UoA or become research active. Dr Piotrowska became a reader in November 2013.

Regular research training follows the Vitae Researcher Development Framework. Our RIMAP seminars featured over 64 visiting speakers from 2014-19, giving our research students access to senior scholars in the field and new innovative research and creating multidisciplinary awareness for ECRs. Our staff and research students present their work to colleagues, and the active, informal exchange of ideas is strongly encouraged. Our researchers have been invited to offer their expertise to other university doctoral programmes: e.g. Professors Mellor and Silverman on doing fieldwork in conflict zones; Professor Weedon on interpreting 19th Century ledgers; and Dr Piotrowska on film-making as a research tool. Visiting professors have contributed their expertise, e.g. distinguished professor William Baker on editing Tom Stoppard; Jago Russell on the charity Fair Trails; Catherine McLeod on Political Communication in No 10; and Dr Kate Macdonald (Handpress Ltd) on establishing a literary publishing house.

Our policy is to develop ERCs' independence in a single-authored publication. Over the REF period, 22 doctoral research students in RIMAP have produced four books. Researchers have also worked with ECRs to develop a joint research output post-award that helps them towards their first or early publication, e.g. Weedon, Miller, Moorehead, Pearce 2014, Hockley and Fadina 2015, Gerrard and Weedon 2016, Silverman and Binneh-Kamara 2016, Abunajela and Mellor 2016, Pearce and Weedon 2017, Castellino in Darwood et al. 2020, Farrer in Ashley and Weedon 2002, Douse, Farrer and Aujla 2020. Mentoring continues post-doctoral award, for example, Dr May Witwit won funding for a Leverhulme PDRF at the university. And post-doctoral researchers have taken on leading roles in industry, for instance, Dr Mohammed-Ali Abunajela became Oxfam communications director for the Middle East.

Evidence of how the submitting unit supports and promotes equality and diversity.

University policy creates an inclusive environment where equality and diversity, in all their forms, are visible and a way of life for students and staff, within and outside the university. The university values people from all social backgrounds, irrespective of their age, gender, race or ethnicity, disability status, trans status, sexual orientation, religion, belief or non-belief. In May 2013, the University of Bedfordshire's institution-wide Concordat to Support the Career Development of Research Staff implementation plan was awarded the European Commission's HR Excellence in Research Award. We ensure that this commitment to equality and diversity carries through to a range of key actions,

such as providing appropriate guidance and leadership, developing the productivity of research-active staff and attracting, appointing and retaining high-quality staff. In RIMAP, 59% of our researchers are female, 41% male and 14% are BAME.

RIMAP runs a series of research planning workshops to inform staff about the mechanisms for developing their research through annual workload planning, personal development plans and the opportunities for sabbaticals. QR funding of c£20,000 pa is available for researchers by application and is allocated by the RIMAP funding committee. In 2017-19, 22 staff were awarded funding, of whom five were new to research. Staff are also directed to the professional development workshops to apply for external funding and mentored through that process.

ECRs and PGRs with BAME backgrounds are represented and supported within the institute. Amanda Egbe is an artist-filmmaker and has become an ECR researcher in digital archives through her practice-based work. She has worked on large-scale digitisation projects, such as the National Review of Live Art Archives, University of Bristol, and the Tesla Art and Science Research Interest Group. Researching media activism in the 1990s, her multi-platform project, *Where Were You in 1992?* with Rastko Novakovic gathered unseen or forgotten testimonies, still and moving image, minutes, leaflets, banners and organising notes from individuals and organisations of the anti-racist struggle in the UK and the resistance to ethnonationalism in Yugoslavia. Egbe is on the Network Committee for Besides the Screen Network.

Collaborative projects and mentoring further support BAME voices in research. Dr Jane Carr's research amongst dance artists also draws from dance history and historiography, cultural studies and dance analysis. She has researched British Jazz dance in the 1970s and 1980s and investigated jazz dance improvisation with the dancer Irven Lewis and Jazz-funk/Groove dancer Perry Louis. Such experiences led to evaluating the British Black dance archives project and reflecting further upon the archival process with the project director, Deborah Baddoo. Carr edited the entry for Black Dance for The Black Cultural Archives in Brixton and convened the international conference, *Dance, Diaspora and the Role of the Archives*, in collaboration with State of Emergency and the Society for Dance Research (UK) 2016.

Carr is Co-I with Dr Violet Cuffy PI on the Dominica as a Centre of Excellence for the Preservation & Celebration of the Creole Culture through Language, the Arts and its indigenous Kalinagos, an interdisciplinary AHRC project between tourism and performance. Similarly, Dr Victor Ukaegbu partnered with Weedon on a bid to provide workshops on journal article publishing in Lusophone-speaking Angola, Nigeria, and Ghana before his untimely death in 2019. Ukaegbu's practice work disrupted historical constructions and researched depictions of polyphonic Africa in black British and diaspora theatres through intercultural performances, ethnodrama, adaptations, and masking.

Senior staff mentor and support mid-career researchers and ECRs to locate their research practice within a broader academic community externally and build international collaborations through visiting scholarships. For example:

- Professor Mellor's Middle East Journalism in Egypt, Jordan and the USA led to visiting scholarships by Dr Ehab Galal, Copenhagen University and Hossein Alizadeh, University of Tampere. Her role as adjunct professor at the University of Stockholm led to PDRA Dr May Witwit presenting her work there.
- The Journalism and Democratic Transition network in Africa (in Sierra Leone, Nigeria, Kenya and Uganda) led to Dr Nnamdi Ekeanyanwu, Uyo University, coming on a visiting scholarship with Professor Silverman;
- Professor Weedon's UNESCO network, New Media Forms of the Book in China, Australia,

USA drew Yang Li, University of Zhejiang, China, for a visiting scholarship and collaboration with Dr Jose Mora, USA, on his transmedia projects;

- Dr Carr and Dr Ukaegbu's work with black dance networks in the UK and with African and Caribbean creole cultures in Nigeria and Dominica attracted Toyin Olokodana, Lagos University, to spend six months studying with them during her PhD.
- Dr Aujla and Dr Carr have researched performance by those with limited mobility within community care and public settings. Carr's research into the significance of live performance as a site of intracorporeal negotiation is explored in *The Possibilities of Different Geographies* as part of the long term Dorothy Sharp project with Bruce Sharp (<http://www.thedorothyssharpproject.com/different-geographies.html>)

Developing research in a region that addresses GCRF goals has grown from such network development: for example, Dr Victoria Carpenter and Dr Lakhbir Singh's (University of Derby) research assesses post-disaster recovery transitions following the Hurricanes of 2017, analysing how collective action decisions are mediated by history, experience and culture. Singh's research is about issues of post-crisis trust in banking and the media's role in building trust. Carpenter's research into the Tlatelolco Massacre 1968 and Social Memory Frameworks investigates the history of the textual traces in the post-disaster discourses across genres from news, reports and purportedly witness accounts. Their work has produced an applied approach for governments and donors after disasters working with partners in Mexico and Jamaica.

Support mechanisms for and evidence of the training and supervision of PGR students

RIMAP financially supports the engagement of both experienced researchers and ECRs with a full range of research development events cognate to the various research areas, such as artistic/academic retreats, training courses and creative collaborations at both national and international level. There are monthly writing retreats for researchers and PGR students and a residential in August. At the annual PGR symposium, experienced researchers respond to presentations made by students. PGRs have an active forum within the SU, and representatives attend the RIMAP Board and the Research Degrees Committee.

Since 2014, following our research strategy, we have focused our research on student recruitment in regional and international research areas. Three fields have recruited PGR cohorts: in psychoanalysis and film, in publishing and writing in new media, and in Arab media increasingly though our partner in Jordan. We also recruit our own students to PGR degrees in English literature and performance, many of whom take a part-time route. On the census date, 31 July 2020, we had 34 current research students in RIMAP: 14 are male (41%), 20 are female (58%), 35% are international, 12% are from the EU and 53% from the UK. Of these, 41% are part-time, and 58% are full-time.

New research students partake in a comprehensive, week-long induction course which includes guides to the Research Graduate School (RGS) and its processes and an introduction to the research institute and its ethics review and approval processes. All students are allocated a director of studies and a second supervisor, as a minimum, who conduct a training needs analysis and arrange specific training and support. The RGS operates annual monitoring of students' progress. Students have to pass two progression points in their PhD journey. These include a [Turnitin](#) check before their work is assessed via written and oral examination by two independent, internal researchers. Research students are encouraged to develop links between their research and possible end-users in areas where they may wish to work (e.g. through our commercial or funded projects). In the year before submission, research students are given support and encouragement

to apply for post-doctoral research funding.

3. Income, infrastructure and facilities

Over the REF period, the university has expanded its support for bidding for research and enterprise funding with an Innovation and Enterprise Department (IES). IES supports horizon scanning, bid preparation, costing and writing with a dedicated online financial modelling and approval system. IES offers professional training in research project management and research impact and hosts members of UKRI bodies who visit and give presentations. To ensure the quality of bids being submitted, the research institute operates its own internal peer review.

While the research institute director has oversight and sign-off on the budgetary spend, the PIs on awards have discretion over their budgets and work through the finance department to ensure they operate within the university's financial regulations. In addition, QR funding supports research activities, and RDP funding supports research students. Allocation of QR funds is via an application, with deadlines and an allocation committee review that allocates funding according to criteria revised annually by the board. PGR students can apply for funds currently up to £500 pa for training needs or materials identified with their supervisor. Requests have included specific hardware and software, travel to the British Library for archival research and specialist workshops, trade expo and conference attendance.

RIMAP has two physical bases on the Bedford and Luton campuses. Each is provided with office equipment, are networked, and are close to refreshment facilities. In addition, RIMAP has a postgraduate teaching and resource room. Each site has a physical library with quiet study spaces and a virtual library with access to digital resources. The university's Discover interface provides access to subject databases, ebooks and online full-text journals. Staff offer training for research, bibliographical software and document supply, and the archivist has supported students to scan and digitise selected works from special collections for study. Conferences, seminar series and symposia have been held on both campuses, and PGR workshops are run at both venues.

Specialist research collections at Bedford include (in the library's climate-controlled archive room) resources on John Bunyan (complemented by Bedford's Bunyan Museum), the Hockliffe Collection of children's books from 1685 to the 1900s and the Cinderella Collection of books, objects and ephemera. Researchers also have access to the Bedford Physical Education archive, a 280-seat theatre, dance studios and rehearsal space.

The university's special book collections in Bedford have been the subject of research in publishing and English literature. *Retelling Cinderella: Cultural and Creative Transformations* (Darwood and Weedon 2020) contextualises critical research into modern subversive takes of the tale in memes and apps within its narrative of social transformation and women's agency and includes a description and list of the special collection. The collections have been used by ECRs, e.g. Sarah Stenson (PhD Hockliffe collection) and Elena Caoduro; and for postgraduate and undergraduate students' dissertations. This work is developed in the ongoing Literary Bedfordshire book project, which brings together literary history and book trade archives through research into the writers who lived, worked or passed through the county. Through Literary Bedfordshire, students and school pupils are encouraged to explore their literary heritage.

On the Luton campus, there is a postgraduate room with specialist resources, trade magazines, runs of journals and archival material from broadcasters in the 1960s and 1970s. Researchers have

access to the Manuel Alvarado book collection (1960s to 1990s). Alvarado was a key figure in the development of media education, editor of *Screen Education*, head of BFI Education, and director of the University of Luton Press. There are also facilities for practical work: a multi-media newsroom with a TV gallery; a radio studio and news desk; a fully equipped four-camera television studio; an 80-seat theatre and a community radio station that broadcasts to a 5km radius and online. PGRs and staff use these facilities to research community/DAB radio (table 1, Hallett; Silverman), international and activist film and media, and public engagement through broadcasting and events (Egbe; Mellor; Piotrowska).

An example of applying these organisational resources is Hallett's work in digital radio for community stations. Hallett is a director of the community radio stations RadioLab (Luton) and FutureRadio (Norwich). His work across analogue and digital terrestrial radio standards is published in the National Association of Broadcasters Engineering handbook. This handbook sets the US and International broadcast standards and has a direct impact on the industry. He instigated the UK Radio Exchange Audio Content Platform project, and funding was awarded to Platform B as a licensed Community Radio Service. His expertise has been called upon by RTE to review funding applications for programmes to be made by commercial and community broadcasters in the Republic of Ireland. Additionally, he is a delegate at the Small-Scale DAB Operators Meeting, Ofcom (Office of Communications) and was lead author on the British Library Feasibility Report for a National Radio Archive.

Many of our research projects work across the two urban centres and reach out into the region. We have applied our research to industry through EU-funded knowledge transfer initiatives. We work closely with IES to extend our research priorities beyond the academy with appropriate local, regional and international organisations and projects. We have achieved significant regional engagement with industry and enterprise in the county via South East England Local Enterprise Partnership (SEMLEP) and stakeholders in multiple East Anglian areas. Since 2017, RIMAP has successfully delivered over 28 commercial projects in consultancy and research to SMEs, ranging from local media and new businesses to NGOs, with a total project income of £28,808 and has regularly sought involvement from ECRs (table 1). In the same vein, we are continually looking for commercial applications of our research. For example, Dr Torsten Anders' work in constraint programming for music composition led to an invitation to join Aiva, a new company developing software and services in algorithmic composition in 2019 (<http://aiva.ai>). We will follow through with initiatives like these to enable the cross-connection of stakeholders at local, regional, and international levels.

Going forward, we have a science-led collaborative project, the Green Conservation of Cultural Heritage in Egypt, 2020-22 (PI Sreenivasaprasad), which is jointly funded by the AHRC, the Science and Technology Development fund (STDF), and the Egyptian Ministry for Scientific Research. With funding of £209,510, the project includes another £99,855 grant from the STDF to support the on-ground research and development work by the Egyptian partners from Academia, Ministry and Museums, as well as their engagement with research and training activities at the university.

Table 1: Project budget over £10,000 UK projects

<i>Years</i>	<i>Funder</i>	<i>Project</i>	<i>Amount</i>
2017-19	Arts Council England	Testbeds: Artists development (Bailey, various)	325,000
2017-19	Arts Council England	U-Dance (ECR Farrer)	17,000
2019-21	Arts Council England	Bedfordshire Choreographic Development (Carr)	77,732
2016	Arts Council England One Dance	Freelancers evaluation (Aujla)	27,549
2017-20	EU funding Innovation Bridge, ICT Escalator, IMAGE	Knowledge transfer and consultancy for 28 businesses from publishing, radio, TV, media, marketing, careers, fashion, well-being and the service sector (various)	28,808
2019-20	Ofcom Community Radio Fund	Developing Software Objectives and Alpha Testing (Hallett et al)	39,186
2013-16	Leverhulme Trust	Representation of Arab women in British Periodicals 1852-1939, (Witwit PDRF, Weedon)	84,000
2014	British Library	Feasibility Report National Radio Archive (Hallett lead author)	29,600

Table 2: Project budget over £10,000 International projects

2020-22	AHRC	Green conservation of cultural heritage in Egypt Science-led collaborative project (Sreenivasaprasad)	209,510
2018-20	AHRC	Dominica as a Centre of Excellence Business-led collaborative project (Cuffy, Carr)	53,426

Tables 1 and 2 lists the whole project budget in these research, enterprise and consultancy projects. The total research-only income attributable to the UoA for this period is £207,492.27 (REF4a).

Our research into the intervention of creative industries in regional and national agendas underpinned the TestBeds programme, which has provided a model for other universities and communities. TestBeds was a systemic programme of business development for creative practitioners in the arts. From 2017 to 2018, TestBeds artists bid for £775,642 and achieved £358,738 (46%) from six Arts Council England applications, one International Development Fund application and non-arts funding that included the Aviva Community Fund London Luton Airport, Creative Scotland and the British Council, Quebec. The project harnesses our education and creative industries research mission in partnership with local, regional and national organisations and statutory bodies to support and develop artists, creative practitioners and the local creative ecology. Following TestBeds, we were awarded two Local Cultural Education Partnerships from ACE in Luton and Bedford (c£160,000). In December 2020, we began a two-and-half-year project in the heritage sector similar in structure to TestBeds, led by Emma Gill and funded by Heritage Lottery Fund (£250,000).

Our multidisciplinary research institute has been successful in public and community engagement in the arts (KTE Statement 2020), arising from collaborative cross-disciplinary research. These collaborative projects have drawn on our underpinning research on: professional freelancers in dance and more widely in the arts (Aujla; Carr); historiographic research on indigenous dance and theatre (Carr; Ukaegbu); in theatre and film making in Nigeria, Zimbabwe and the Caribbean and with the diaspora creating a sense of place in multicultural Britain (Piotrowska; Carr); and sociological research in creative and professional practice (Miles; Rowinski). The models, methods and new voices in this field, from local government in the UK to important international projects, has been published and made freely available in the open-access book, *Developing a Sense of Place* (Ashley and Weedon 2020).

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

Our researchers have been commended for giving service to the research community above and beyond expectation: Mellor received a letter of recognition for the significant contribution to the work of the AHRC. Carpenter received an award from the Bulletin of Hispanic Studies for excellence in peer review. Other service includes providing members for the peer review college ESRC (Mellor) and AHRC (Weedon); peer reviewer of British Academy/GCRF Heritage, Dignity & Violence Programme, 2019 (Silverman); UKRI Future Leadership Scheme, 2018- (Mellor); as evaluators of professorial conferment (Mellor, Weedon); and as an adviser for Freedom House, USA (Mellor).

Contributions to the broader research community are evidenced by our service as an examiner of around 20 research theses in both the UK and international universities, peer reviewers of journals and book manuscripts. Invitations to sit on prize committees demonstrate researchers' standing and judgement; for example, Silverman was a judge for the British Society of Criminology Policing Network prize, Piotrowska is chair of BAFTSS Practice Research awards.

Researchers have contributed to the research base through literary executorship (e.g. Forrest-Thomson poet, Nick Furbank biographer, Alan Turing mathematician (Farmer; Owens)), and scholarship contributing to numerous of the Oxford Handbook and Routledge Handbook series (Ashley; Carr; Hockley: Mellor and companions to the history of: *Information* (Princeton), *The Book* (Blackwell), *Children's Literature in English* (CUP) and *Victorian Popular Fiction* (McFarland). Additionally, Darwood is transcribing and annotating Stella Benson's unpublished diaries to produce an open-access website and a literary biography, which will bring this lesser-known twentieth-century writer back into public knowledge. Researchers have worked across the whole of the creative cycle from manuscript to publication in new digital formats, exploring the reciprocity between book publishing and other media. For example, Tim Jarvis and Gareth Farmer have published their creative work. Farmer's collections of his own poetry include *Pomes: Incidental, Uncollected Poetry 2008-2013* (2014), *Diurnal Sweigh* (2016) and *Strategic Forms* (2020), readings of which can be found at garethstuartfarmer.com.

Researchers have served on the advisory boards of book series: Darwood for Cambridge Scholars series, Hockley for Routledge's Essential Guides and Jung and Weedon for Cambridge University Press Elements series. Jarvis is an editor for Swan River Press. Darwood's book on Elizabeth Bowen has led to the establishment of the *Review* and a regular conference on the life and work of Elizabeth Bowen (2017, 2019).

We have delivered significant societal impact locally and internationally. This can be grouped into three areas: *embodied knowledge*, *political communication and policy*, and *publishing*.

Embodied Knowledge

This impact draws on a body of work that collectively aimed to encourage participation and progression in dance. Dr Imogen Aujla's research identified a clear gap in provision between recreational dance classes and the profession and served as a catalyst for several organisations to create talent development opportunities for disabled young people. She was commissioned by Stopgap Dance Company in 2015 and the Imperial Society of Teachers of Dancing (ISTD) in 2017 to research and evaluate their work in this area. Stopgap created a pioneering new curriculum, IRIS, to provide parity with mainstream dance training routes to enable young disabled people to reach their potential, which was evaluated by Aujla and colleagues in 2018. The projects' results provided evidence of the skills and competencies of young disabled people in contemporary dance and high levels of reported well-being. Research for ISTD adopted an action research methodology to translate three key syllabi (ballet, modern, and dancesport) for disabled young dancers. The findings evidenced positive impacts of participating in dance, focused on progression for young disabled people, including technical improvements, greater confidence, self-perception, and social skills. The teachers involved also enhanced their knowledge, skills and confidence in teaching in inclusive settings. As a result, the ISTD, one of the world's largest dance examination bodies (holding 250,000 examinations a year) recognised the key role it could play in opening pathways to dance training. They are updating their reasonable adjustment policy in the Spring of 2021 and are planning special considerations to ensure examinations are accessible. The research helped to increase the number of young disabled people learning the IRIS curriculum.

In 2018, Aujla was nominated for two One Dance UK Awards (Research Impact and Dance Science) for this work and in 2019 was shortlisted for the Dance Science award, which recognises individuals who make 'a significant positive impact on dancers' health, well-being and/or performance' by 'finding ways to answer questions and solve problems that will make the most difference'. Aujla and Stopgap were invited to present on the research at DanceAble, a festival of inclusive dance with delegates attending from around Europe, and to present a 'manifesto for the future' to the Minister of Cultural Affairs to argue for a more inclusive performing arts sector in the Netherlands.

The second strand of research activity began with the publication of *Independent Dancers: Roles, Motivation and Success* (Aujla & Farrer, 2016). This qualitative research project provided insight into the working lives of a critical but under-researched sector of the UK dance industry. The findings of the project have led One Dance UK and partner organisations (including Independent Dance, Sport England, and Swindon Dance) to recommend that dance organisations work with Equity to agree and publish a freely accessible Code of Conduct and Handbook for the sector outlining what freelancers can expect from new contracts. Results will inform the development of the Arts Council's new 10-year strategy (2020-2030).

In film, Dr Agnieszka Piotrowska's research in Zimbabwe sought to challenge fundamental ideological ideas developed by the Minister of Information Jonathan Moyo, which deemed collaborations between Africans and white people morally suspect due to the historical legacy of colonialism. Piotrowska's work impacted the media in Zimbabwe in the first place. It then resulted in tangible changes in the outputs and trajectories of her Zimbabwean collaborators in the community, including the setting up of the first online distribution platform called Panguru. The core of Piotrowska's research involves combining practice and theory to interrogate and combat intergenerational trauma caused by colonialism and by the narratives, since independence, of the inevitability of a failure of inter-cultural and inter-ethnic relationships.

The first project involved staging and filming the controversial play *Lovers in Time*, written by the acclaimed Zimbabwean playwright, Blessing Hungwe. The play itself deals with trauma arising from colonialism. *Lovers in Time* was staged in HIFA in 2014. The second project was a short film, called *Flora and Dambudzo*, about a relationship between Dambudzo Marechera, one of the most iconic Zimbabwean writers after independence, with a German woman Flora Veit Wild. The short was screened at the Zimbabwe International Film Festival (ZIFF) in 2014. In March 2016, she led a collaborative feature film project in Zimbabwe through a partnership she set up called Thinking Films, which resulted in the first-ever production of a collaborative feature film, *Escape* – a collaboration between black Zimbabwean artists and the European post-production house, Media Matrix, and which was the first film to be sold on their online distribution platform. In May 2017, Piotrowska was invited to direct another controversial play, *Finding Temeraire*, at HIFA. Written by leading Zimbabwean playwright Stanley Makuwe, the play was adapted by Piotrowska into the experimental film, *Repented* (2019).

She engendered change in the artistic community in Zimbabwe. Joe Njagu, a young Zimbabwean filmmaker who co-directed and co-produced *Escape* with Piotrowska, received the prestigious Young African Leaders scholarship in 2017 and proceeded to generate feature film projects of his own. In a country where post-2000 (the Land Reform) there were no intra-race, intra-cultural collaborations as a result of the changes brought about by the partnership, Njagu embarked on a collaborative project Tomas Brickhill, a white Zimbabwean and began working on a romantic comedy which then premiered at the International Rotterdam Film Festival in 2018 and in 2020 became the first Zimbabwean film on Netflix.

The journalist, Larry Kwirirayi, stated in an interview that was part of the research that the controversy surrounding the *Lovers in Time* production contributed to changes over what is allowed to be discussed in Zimbabwe regarding sensitive issues of national history, gender and colonial rule. *Escape* is now being taught and analysed at Zimbabwean universities, notably the University of Zimbabwe and the University of Gweru.

Bridging the field of practice and the academy, Professor Luke Hockley's research combines film analysis and private clinical work. He leads the Psychology and the Moving Image International (PaMII) network of professional clinical psychologists and members of the videogame and film industry and is well-positioned to communicate research outcomes to professional bodies. He is co-editor of *The Happiness Illusion: How the Media Sell us a Fairytale* (2015) with ECR Nadi Fadina and was editor of the *International Handbook of Jungian Film Studies* (2018), a definitional work with 37 researchers worldwide contributing to a volume. It is both a statement of current research and theory and points to the future development of the field. The book won the IAJS's best edited book of 2018. He was a joint editor in chief of the *International Journal of Jungian Studies*, a peer-reviewed journal, read by all members of the International Association of Jungian Studies - a clinical and academic organisation - so its reach extends beyond the academy. In 2018, he gave the keynote at the international conference of Guided Imagery and Music, attended by teachers, interested public, scholars, and clinicians; he is president of the Jungian Society for Scholarly Studies (2018-), based in North America, and is an interdisciplinary organisation of scholars and clinicians.

Political communication and policy

Professor Noha Mellor's research into Arab media and political Islam has informed international, political and media debates about the Arab region. Her books and academic articles have been cited as evidence to policymakers, and her research has informed several briefs for diverse stakeholders,

such as the Foreign and Commonwealth Office, Home Office, and Freedom House. Mellor was also invited to offer presentations to commercial organisations, including M&C Saatchi World Services and Oxford Analytica, and her research has helped raise the level of public debate and understanding through media commentaries and interviews with international media outlets.

In 2017, Freedom House invited Mellor to join their team of academic advisers. In 2020, Oxford Analytica asked Mellor to support their project about Arab perceptions of the EU. Mellor has given evidence to the Foreign Affairs Select Committee and Centre for Global Islamic Studies as well as the Centre for Narrative and Conflict Resolution at George Mason University (2017), which provides a hub for US policymakers connecting the research on narrative and conflict to the practice of narrative intervention in conflicts. In 2019, the Middle East and North Africa Research Group at the Foreign & Commonwealth Office/FCO invited Mellor to a closed workshop on Arab media. This was followed by an invitation to Mellor to participate in the Media Freedom conference hosted by FCO in July 2019.

Mellor was cited by leading media outlets such as *Les Echos*, *the Washington Post*, South Korean radio, *Arab News*, PRI, and BBC, reaching millions globally. Mellor also penned media commentaries to raise public awareness about Arab media, including articles for the *Conversation*, Reuters, *NY Times*, *FT magazine*. She has also contributed to a debate about Islamophobia in the UK, hosted by Voice of Islam radio station (2019), and to a documentary critiquing the Muslim Brotherhood (2018), which has so far been watched 77,500+ times, liked by 1,000+ viewers, and triggering 400+ comments. Her research provides a nuanced understanding of Arab and Islamic media, which are often de-historicised, and decontextualised. The research has broken new ground in its focus on the dialectic of structure (political agendas) and local agency (cultural mediators).

Professor Jon Silverman's research has fostered more significant understanding of media influence (both in-country and diasporic), post-conflict justice and democratic engagement in states where ethno-regional identity is a driver of political division. Silverman's research and expertise on Liberian media and civil society led to his appointment as the only British observer on a US-led monitoring mission for the 2017 Liberian presidential run-off. He was invited to take part in the inaugural Frontiers of Development Symposium in Kigali, in 2018, organised by the four UK national academies. In October 2018, as a result of a recommendation from the Centre for African Studies at Cambridge University, Silverman was asked by the Metropolitan Police War Crimes Team to act as an expert witness in the trial on torture charges of the former wife of the Liberian president, Charles Taylor.

Silverman has pursued a strategy of collaboration – sometimes interdisciplinary – with academics and civil society representatives in sub-Saharan Africa to develop a loose research 'network' focused on post-conflict studies. This work is within the spirit of Goal 16 of the UN Sustainable Development Goals – Peace, Justice and Strong Institutions (sdgs.un.org/goals). As a former journalist, Silverman has sought to analyse the media-politics nexus in states with fragile democracies. He has instigated partnerships in Nigeria, Liberia, Sierra Leone, Uganda, and Kenya to examine *inter alia* media practices and varying justice and equity concepts. In West Africa, where he has worked most extensively, he has examined the influence of ethno-regionalism on politics. In East Africa, the thread which links the partnerships is the relationship between international justice (the International Criminal Court), regional courts, African media and civil society.

Professor Alexis Weedon holds the University of Bedfordshire UNESCO chair. Her research charts the innovation in the present book app and eBook market from their historical antecedents and has contributed to policy setting internationally, with direct impact on local businesses. Weedon wrote an agenda-setting piece for UNESCO's new Global Futures of Education arguing for the contribution of

diverse oral and visual knowledge systems to our more traditional publishing-based, dissemination systems (2020) and presented her research at UNESCO chairs' meeting (2017) and in UK National Commission of UNESCO's report *Wider Value of UNESCO to the UK* (tinyurl.com/y3hrq8po). She produced *Sherwood Rise* (Weedon et al 2014) which explored multilinear storytelling, using the technologies of print and augmented reality, and has offered consultancy to SMEs in the publishing business such as Bonacia, Typestart Ltd, Andrews Ltd and Oxford Illustrators and Designers, and with writers and agents. She presented her research to the Westminster Media Forum for policy-makers.

Her contribution to the research community began with the quantification of book production and has underpinned the *Cambridge History of the Book in Britain* series (vol 7 2019). Her AHRC project researched the origins and relevance of storytelling, from the early days of film and broadcasting to current challenges in the digital book industry. Her co-authored book on the author and filmmaker, Elinor Glyn (2014), was followed by a conference about her legacy, with keynote emeritus professor Annette Kuhn, leading to the publication of fresh research in a special issue of *Women, A Cultural Review*. Since then, she has won British Academy funding for 'Lon Chaney and Elinor Glyn "suffering for their art" in five films of the 1920s' with Professor Karen Randell (2020-22). In 2016, she was awarded a Harry Ransom Center Research Fellowship (2016) to work on *The Origins of Transmedia Storytelling in Early Twentieth-Century Adaptation* (2021) (see crossmediaresearch.net), which is 'impeccably researched and rigorously argued' (Timothy Corrigan, Emeritus Professor of English and Cinema Studies, University of Pennsylvania)

Serving the research community, Weedon was co-editor of *Convergence: The International Journal of Research into New Media Technologies* from 1993-2017. She has been research advisor on Academic Book of the Future (Dr Rayner, UCL) and the history of the Philosophical Transactions of the Royal Society (Professor Fyfe, St Andrews). She has given three keynotes in the UK and Australia.