

Institution: University of Warwick
Unit of Assessment: D33 CCMPS, CIM, FTV, TPS.
<p>1. Unit context and structure, research and impact strategy</p> <p>Our Unit of Assessment (UoA) is united by a common purpose: the production of cutting edge, excellent research that engages with a broad range of social and cultural issues and is characterised by a strong commitment to interdisciplinarity. It comprises: Theatre and Performance Studies (TPS) and Cultural and Media Policy Studies (CMPS) from the School of Creative Arts, Performance and Visual Cultures (SCAPVC), the Department of Film and Television Studies (FTS) and three members of staff from the Centre for Interdisciplinary Methodologies (CIM). Our UoA crosses the Faculties of Arts and Social Sciences, the latter represented by staff from CIM whose research focuses on methodological innovation and new forms of participation in digital media, performance and music studies. SCAPVC and FTS are located together in a building with dedicated spaces for performance and projection.</p> <p>The standard of the UoA's research across our disciplines is evident from our plethora of high-quality outputs. During the census period, we have published 32 monographs, 156 articles in peer-reviewed journals, 22 edited collections, 150 chapters in edited collections, 21 special journal issues and completed 18 Practice as Research (PaR) projects. We have also produced numerous publications aimed at non-academic, non-specialist audiences including: policy documents, educational resources, exhibition and museum guides/catalogues, film festival guides, performances, DVD notes/essays, audiovisual essays, vinyl and digital albums, installations and exhibitions.</p> <p>Our commitment to the vital importance of socially engaged research is evident from our development of 9 Impact Case Studies (ICS) across the REF period, from which we have selected four that showcase our sustained engagement with a diverse range of regional, national and international stakeholders. The linking of the regional to the national is a feature of Moseley's and Wheatley's ICS 'The City and the Archive: Television History, Heritage and Memory Research in Action', which examines the value of the television archive to the city of Coventry and the wider UK. Holdsworth's 'Exposing Amateur Theatricals and Maritime Creativity' investigates the role and function of amateur creativity and engages with the national institutions of the Royal Navy and Royal Museums Greenwich. The international dimensions of our research impact are evident in both Calvillo's 'Yellow Dust: Engaging Citizens with Environmental Issues/ Making Environmental Issues Visible' and Hutchison's 'Making Space: Connecting African creative practitioners through the African Women Playwright Network (AWPN)'. Beyond our featured ICS, our investment in socially-engaged research with national and international dimensions is demonstrated by numerous projects including Garde-Hansen's media history work with communities susceptible to flooding in the UK and Aaron's work on the role of filmmaking in end of life care in the UK and the African subcontinent.</p> <p>RESEARCH AND IMPACT STRATEGY</p> <p>Our overarching research aim, delineated in REF 2014, was the fostering and development of our four key research themes: 'Cities, Spaces and National Identities', 'Memory, History and Historiography', 'Cultural Policy and the Value of Culture' and 'Interrogating the Popular'. This was underpinned by the following guiding principles: the fostering of research excellence, the facilitation of interdisciplinary research and a strong commitment to impact. These principles</p>

have been realised through careful research planning, strategic investment and recruitment, and a vibrant research culture that values and nurtures scholarly activity at the cutting edge of our respective disciplines, which sustains collaboration and innovative outcomes. We are striving to create a diverse and inclusive research culture and have expanded expertise and routes to impact through new appointments in our priority areas. This, coupled with our commitment to facing contemporary challenges, has led to their further refinement and the addition of a new theme 'Ethics, Politics, Praxis' to create five major themes, which will be discussed in detail below.

Our research strategy in the period following REF 2021 will be to continue to pursue research innovation and excellence, in which impact is embedded as integral and vital; to sustain our strong commitment to interdisciplinarity; to nurture and expand our research collaborations with non-academic partners, to offer a supportive environment for all stages of research careers and to further develop our five major research themes. These themes provide a shared sense of purpose, a catalyst for innovation, and a sustainable structure for promoting cross-departmental collaboration, while also being sufficiently flexible to permit responsiveness to a changing research landscape. They reflect our prioritisation of cutting edge, Humanities-led, interdisciplinary research, currently championed by AHRC and BA-sponsored initiatives, such as the SHAPE agenda. Inevitably, the extraordinary events caused by the Covid-19 pandemic affected aspects of our research infrastructure, including the cancellation of research leave in 2020-2021 and the reduction of budgets for research activity. However, this UoA has maintained its research culture, working with partners in new ways and disseminating research via online platforms. This determination led to 8 members of the UoA contributing films to the Faculty of Arts at Home series. The university remains committed to the Arts and Humanities, investing in a new, single Arts Faculty Building, due for completion in 2021, which will include FTS and SCAPVC. This move is designed to expand traditional Humanities' expertise, foregrounding the creative arts and industries, and to augment interdisciplinary research and routes to research impact, thereby reflecting key features of this UoA's research strategy.

Interdisciplinarity: During this REF period, interdisciplinary research has been fostered through academic appointments (Aaron, Ashton, Bandinelli, Barrett, de Luca, Dieter, Harpin, Kääpä, Moffat, Rex, Roy and Waltham-Smith), support for ECRs (Drofiak, Peetz, Petrovic), and internal funding awards from the University's Global Research Priorities (GRPs), Humanities Research Fund (HRF), Warwick Impact Fund (WIF), Research Development Fund (RDF) and the Institute for Advanced Study (IAS). We have played a central part in University initiatives designed to promote interdisciplinary research detailed in the institutional environment statement, *Excellence with Purpose*, (REF5a 2.9). Staff from this UoA founded/co-founded two Strategic Interdisciplinary Research Centres of Excellence (REF5a 2.9.4): Television Histories (FTS, CMPS) and Exoplanets and Habitability (FTS). CIM is itself a Centre for methodological innovation, combining scientific and creative methodologies, and contributing to hybrid fields such as the environmental and digital humanities. Academic Leads for five of the University's ten GRPs (REF5a 2.9.1) are from this UoA: Connecting Cultures (Wheatley), Food (Haedicke), Habitability (Constable), Productivity and the Futures of Work (Bilton, Hampton-Reeves) and Sustainable Cities (Whybrow). The GRPs and Centres bring together researchers from across the arts, sciences and social sciences for large-scale events, including conferences, and smaller scale working lunches and symposia, thereby promoting and sustaining interdisciplinary research. GRP affiliated public-facing initiatives from UoA staff include: Pigott's 'Concrete Cinema', a projection mapping project involving local residents of a Coventry tower block for Connecting Cultures, and Bilton's and Hampton-Reeves' webinars addressing creativity and productivity in the post-Covid 19 environment for Productivity and Futures of Work.

Internationalisation: Our prioritisation of internationalisation is reflected in a sustained endeavour to ensure that our research has range, scope and relevance both within and beyond the Anglo-American context. We continue to engage with film, television, theatre and other creative industries from Europe, North and South America, Asia and Africa demonstrated by research outputs that encompass African and European theatre, Nordic and Sami media cultures, and Brazilian and Japanese film and television, as well as two of the submitted ICS and their global non-academic beneficiaries. The international scope of our research spans every career stage and is reflected in the expansive reach of much of this UoA's externally funded research: six AHRC, three BA, two Leverhulme and two NERC projects. We have secured IAS funding for international visiting fellows, including Jonathan Gray and Jennifer Gillian from the US (2017), and Andrew Burke and Jennifer Vander Burgh from Canada (2019), as well as obtaining a Newton International Fellowship for Pedzisai Maedza to join TPS from Zimbabwe in 2021. The internationalism of our thriving research community of PhD students is evident from the diversity of their scholarship funding and ultimate success in securing permanent academic posts at institutions across the globe. This UoA's commitment to the creation of and participation in multi-institutional networks links scholars across six continents (detailed below).

RESEARCH THEMES

Our five research themes draw on and develop established areas of research excellence and interdisciplinary expertise. They reflect the UoA's inherent strengths while also demonstrating our responsiveness to emerging priorities in the wider research environment, such as the AHRC's focus on interdisciplinarity for contemporary challenges, creativity and the creative economy, and understanding cultural value (Strategic Delivery Plan 2019); and our commitment to socially engaged, impact-driven research.

Cities, Places, Environments: We have maintained a strong commitment to research dedicated to the analysis of cities and/or landscapes and their representation in visual and performance cultures. This is reflected in grant success for TPS and FTS's joint AHRC project with Coventry University, 'Sensing the City' (2016-20) and influential edited collections, such as Whybrow's *Performing Cities* (2014) and Phillips' *The Japanese Cinema Book* (2019). Key monographs include Brunsdon's *Television Cities: Paris, London, Baltimore* (2018) and Whybrow's *Contemporary Art Biennials in Europe: the Work of Art in the Complex City* (2020). The strategic development of this theme to address the vital importance of regionality, place-based research and the formation of local identities, is presented by Moseley and Wheatley's ICS 'The City and the Archive' and Moseley's monograph on Cornwall (2018). The broad conceptualisation of place and environment is evident in Kääpä's monographs *Ecology and Contemporary Nordic Cinemas: From Nation-building to Ecocosmopolitanism* (2014) and *Environmental Management of the Media: Policy, Industry Practice* (2018). It also informs key research initiatives across the University, specifically: the Environmental Humanities Network, and the Sustainable Cities, Habitability and Food GRPs.

Memories, Histories, Futures: The development of this research theme has foregrounded the futural aspects of the UoA's challenging of received notions of memory and history, with a view to creating new paradigms with national and international reach. The significance and quality of this work has been recognized through the award of major AHRC research grants, from the British-based 'Projection Project' to the international 'Producers and Production practices in the History of Italian Cinema 1949-1975' and 'Theatre and Visual Culture in the Nineteenth Century'. Major monographs include Moseley on stop-frame animation in children's television in Britain

1961-74 (2016), Burrows' commercial history of British Cinema 1909-1914 (2017), Gundle's *Fame Amid the Ruins* on stardom in Italian neo-realist cinema (2018), Hampton-Reeve's *Shakespeare in the Theatre: Peter Hall* (2019), and Garde-Hansen's *Remembering British Television* (2019). New appointments contributing to this theme include ECRs Wallace (FTS) working on the reconstruction of oral histories of projectionists in the UK and Drofiak (TPS), who works on indigenous identities, memory and language in the Yenisei North of Russia. The international reach of this strand is also evident in Hutchison's ICS 'Making Space: Connecting African creative practitioners through the AWPAN', which seeks to transform the future by researching and encouraging the dissemination of creative work by African female practitioners.

Creative Industries and the Value of Culture: The overall strategy for this theme was to broaden the focus from policy in the Arts to a wider engagement with the cultural and creative industries and their role in shaping and transforming economic and cultural life. This focus on creativity and creative industries is a key rationale in the foundation of the new SCAPVC, which conjoins TPS, CMPS, History of Art and the Warwick Writing Programme (REF5a 1.5). The UoA's explicit and implicit engagement with issues of cultural value as it emerges from the creative industries is reflected in key monographs, including Bandinelli's *Making Money While Doing Good* (2020), Bilton's *The Disappearing Product: Marketing and Markets in the Creative Industries* (2017), Gray's *The Politics of Museums* (2015) and Wright's *Understanding Cultural Taste* (2015). The vital value of culture at a local level is also represented by this UoA's wide-ranging engagements with Coventry City of Culture, including Wheatley's Ghost Town Project (detailed in Moseley and Wheatley's ICS), Garde-Hansen's work in Spon End and Holdsworth's Homeless Monopoly.

Theory, Aesthetics and the Popular: This theme centres on meta-critical analysis and diverse constructions of the popular, taking a notably broad approach to the latter that encompasses theatre, television, film, new digital media and visual cultures, and thereby addressing the aesthetic challenges of contemporary culture. CIM has made two new appointments furthering this research strand: Dieter (2014), whose work examines digital media cultures, and Waltham-Smith whose work examines the relation between music, sound practices and critical theory (2018). The exploration and theorization of different aesthetic forms is presented by de Luca's co-edited volume *Slow Cinema* (2016) and two monographs: Constable's *Postmodernism and Film: Rethinking Hollywood's Aesthetics* (2015) and Waltham-Smith's *Music and Belonging: Between Revolution and Restoration* (2017). Traditional conceptions of the author and architectural knowledge/history are challenged by Jestrovic's *Performances of Authorial Presence and Absence* (2020) and Drofiak's *Irusan: or, Canting for Architects* (2020) respectively. Notable research success in this strand is evidenced by 3 award-winning monographs: Wheatley's *Spectacular Television: Exploring Televisual Pleasure* (2016), Davis' *Comic Acting and Portraiture in Late Georgian and Regency England* (2015) and Holdsworth's co-authored *The Ecologies of Amateur Theatre* (2018). Research impact is demonstrated by Holdsworth's ICS, a national study of popular amateur theatricals conducted by the Royal Navy. Public engagement events include de Luca's BA-funded programme of talks and film screenings on visual technologies and the presentation of planet earth.

Ethics, Politics, Praxis: This new theme recognises the emergence of a significant body of work in the field of ethical and political theorizing; a trend that the UoA has developed further through strategic appointments: Aaron (2017) and Harpin (2015). This linking of the political and praxis is exemplified in different ways by Holdsworth's monograph *English Theatre and Social Abjection* (2020), as well as Harpin's monograph *Madness, Art and Society: Beyond Illness* (2018) and her theatre piece 'What if the plane fell out of the sky?', which was commissioned by

Bristol Old Vic and secured a national tour. It is also reflected in the work of two ECRs, Peetz and Petrovic, whose research combines performance and political theory. Notable research success is exemplified by two award-winning volumes: Aaron's *Death and the Moving Image* (2015) and Schoonover's co-authored *Queer Cinema in the World* (2016). The vital importance of ethics and practice-based research is exemplified by the international ICS: Calvillo's 'Yellow Dust: Engaging Citizens with Environmental Issues/ Making Environmental Issues Visible', which involved the creation of installations in urban spaces, making use of data visualizations and sensing tools in order to develop a new understanding of air pollution dynamics. This priority is also reflected locally and nationally in Aaron's annual 'Screening Rights Film Festival', which is held in Birmingham and Coventry.

Our research themes inform and contribute to the broader research themes of the Faculty of Arts and the University. We act in accordance with the University's Open Access policy (REF5a 2.10) and the principles governing ethical research articulated by the University's Research Integrity and Ethics Committee (REF5a 2.5) and comply with the necessary Research Integrity training (REF5a 2.11).

2. People

STAFFING STRATEGY

The UoA comprises 43 eligible staff. Of these staff 30% are at Professorial level, 12% are at Reader level, 30% are at Associate Professor level, 14% at Assistant Professorial Level, 2% are Senior Research Fellow and 12% are Early Career Fellows. 85% of staff are on permanent contracts. Since 2014 the UoA made 20 new appointments of which 10 are early career scholars and 12 are women. Staffing strategies have played a vital role in furthering our research objectives: specifically, they have combined recruiting scholars to augment existing research strengths in Creative Industries and Cultural Value (Martin, Käätä), Theory, Aesthetics and the Popular (de Luca and Waltham-Smith) and Ethics, Politics and Praxis (Aaron) with identifying talent with the potential to expand and enrich these research interests with impact-driven themes and fields of study. These include sustainability and the environment (Käätä and Calvillo), the cultural politics of madness (Harpin), documentary and archive analysis (Wallace) theatre and global development (Smith), inequality in theatre audiences (Barrett) and work in the cultural and media industries (Ashton and Bandinelli).

This approach has served to deepen and extend links between elements within this UoA, the wider faculty and University research strategies, and increased the potential number of non-academic stakeholders and beneficiaries. The recruitment of ECRs was highlighted as a key part of the UoA's research strategy during this REF period and dedicated support for proposal development has paid dividends with 4 Leverhulme Trust-funded ECRs. The UoA also appointed post-doctoral research and teaching positions funded by Warwick initiatives including an Institute for Advanced Teaching and Learning (IATL) Early Career Teaching Fellow and an IAS Warwick Interdisciplinary Research Leadership Fellow (co-funded by EU Horizon 2020 through the Marie Skłodowska-Curie COFUND scheme). In addition, the UoA participated in the IAS Early Career Fellowship Scheme for graduating PhD students, with 6 Fellows in the REF period. These provide a 50% stipend and dedicated training and support towards the establishment of independent research profiles. This strategy has strengthened capacity in existing areas of inquiry and enriched the UoA's intellectual culture by adding expertise in media theory, practice-based research methodology, sensing and sound, indigenous creative

industries, the museum sector and the environmental humanities. The appointment of colleagues at post-doctoral level reflects a commitment to developing future talent with such Fellows (Drofiak, Moffatt, Peetz, Petrovic and Rex) producing scholarship addressing urgent challenges that refreshes and renews our disciplines.

The REF period has witnessed departures and retirements of staff including Professorial departures: Bruzzi, Gallafent, Reinelt, Harding and Bennett. Internal succession planning, enabled through the identification of development needs and career ambitions through the annual Personal Development Review (PDR) process, has enabled established female researchers to move to senior leadership positions (Harpin, Moseley, Wheatley, Garde-Hansen) within disciplines and the faculty.

STAFF DEVELOPMENT

The UoA takes seriously the career development of staff at all levels through formal and informal mentoring and peer review, in keeping with its commitments to the Concordat to Support the Career Development of Researchers. Early Career colleagues are supported to attend IAS Early Career workshops, relating to publishing strategies and preparing funding applications. Research Fellows work with a dedicated mentor. More generally, staff development is driven by the PDR process, which provides a space for regular conversations with Heads of Department or nominated senior staff, which includes discussing support needs arising from equality and diversity issues that may cause barriers to research. These are opportunities for self-reflection and mentorship between both early and mid-career colleagues, as well as opportunities for the sharing of best practice between senior colleagues at professorial level. The process has research at its heart and allows strategic planning to emerge from an overview of resources in the light of staff aspiration and ambition and enables the identification of relevant training needs for researchers at all levels of seniority.

The departments benefit from Warwick's systems and structures to support and develop research careers. These include dedicated support from Research and Impact Services (R&IS). As detailed in REF5a 2.6 this includes support in the financial, administrative and legal requirements of grant application and in the embedding of impact into research design. Departments hold annual meetings with R&IS, enabling researchers to have awareness of UKRI priorities and other funding opportunities. Staff are able to take advantage of training and development opportunities and the one-to-one coaching and mentoring provided by the University's Organisational Development Team. The provision, for example, of writing retreats, protected time for dedicated work on specific forms of research activity – including impact case studies and funding bids – has benefitted Calvillo, Moseley, Wheatley, Holdsworth and Hutchison in this period. Research leave remains a key investment in future research success and during this REF period, 29 staff have benefited from the University's policy of enabling applications for research leave for one term for every six terms of service. Future applications for leave are assigned 12-18 months in advance enabling appropriate resource planning and facilitating longer term development of research activities.

In addition to these mechanisms supporting all staff, the University probation policy assigns staff at Assistant Professor level with reduced teaching and administrative loads in order to facilitate dedicated time to the development of research careers, normally for a period of five years. Probationers are also assigned an experienced research mentor who provides guidance on the maintenance and management of a research career at Warwick. In this REF period, these policies have enabled Barrett, Pigott, MacDowell, de Luca, Calvillo, Dieter and Waltham-Smith to

establish and enhance their profiles as international scholars (including, for Pigott and de Luca, securing prestigious grants from the AHRC and British Academy respectively) and to be successfully promoted to Associate Professor.

Management within the UoA encourages researchers across all levels of seniority to take leadership roles in the broader research infrastructures of the University as part of their development. Several staff, as noted above, have directed or been involved in strategic steering committees of University Centres and the University's GRPs. Staff from the UoA have also contributed to the broader research infrastructure of the University, through committee service, including as Deputy Chair of the Arts Faculty and Chair of the Arts Faculty Research and Impact Committee (AFRIC) (Holdsworth, Wheatley) and sitting on the University's Research Governance and Ethics Committee, Research Impact Advisory Group, and Research Committee (Wheatley), ensuring the research themes and priorities of the UoA are at the heart of Faculty and University strategies.

Participation within dedicated University training programmes on developing leadership (including the Warwick Leadership Scheme, the Warwick Academic Shadowing Scheme) has allowed members of the UoA (Wheatley, Moseley) to understand and contribute to broader University governance structures and to identify the requirements of strategic leadership. The supportive structures in place for staff development within the UoA, and the demonstrable commitment to the principles of the Concordat to Support the Career Development of Researchers have meant that, in addition to the promotions noted above, five colleagues within the submission have been promoted to Reader (Wheatley, Moseley, Schoonover, Garde-Hansen, Gluhovic) while eight colleagues have been promoted to full Professor (Constable, Garde-Hansen, Jestrovic, Phillips, Moseley, Schoonover, Wheatley, and Whybrow) in this period.

SUPPORT MECHANISMS FOR, AND EVIDENCE OF THE TRAINING AND SUPERVISION OF, PGR STUDENTS

We currently have a thriving community of 54 PhD students, ranged in a combination of single and joint supervision across 40 supervisors. This diverse cohort is made up of 31 Home/EU students and 23 Overseas students. The gender ratio within this cohort is 18 male, 35 female and 1 who identifies as non-binary; 20 are from BAME backgrounds, with 10 reporting disabilities. Our students benefit from a range of scholarship funding sources, including Warwick's own internal sources such as the annual Centre for Arts Doctoral Research Excellence (CADRE) and Chancellor's International Scholarships, a Warwick Collaborative Doctoral Award (with C&T Theatre) and Warwick-China Council competitions, as well as from the Wolfson Foundation, the ESRC (in a collaborative doctoral award co-supervised with Sociology), the European Research Council and Coventry City of Culture. FTV has invested in a Collaborative Doctoral Award with the Media Archive for Central England (MACE) and TV production company Illumination. Our diverse and international community is supported by research scholarships provided by the Gibraltar Research Council, and from the Mexican, Colombian, Ecuadorian, Indonesian, Trinidad, Thai and Malaysian governments. This diversity is maintained and nurtured through recruitment practices led by Directors of Graduate Studies, with informal approaches to individual supervisors being the most common first step in identifying shared areas of interest. The competitiveness of the funding landscape, within and beyond the University, requires potential supervisors to work extensively with applicants in the refining of applications. While some funding sources stipulate distinct recruitment processes, our common practice is for prospective supervisors to interview prospective candidates with at least

one other senior colleague. Our suite of successful MA programmes provides a productive pipeline for PhD students. In CMPS and TPS 12 PhD completions in the REF period originated from graduates of MA programmes and 9 current PhD students are graduates. FTV's MA for Research includes specific bespoke training on PhD application as part of its curriculum.

In keeping with the UoA's commitment to interdisciplinarity, academic staff act as supervisors across departments and faculties including with Modern Languages, Education and Sociology. UoA supervisors have co-supervised projects with other institutions, including Monash and Cergy Paris, and established a PhD programme in Global Screen Studies with Nagoya University. Warwick's membership of the Midlands4Cities AHRC doctoral training consortium has opened the possibility for regional collaboration, with UoA members currently engaged in supervisions with Leicester and Coventry. M4C students have access to placement opportunities with an expanding network of organisations from across the regional and national cultural sector to augment both employability and embed impact into doctoral training. A member of this UoA (Wright) acts as a site director for Midlands4Cities at Warwick. Since 2014 a new PhD route in Media and Communication has been approved to enhance the suite of programmes offered (PhDs in Creative Industries, Cultural Policy Studies, Film and Television Studies and Theatre Studies), and in this case specifically encouraging co-supervision across CCMPs and CIM. Internal funding from the IAS funded a PhD and post-doctoral 'Performing Politics/Politicising Performance' summer school in 2016 as part of the Warwick Performance and Politics Network, while the IATL supported the creation of a Media Policy Lab, allowing PhD students to contribute to the creation of new resources and toolkits underpinning a new degree programme in the Media and Creative Industries. Students are also able to pursue practice as research (PaR) PhDs, with many benefitting from a TPS student-led PaR lab for students within the UoA and beyond, which invites guest speakers and runs workshops to encourage rigorous reflective practice.

PhD activity is organised by Directors of Graduate Studies in each department and includes dedicated work-in-progress seminars, as well as access to a programme of Arts Faculty training through the Doctoral College, R&IS and CADRE, which also provides funds for hosting an annual research festival. Students from the UoA contributed a joint session New Directions in Cultural and Media Research to this event in 2019, at which papers from students were discussed by a plenary panel of academics. CIM students in the Faculty of Social Sciences have access to training events from the ESRC DTP and are supported to organize their own postgraduate research conference. All students have access to the SkillsForge platform, providing details of training provision across the University that enables and supports professional development. Students and supervisors are encouraged to deploy this resource in their discussions of progress and their identification of future training needs related to both research and future professional development. Students are encouraged and supported to pursue teaching opportunities, with the Preparing to Teach in HE module from the Organisational Development team offering the potential for formal HEA accreditation. From 2019 this provision has been augmented by access to the thriving Midlands4Cities AHRC DTP community, linking students to training and development opportunities and associated funding across eight regional institutions. Such initiatives embed the broader professional development of PhD researchers in the provision of specific research training through expert supervision and reflect an ethos in which PhD study produces high quality theses and high-quality researchers.

PhD progress is monitored through rigorous processes, with students required to upgrade from M/Phil after 6-12 months of registration, to be subsequently reviewed annually as well as receiving monthly, recorded, meetings. Playing a full part in the research cultures of the

departments, PhD students are invited to attend and organise research seminars and receive dedicated annual budgets to support conference attendance (including, in the period, significant investment in sending delegates to the ICCPR conferences in Hildersheim, Seoul and Tallin and to IFTR conferences in Belgrade, Hyderabad, Sao Paulo, Shanghai and Stockholm). Students are also encouraged to bid for additional funds (from CADRE, the HRF, the Humanities Research Centre (HRC) and the IAS, to pursue additional opportunities for attending, designing and hosting their own conferences and events. Benefitting from these supportive conditions, in the period since 2014 we have produced 56 PhD graduates, the overwhelming majority of which completed within four years.

The career paths of our students demonstrate that the training they receive prepares them well for the workplace. It also reflects the UoA's avowed internationalism. Graduates have secured teaching and research positions within the UK at the Universities of Cambridge, Hull, Leeds, Birmingham, Royal Holloway and Queen Mary University. They have also secured positions at Tallin University, the University of Amsterdam, the University of Arizona, Kyungpook National University, Sookmyung University, Changwon National University, Kyungnam University, Xi'an Jiaotong-Liverpool, Monash University, University of Witwatersrand, Johannesburg and Kasetstart University in Bangkok. In addition, graduates have joined the research, teaching and senior administrative staff within the UoA. PhD graduates have, in the REF period, produced monographs which further reflect and develop our research themes. These include books on the contemporary creative industries: the French Cultural Exception in the Digital Age, the Philippine Film Industry and Cultural Entrepreneurship; books on World Cinema, encompassing Japanese and Romanian cinema; books on the interrogation of new aesthetic forms, including 3D cinema and the mockumentary, and a book on the working-class audience for theatre. Graduates have also published work in journals including *Cultural Trends*, the *International Journal of Cultural Policy*, *Performance Research*, *Contemporary Theatre Review* and *Film-Philosophy*, highlighting the UoA's ability to nurture and support new scholarship.

EVIDENCE OF HOW THE SUBMITTING UNIT SUPPORTS AND PROMOTES EQUALITY AND DIVERSITY

Recruitment across the four departments is mindful of protected characteristics in relation to staff diversity and done in accordance with University recruitment policy of transparency and clarity of person specifications and under the strict application of relevant University procedures on equality and diversity in both shortlisting and in the formation of recruitment panels. These commitments have produced departments that are inclusive to students and researchers with disabilities and from LGBTQ+ communities and in which four of the submitted departments (CMPS, TPS, FTV & CIM) have been led by women during the REF period. The UoA has an even male: female gender ratio (22:21) and 50% of Professorial appointments are women. Heads of Department are attentive to guidance from the University's Race Equality Taskforce and supportive of its application for the Race Equality Charter in 2021. This initiative has not yet had the desired effect on staffing, beyond the promotion of a single woman of colour to a research track during this REF period. SCAPVC has developed an anti-racism strategy that seeks to redress systemic inequality and pursue racial justice across all areas of work, including recruitment and research and this commitment has successfully increased the ethnic diversity of visiting speakers presenting their research to the school.

In day-to-day practice equality and diversity is promoted through policies which ensure inclusive participation in research activities, including making general time-tabling and planning of research events and seminars attentive to colleagues with caring responsibilities. Staff have

benefitted from the Warwick Returners Fellowship scheme which enables researchers returning from parental/adoption leave to have reduced teaching and administrative loads for a period of up to 12 months.

In collating this REF submission, an agreed set of protocols was identified in keeping with the University's agreed Code of Practice on selecting staff with research independence and their outputs. All research outputs were externally and internally graded with the highest graded items being selected. Any subsequent choices were informed by an output's relevance to this environment statement, collective understanding of the prestige of publishers and journals in our respective disciplines and balancing outputs across the departments/centres, whilst accounting for differing staffing levels within departments/centres. In making choices we were informed by Equality and Diversity training provided by the University that addressed issues such as unconscious bias.

3. Income, infrastructure and facilities

To support our strategic aims, the UoA has prioritised activity to increase research grant income from a diverse range of external sources including the AHRC, ESRC, ERC, Wellcome Trust, Leverhulme Trust and the British Academy and successfully secured in excess of £2.2 million, a marked increase from REF 2014's figure of £1,087,883. Major awards from the AHRC include £627,401 for 'The Projection Project' (Brunsdon), £330,500 for 'Sensing the City' (Whybrow), £718,491 for 'Producers and Production Practices in the History of Italian Cinema 1949-1975' (Gundle) and £690,310 for 'Theatre and Visual Culture in the Nineteenth Century' (Davis). Research network grants have been secured from the AHRC, British Academy and UKIERI for several internationally significant projects including the AWPN (Hutchison); 'Cultures of the Left: Manifestations and Performances' (Jestrovic) and Greening Media Production (Kääpä). Individual awards include a British Academy Mid-Career Fellowship for 'Envisioning the World: Film, Media Culture and the Earth' (de Luca), an AHRC follow-on grant for 'Life: Moving Onwards: Ethical praxis and the Use of Film in the International End of Life Community' (Aaron) and four Leverhulme Trust Early Career Fellowships (Drofiak 2018-2021; Moffatt 2019-2022; Peetz 2019-2022; Rex 2019-2022). Small research grants from the British Academy and Leverhulme Trust have funded research on 'The Edwardian Cinema Boom 1909-1914' (Burrows) and the 'Environmental Management of the Media' (Kääpä). The British Council, the Sasakawa Foundation, the Canadian Centre for Architecture, and the Mellon Foundation have also supported innovative research and creative practice.

In addition, staff participate in large multi-disciplinary and multi-institutional projects tackling urgent social issues including climate change, pollution and flood risk. This includes NERC funding as part of the 'Drought Risk and You' project (Garde-Hansen) that explored stories and memories of UK drought, and integrated the data with scientific modelling to build knowledge about drought impacts, experiences and adaptation. Calvillo is part of 'Waterproofing Data: Engaging Stakeholders in Sustainable Flood Risk Governance for Urban Resilience', a collaboration with the UK Environment Agency which brings together researchers from the UK, Brazil and Germany with funding from: ESRC, São Paulo Research Foundation and the German Federal Ministry of Education and Research in collaboration with NORFACE, the Belmont Forum and the International Science Council. External funding has facilitated deep and sustained research collaborations with other national HEIs (including Kings College London, Goldsmiths, Exeter, Royal Holloway, Cambridge) and international organisations in the US, Brazil, India, South Africa, Australia and Ghana. Grant income has facilitated impact work

benefiting national and international organisations including the UK Environment Agency, Royal Academy of Arts, National Association of Film and Audiovisual Industry, the Herbert Gallery and Royal Museums Greenwich, as well as individual theatre makers, playwrights and artists.

To facilitate innovative outputs targeted at non-academic audiences, staff have secured commissions from artistic organisations, as well as national and international funding bodies. As co-director of Coventry Biennial (2019), Pigott has received funding from the City of Culture Trust and Arts Council England (ACE) for the next iteration, which will feature as part of Coventry's City of Culture 2021. Calvillo received \$15,000 from the Seoul Biennale of Architecture and Urbanism Production Grant for *Yellow Dust* (2017) and two grants of 4000 and 30,000 Euros from Madrid's City Council Department of Culture for performance/art installations of *The Breathers* and *The Descendents* (2018). Waltham-Smith's *Cartographies of Cities: Soundmapping Urban Political Economies* (2017–2019) project received the Akademie Schloss Solitude Fellowship. Harpin's *What if the Plane Falls Out of the Sky?* received an ACE Grants for the Arts award of £36,000 (2017-18) to support its national tour. Aaron received grants of £5000 (2018) and £5500 (2019) from BFI FAN's special theme fund 'Histories of Protest' to support curation of the Screening Rights Film Festival. Financial and practical support has been forthcoming from Africa Writes, Belgrade Theatre, Oxford Playhouse and Theatre Arts Admin Collective in Cape Town to facilitate staged readings, workshops and symposia emanating from the AWPN.

INTERNAL FUNDING

Staff benefit from a number of competitive internal funding sources including the GRPs, HRF, the IAS, the European Strategy Fund, Humanities Research Centre (HRC), Warwick's Strategic Partnership Fund, the Industrial Strategy Fund, the Research and Development Fund (RDF), Warwick Impact Fund (WIF) and the Monash-Warwick Alliance. In total the UoA has been in receipt of £572,022 in awards to facilitate research and impact activity. Funding has enabled participation in professional networks, workshops, creative practice and engagement events (Aaron, Brunsdon, Burrows, de Luca, Dieter, Haedicke, Holdsworth, Moseley, Wallace, Wheatley) and pump-priming for major external funding applications (Bilton, Davis, Garde-Hansen, Wright). Internal awards have also facilitated international visiting scholars to contribute to the UoA's vibrant research culture. In addition, staff have access to an individual research allowance and TPS launched a Practice as Research Fund in 2015.

Warwick's organisational infrastructure contributes to the international reach and scope of our research by supporting conference attendance, the development of partnerships and research networks with collaborators from South Africa, Australia, India, Brazil, Canada, Japan and the US. For example, de Luca has been awarded two grants of £5000 from the International Partnership Fund for the 'Screening Disappearance' project between Warwick and the University of São Paulo and Calvillo is a Co-I on 'Creating the possible: interdisciplinary methodologies for futures research, experimentation and impact' supported by the Monash-Warwick Alliance Research Catalyst Fund. Funding from the IAS, Warwick-Santander Fund and the GRP in International Development has also enabled international policy makers and scholars from South Africa, India, the US and Brazil to come to Warwick. Since 1967 the University has supported a teaching and research base in Venice, which staff have used for conferences including 'Visuality and the Theatre in the Long Nineteenth Century' (2019) and 'What's Left of the Left?' (2019).

Internal investment also fosters research partnerships with non-academic stakeholders/partners/collaborators and supports the delivery of impactful research and public

engagement activities. To support our ICSs Hutchison received £78,461 from HRC, HRF, WIF and Warwick Ventures for activities associated with the AWP (2014-2019) including website development, educational resources and the generation of a film. Hutchison's Impact Leave in 2019 facilitated dedicated time for this work. The WIF awarded Holdsworth £9017 to support collaboration with Royal Museums Greenwich. £3250 from the IAS's Research Impact Development Award, and a £9200 Warwick ESRC IAA grant, alongside a term of Impact Leave, enabled Calvillo to collect evidence and testimonials for her ICS related installations and to develop new public displays of her air pollution visualisations and sensorial installations for Matadero Cultural Centre (Madrid 2019) and the Royal Academy of Arts (London 2020). Moseley and Wheatley received a total of £20,684 from the WIF and the Connecting Cultures GRP to support the digitisation of key archive assets, data gathering and public screening events. Funding and infrastructural support for impact and public engagement is not restricted to ICSs; for example, in 2019 Smith received an IAS Award and GCRF Fellowship worth £7500 to build partnerships with theatre practitioners working on theatre and peacebuilding initiatives in Rwanda, Uganda and Kenya. Harpin received £1000 from the Public Engagement Fund to support outreach activities with clinicians (psychiatrists, psychologists and psychotherapists) that ran alongside the national tour of *What if the Plane Falls Out of the Sky? Aaron's Screening Rights* film festival received £10,872 of support from the HRF and Connecting Cultures GRP over three years, and Pigott secured £10,000 of HEIF funding to enable Coventry Biennial artists to produce new works in response to Warwick-based research.

INFRASTRUCTURE AND FACILITIES PERTAINING TO RESEARCH AND RESEARCH IMPACT.

Committees and officers: Directors of Research and Impact (DRIs) coordinate research and impact policy and strategy; discuss research plans; give advice on priorities; facilitate staff access to available support; review funding bids, post-doc applications and organise research seminars. DRI's attend termly meetings of AFRIC where research strategy, ethics and opportunities are discussed and disseminate information via staff meetings and research days. Large external grant applications receive feedback from an Arts Faculty peer review team.

Faculty and University Research Resources: Dedicated Arts Faculty staff based in R&IS provide logistical and administrative support for bid writing; collaboration within and beyond Warwick; budgeting for research and advice on developing impact plans and evidence capture. Staff use the Warwick Impact Capture System as a central repository for tracking and evidencing impact. R&IS pioneered the Professional Writers Impact Development programme to evolve the communication of our research to diverse audiences. The Impact Leave Scheme funds teaching relief to enable staff to develop their impact portfolio in new directions. Staff share best practice via AFRIC and through termly Arts Impact Lunches that showcase successful projects, methods of working and provide a forum for debate and advice. The university recognizes excellence in research impact, public engagement and community contribution in its promotion criteria and annual staff awards. The Story of Children's Television exhibition won a Community Contribution award in 2015 for its cultural and economic impact on the city and Harpin was shortlisted for a Public Engagement Award in 2018 for her work on arts and mental health. Ethical probity is ensured through the university ethics procedures (see REF5a 2.5).

The University Library and dedicated subject-specialist librarians are key resources. The library provides access to digital collections (e.g. Box of Broadcasts, Drama Online, Kanopy) as well as to print and manuscript materials. CIM is developing new resources as part of a digital lab, which

include bespoke designed tools, curated data sets and methodological resources, which are central to achieving its founding aim: to foster experimental forms of methodological innovation across disciplines. The recently established cross-faculty Centre for Digital Inquiry will also facilitate training, new digital tools for research and provide consultancy regarding digital components of grant applications.

GRPs and city of culture: Staff benefit from the University's operational and research infrastructures for supporting interdisciplinary research, principally through its GRPs (see REF5a 2.9.1). They provide intellectual communities traversing disciplinary boundaries and offer dedicated administrative support for research and impact for both large-scale and small-scale projects. GRPs have enabled staff to run conferences, attend symposia, develop research impact collaborations and to embark on creative practice. For instance, £8000 from the International Development GRP enabled Vickery to run a seminar on the 2005 UNESCO Convention and Law and to re-launch the *Law, Social Justice and Global Development* journal and the Food GRP supported Haedicke's PaR project *Who's Driving the Tractor? Conversations with Women in UK Agriculture*, which was performed at Fordhall Farm and for the National Farmers' Union.

Opportunities connected to Coventry City of Culture 2021 provide evidence of cross-HEI collaboration and shared use of research infrastructure as the Universities of Warwick and Coventry have facilitated projects that cut across the institutions and connect with local communities and organisations. Within our UoA this has entailed projects including 'World Wide Window' using site-specific networked projection to connect communities (Wallace); 'To Walk with Water' involving storytelling relating to the cultural value of water in Spon End (Garde-Hansen); 'Coventry Works' exploring the visual heritage of the city's working life (Wheatley) and 'Homeless Monopoly' exploring how art-based methodologies and gamification can be used to raise awareness of homelessness (Holdsworth). Staff have also benefitted from Coventry Creates, which offered an innovative response to the strain on creative artists during Covid-19 by partnering researchers with artists in the city to generate artworks that respond to research projects showcased in a digital exhibition (Garde-Hansen, Holdsworth, Roy).

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

This UoA has made an outstanding contribution to the vitality and intellectual infrastructure of its disciplines, as well as provoking wider public debate. It contributes to and informs the activities of cultural/heritage institutions, the world of the arts and media, policy makers in central/local government, the education sector, and the general public. Our research is shaped by and responds to issues and debates that concern society more widely. The relevance of our scholarship depends on stimulating collaborations provided through key relationships within and outside of the academy. As outlined above, institutional support is critical to facilitating effective collaborations, networks and partnerships. Internal funding has enabled us to be bold in reaching out beyond the academy, whilst support from R&IS and Warwick Ventures has aided administratively in establishing robust and sustainable working relationships with institutions and individuals. Peer support, within departments and in the form of an annual Faculty of Arts 'Collaboratorium' for troubleshooting and establishing modes of best practice, is also critical for sustaining our collaborative relationships beyond the university.

CONTRIBUTIONS TO THE SUSTAINABILITY OF THE DISCIPLINE

Researchers from the UoA have contributed to international research networks, particularly as committee members/working group convenors of leading national/international research associations. These include the International Federation of Theatre Research (IFTR) Executive Committee (Haedicke, Gluhovic), Theatre and Performance Research Association (TaPRA) Committee (Harpin), and the British Academy (Brunsdon). The UoA has also contributed to the sustainability of its disciplines through the organisation of 55 specialist conferences, symposia and events. Examples of such events include: the International Federation for Theatre Research World Congress in 2014 (co-organised by all TPS staff), which brought over 950 delegates to Warwick from 65 countries; the symposium *Breaking Boundaries: African Women Writing on the Edges of Race, Gender and Identity*, (co-organised by Hutchison, Arts Admin Collective, Cape Town, South Africa, 2017) which involved 55 women artists & theatre programmers from 8 African countries & the UK; and two iterations of the Screen Studies Annual Conference (co-organised by Phillips) involving 325 delegates from 26 countries.

We also serve our disciplines through editorial contributions to key book series, journals, and publishing houses. Our researchers edit and co-edit 12 book series including *Remapping World Cinema*, *BFI Television Classics*, the *African Theatre* series and *Shakespeare in Practice*. We edit and serve on the editorial boards of 48 journals and digital platforms including *Screen*, *Contemporary Theatre Review*, *Theatre Research International*, *Media, Culture and Society*, *Memory Studies*, and the *International Journal of Cultural Policy*. Staff also review for a wide range of academic publishers including Routledge, Palgrave, Cambridge University Press, Bloomsbury, Methuen Drama and The Arden Shakespeare.

Staff research expertise has led to invitations to review research proposals for a wide range of bodies, including the AHRC, ESRC, British Academy, Social Science and Humanities Research Council of Canada, European Research Council, Australian Academy of Humanities, and the Guggenheim Fellowship. Staff have also served on the judging panels of the STR Theatre Book Prize (Davis), the Green Gown Awards (Hampton-Reeves) and the Sandford St Martin Broadcast Awards (Moseley). This demonstrates our commitment to the sustainability and vitality of our subject disciplines and the drive to bring academic expertise to wider society.

Researchers across this UoA have given 110 keynotes during this review period; just under 60% of these have been international keynotes. These included Jestrovic's 'The Eternal Emigrant and the Aesthetics of Solidarity' (IFTR, Belgrade, 2018), Schoonover's 'Glamor Trash: Underground Cinema's Reclamation of Hollywood's High Gloss' (University of Chicago, 2019), Calvillo's "Toxica" (Post-Arcadia. Centro de Documentación y Estudios Avanzados de Arte Contemporáneo. Murcia, 2018), and Gray's 'From Cultural Diplomacy to Cultural Solidarity' (Compendium of Cultural Policies & Trends in Europe, Nicosia).

Our Research excellence in the form of internationally-acclaimed work is evidenced in our prize-winning publications, including Aaron's *Death and the Moving Image* (2015 - Kraszna-Krausz prize), Wheatley's *Spectacular Television: Exploring Televisual Pleasure* (2016 - BAFTSS 'Monograph of the Year' award) and Schoonover's co-authored *Queer Cinema and the World* (2016 - SCMS Katherine Singer Kovács award). Jestrovic received the Dragan Klaić Memorial award in 2015. The TaPRA David Bradby Award has been won by Davis' *Comic Acting and Portraiture in Late Georgian and Regency England* (2015) and Holdsworth's co-authored *The Ecologies of Amateur Theatre* (2019).

RESEARCH COLLABORATIONS, NETWORKS AND PARTNERSHIPS

Our UoA has developed research collaborations that extend our international reach, including for the benefit of non-academic partners. We have developed active multi-institutional networks linking scholars around the world. For example, the on-going partnership between TPS and the School of Arts and Aesthetics at JNU (India) has resulted in a successful funding bid led by Jestrovic and Bishnuprya Dutt (JNU) to the British Academy International Partnership and Mobility Scheme for the interdisciplinary project *Cultures of the Left: Manifestations and Performances* involving researchers, artists and activists from UK, India, USA, Eastern and Southern Europe, Latin America, China). FTS collaborates with Kings College London and Sorbonne Nouvelle-Paris 3 on the AHRC-funded research project 'Producing the Post National Popular', co-led by Phillips, who also worked with Nagoya University on the 'New Horizons in World Cinema Project'. In CIM, Dieter is co-founder of The App Studies Initiative (ASI), an international network of scholars involved in app-related media research from the Universities of Warwick, Siegen, Amsterdam, and Toronto. Drawing on these networks and others, we have hosted 28 international visiting speakers at Warwick who participate in our many research seminars and colloquia.

KEY RESEARCH USERS, BENEFICIARIES AND AUDIENCES

Our skill in evidence-gathering and analysis, and ability to provide critical and historical context, form the basis for our relationships with a wide range of external organisations. We have developed and sustain dialogues with arts/media companies, heritage organisations, government committees, education bodies/establishments, and diverse communities. We have extensive links to cultural organisations in the UK and abroad. These relationships serve multiple purposes. They allow us to bring new ways of understanding film, television, theatre, digital media and other cultural forms, in the past and the present, to professional scholars and wider user groups. Our research is committed to reflecting on/responding to the role of arts and culture in dealing with important challenges facing our world. Our collaborations often contribute to national and international debates about the role of the arts, media and culture in understanding human rights and social justice, the international environmental crisis, the shape and character of our cities in the past, present and future, and the right of diverse societal groups to be seen and heard. We have enriched and informed public life through the engagement of diverse communities with critical research-based thinking and innovative, collaborative projects. We actively seek to bring our work to wide audiences to support public participation, cultural enrichment and opinion formation.

Our research contributes to five key research user-groups:

Cultural and arts organisations

Our research has had an impact on the vitality and sustainability of a variety of arts and cultural organisations, regionally, nationally and internationally. As we head towards Coventry's UK City of Culture year, this impact has been particularly felt in our home city. Research activities from the Centre for Television Histories have brought significant new visitors and revenue into the Herbert Art Gallery and Museum through their exhibition *The Story of Children's Television, From 1946 to Now*. They have also expanded the cultural offer of Coventry Cathedral via the *Ghost Town: Civic Television and the Haunting of Coventry* project, and extended the reach of the Media Archive of Central England into the city (see Moseley and Wheatley's ICS). Each of these activities has diversified the audiences engaging with television history. Whybrow and

Pigott's AHRC-funded project *Sensing the City* involved collaboration with colleagues from Coventry and Monash Universities and the artist Carolyn Deby (sirencrossing) on site-specific studies of urban rhythms, atmospheres, practices and patterns of behaviour in Coventry. This project culminated in a major exhibition at the Herbert and other site-specific performances and research events. In the wider region, Pigott is technical associate at Vivid Projects, a Birmingham based arts agency and space, for which he has produced a significant number of artistic commissions. This has been an important platform for the AHRC-funded *Projection Project* (Brunsdon, Burrows, Pigott, Wallace), as has the Birmingham-based Flatpack Film Festival (which hosted 'The Projectionists' exhibition in 2016). In the UK, research from the Centre for Television Histories about the history of television for women and the value of the television archive to civic centres has informed presentations and consultations for the BBC. Internationally, the AWPN has involved collaboration with artists and organisations (including Amy Jephta, Arts Admin Collective, the Mothertongue Project and the Caucasus of Canadian Playwrights Guild). Members of the network connect with one another, researchers and other interested parties, including potential audiences, directors, funders and artistic managers and programmers in all parts of the world to dialogue about their work (see Hutchison's ICS).

Heritage organisations and museums

Members of the UoA have worked closely with museums and other organisations, challenging them to reflect on and innovate their representation of theatre, film and television history, engaging diverse audiences, unlocking new resources, and telling new stories. In addition to the above, our research has had an impact on the visibility of and access to smaller research archives e.g. Davis and de Luca have both worked with the Bill Douglas Early Cinema Collection and Davis's work has also highlighted the importance of the Theatre Collection at the University of Bristol. The AHRC network grant *Afterlives of Protest: A Protest Memory Network 2018-2019*, led by Garde-Hansen and Holdsworth's work with Royal Museums Greenwich (see Holdsworth ICS) offer good examples of how our work has pushed and challenged heritage organisations and museums to think differently about their collections and curatorial practices. For instance, Garde-Hansen's project with the Bishopsgate Institute, the People's History Museum, Platform, and collaborators such as Warwick Arts Centre, Modern Records Centre, The Tate and Mass Observation Archive, has addressed the risks in archiving, researching and curating contemporary protest memory.

Policy-makers, politicians and senior civil servants

This UoA frequently provides evidence from research and clear analytical thinking in the provision of advice on policy problems and initiatives. Members of FTS have shaped policy around the preservation of our national and international screen heritage, collaborating with organisations such as the BFI (Phillips and Wheatley), the BBC and the Media Archive of Central England (Wheatley and Moseley). Our research has had a direct impact on policy guiding the prioritisation of digitisation projects, and on public access to the holdings of these custodians of UK screen culture. Gundle and Schoonover's work with the Cineteca di Bologna has also left a legacy of digitised primary materials, a permanent resource for those with a professional, cultural or personal interest in the workings of Italian cinema. As well as this, our interdisciplinary work reaches perhaps unexpected areas of policy making. Aaron's *Life:Moving* project, about filmmaking as an aspect of end of life care, has had a significant impact on palliative care research and policy making. The John Taylor Hospice redesigned their day hospice to afford small group interactions as a result of this project and it is increasingly used to

train practitioners working in this area in organisations such as Hospice UK and the African Palliative Care Association.

The UoA has also produced research with impact upon environmental policy. Garde-Hansen's on-going collaboration with the Environment Agency, National Flood Forum, Tewkesbury Council, Gloucestershire Archives, Gloucestershire Rural Community Council and other groups as part of her ESRC, RCUK and flood memory app project is an excellent example of this. Even more wide-ranging and internationally impactful are Calvillo's 'In the Air' and 'Yellow Dust' projects (see Calvillo's ICS), which use innovative performative and visualisation techniques to investigate the material, technological, political and social dimensions of environmental pollution. Calvillo's research has informed exhibitions and influenced policy makers all around the world: in Madrid, Buenos Aires, San Sebastian, Tokyo, San Jose, Philadelphia, Birmingham, Seoul, and Mallorca.

Educators

We have made it a priority to explain and expand on our research for and with educators working at all stages of the schools and colleges curricula in film, television, theatre and media studies. For example, Holdsworth received IAS support to collaborate with Essential Drama to deliver a series of workshops in schools and FE colleges supported by a digital education pack (downloaded 5176 times) to increase engagement with her research on Joan Littlewood. Hutchison and the AWPN have collaborated with Africa Writes, part of the Royal African Society, to develop and share ways for educators to begin exploring theatre from the African continent with students of various ages. In 2019, the AWPN ran 5 workshops for Africa Writes with Stoke Newington schools' years 7-9 students, which culminated in them performing two extracts from South African playwright Koleka Putuma's play, *Mbuzeni* for a community evening, and as part of the African Writes annual event at the British Library. An educational toolkit for teachers and students about theatre from the African context has been downloaded by over 100 organisations in 23 countries. Hampton-Reeves pioneered the development of undergraduate research, founding and leading the British Conference on Undergraduate Research, one of the biggest networks of its kind, working with partners in the US, Australia, Qatar and Germany to develop undergraduate research networks.

The public

The UoA is committed to engaging diverse publics in thinking anew about aspects of national and international arts and culture which they have taken for granted or ignored. We seek to promote engagement by challenging people's understandings, opening them to new interpretations, and giving them critical purchase on films, plays and programmes which are both familiar and unfamiliar, to enable new responses. We strive to ensure that encounters with our research for the public make a difference to how they see and understand the world. As well as the engagements described above, we achieve this through our wide-ranging presence across media and presentation platforms. Our researchers regularly take part in BBC radio discussion at a local and national level, participate in local and national television programmes and record short films and podcasts that elaborate on their research. We have given public talks all over the country (e.g. Midlands Arts Centre, Gloucester and Coventry Cathedrals, Flatpack Film Festival, National Theatre, BFI Southbank, Tate Liverpool, Italian Cultural Institute London, The Design Museum, London) and the world (e.g. Institut Français, Cinema Camp, Lithuania, QueerSicilia International Film Festival and the Transmediale Festival, Berlin). For instance, Moseley's work on Cornwall and film found platforms at Tick Box Bus and Man Engine Project that engendered

Unit-level environment template (REF5b)

wide-ranging conversations about representations of the region on film, raising awareness about minority and regional identity. Our experiments with finding new ways to present research material aim to connect with and advance the interests of the wider public. We believe that our research plays a part in the development of an inclusive and open society in which people are able fully to participate.