

Institution: Royal Holloway, University of London
Unit of Assessment: 34 Communication, Cultural and Media Studies, Library and Information Management
<p>1. Unit context and structure, research and impact strategy</p> <p>1a Overview and Structure</p> <p>The Department of Media Arts forms a vibrant research community consisting of 17.7 fte Category A staff and 27 registered postgraduate research students. Since 2019, we have been part of the School of Performing and Digital Arts (PDA), along with Drama and Music. Our research is based upon the cross-fertilisation of theoretical, critical and practice-based approaches to film, television, sound, and digital media. We are particularly committed to developing new forms of media analysis and history and cultivating innovative forms of creative media practice. Our interests in creativity, storytelling and technological innovation have underpinned the launch of a major project funded by the AHRC as part of its Creative Industries Cluster Programme, StoryFutures, devoted to research and development of new forms of VR and immersive experience. Our research identity and strategy are built upon four - partly overlapping - research groupings:</p> <p>Television culture and production: This focuses on histories of television technology and production (Bennett, Ellis, Hall); the history and archiving of television drama and documentary (Ellis, Hall, Hill, Kelly); and the changing landscape of television production and distribution (e.g. Bennett's work on multiplatforming and media independence; Kelly's research on television streaming, big data and social media). Staff also produce major TV series (Littleboy) and write for television and radio (Ganz, Langford). We consolidated research in this area in 2017 by establishing a Centre for the History of Television Culture and Production. This houses the ERC-funded project, ADAPT (Adoption of New Technological Arrays in the Production of Broadcast Television) and the AHRC-funded project, Forgotten Television Drama. It also provided the launching-pad for StoryFutures (led by Centre co-Director and Professor of Television and Digital Culture, Bennett).</p> <p>History, place and identity: Focused on the intersection of aesthetics, culture and politics, this area of research engages with issues related to national, transnational, regional and migrant cinemas (Berghahn, Dass, Hill, Isaacs), cultural memory (Langford, Wright), multimedia history (Davies, Townsend), art and ecology (Goriunova) and film genre and celebrity (Merck).</p> <p>Screen form and narrative: This involves research into the relations between technologies, narrative and screen forms (Brown, Ganz, Hall, Hogg, Kelly, Langford, Leigh, Merck) as well as practice-based research into documentary form (Isaacs, Littleboy, Mapplebeck).</p> <p>Digital cultures and creativity: Guided by our strategic priorities, this has been our area of greatest growth. Four new permanent members of staff have been appointed with interests in social media and identity (Hogg), data, software and subjectivity (Goriunova), videogames and pleasure (Bown) and digital animation and transmedia (Wright). Our research in this area has also been transformed by our StoryFutures partnerships involving academic researchers (Bennett, Ellis, Ganz, Goriunova, Hogg and Mapplebeck), creative businesses and cultural institutions focused on storytelling and immersive technologies. This sits alongside the StoryFutures Academy, the UK's only National Centre for Immersive Storytelling, dedicated to the provision of innovative research and training programmes. These major initiatives have been accompanied by a flowering of award-winning creative work (films and documentaries, audio drama and podcasts) characterised by challenging content, formal invention and an innovative use of digital technologies (Ganz, Hogg, Isaacs, Littleboy, Mapplebeck).</p> <p>1b. Review of research objectives 2014–20.</p> <p>The research objectives identified in our last submission focused on our ambitions to grow both staff and research student numbers, promote excellence in both individual scholarship and collaborative research, increase our research grant income and strengthen our activities in our key research areas. This involved, in turn, encouraging large-scale collaborative projects,</p>

engaging with business and cultural partners and extending the cultural and economic impact of our research.

These objectives have all been met. Staff numbers have grown by 4.5 FTE since the last submission and a significant number of colleagues have been promoted. In terms of outputs, we have produced a wide range of well-regarded, and award-winning, work in our four main research areas. These have included 13 monographs, 8 edited books, 4 journal special issues, 31 journal articles, 45 book chapters and over 20 films, television documentaries, plays and art projects (including a BAFTA-winning short film). We have also increased the size of our postgraduate cohort, multiplied our sources of scholarship funding and doubled PhD completions (a total of 36.5).

Our strategy for strengthening our research collaborations, increasing our research income and generating research impact led to the launch of our Television Research Centre (with links to a range of national and regional institutions), the appointment of an AHRC-funded Professor of Creative and Digital Economy (Andrew Chitty) attached to the Centre, and an increased focus upon the creative industries and UKRI research priorities. Our success in obtaining funding for our StoryFutures initiatives not only contributed to a six-fold increase in research income (an overall total of £6,705,800) but also established us as a leader in new forms of digital creativity and immersive storytelling. Our relationships with both the industrial and cultural sectors range from Pinewood, Sky and the BBC to the British Film Institute, the National Gallery and Learning on Screen and testify to our success in cultivating research collaborations, and economic and cultural impact, beyond the academy. The strengthening of our research environment is also evident in our organisation of more than 10 international conferences, our editorships and reviewing, invited fellowships and high levels of public engagement.

1c. Research objectives 2021-2026

Having significantly strengthened our research environment since 2014, our aims are to continue to build upon our research strengths while maintaining a balanced research ecology. Both College and School research strategies aim to balance investigator-led and challenge-led research through support for research centres and catalysts. The College's commitment to fund (and support new appointments attached to) a research catalyst – Digital Futures in the Creative and Cultural Industries – partly modelled on StoryFutures will be particularly important in providing new opportunities to develop our collaborative research and grant capture in areas of proven strength such as digital creativity and media and cultural heritage.

Our specific objectives are to:

- build upon existing research plans for publications, creative practice and collaborative projects by supporting challenge-led and curiosity-driven initiatives in key areas of research strength (including digital cultures and creativity, media history and heritage, media forms and cultural identities) through an enhanced sabbatical scheme, targeted funding and mentoring
- take advantage of the opportunities provided by the new PDA School to encourage research synergies, collaborative projects and new research initiatives involving the sharing of ideas and expertise (particularly in the areas of digital creativity, heritage and archiving)
- extend our collaborations and partnerships through our participation in research catalysts, centres and groupings that engage in innovative research, nurture funding applications and maximise the public benefits and impact of our research. This will involve our participation in the Digital Futures catalyst, the extension of our StoryFutures activities and the expansion of our Television Research Centre.
- further enhance our environment for PhD students, by securing studentships and providing Departmental and School training programmes appropriate to current post-Covid research challenges
- develop the physical infrastructure for our research, including additional provision for our practice-based research.

1d. Strategy and approaches to enabling impact

The unit has historically maintained a strong tradition of working with a range of partners to achieve impact in the areas of media practice, the creative industries, media and cultural policy, and cultural heritage. This has included collaborations with major public bodies (such as the BBC, BFI, ICA, Tate Modern, National Gallery, the National Science and Media Museum) that have extended exhibition and archival practices and widened the cultural experiences of audiences. It has also involved educational work with schools, festivals, galleries and museums that have broadened understanding of film and television and encouraged children's creativity. ADAPT Social Media has promoted new media business models while Storyfutures has stimulated growth and technological innovation in the creative industries. Since October 2018, this particular project has built a network of over 700 companies, created 25 new products, supported 141 jobs, introduced audiences of over 20,000 to new media experiences and unlocked a further £6.4m investment for creative industries' R&D.

As this indicates, our approach to enabling impact has rested upon a strategy of encouraging collaboration with both creative businesses and cultural organisations; developing partnerships with public and private bodies; encouraging colleagues to embed impact in their research plans; and facilitating impact through the provision of sabbaticals, financial support, training and mentoring. This approach has been underwritten by a system of support for impact, overseen by a College Vice Principal for Impact and Interdisciplinarity, and led by departmental Directors of Impact (until 2019), departmental Directors of Research and School Directors of External Engagement and Research and Knowledge Exchange. Both Department and School provide training designed to strengthen impact and offer financial support. The College's Research Strategy Fund has also made available awards up to £30,000 to support activities ranging from educational work in schools to the development of VR storytelling prototypes for use by galleries and museums.

Our impact case-studies – based on the ADAPT and Forgotten Television Drama projects – demonstrate some of the ways in which our approach to enabling impact has been implemented. Both projects grew out of our strategy of encouraging larger-scale research projects involving collaboration with external partners such as broadcasters and arts organisations. Pathways to impact were embedded in the projects from the start and were enabled through collaboration with a mix of broadcasters, archives, museums, cinemas, educational bodies and HEIs. Staff involved in the projects were able to benefit from sabbaticals during the course of these projects and draw on administrative and financial support provided by both the College's Research Strategy Fund and the Department. The location of these projects within a Television Research Centre also provided the projects with an additional sense of critical mass and public profile that has laid a solid basis for future research collaborations and impact activity.

1e. Interdisciplinarity

Due to the multiplicity of our research interests and methodological approaches, interdisciplinarity is inherent to our research culture. It has also been further developed through research collaborations that respond to new research challenges and questions. StoryFutures provides an example of a major interdisciplinary project, led by Media Arts but involving collaboration with Drama, Electronic Engineering, Management and Psychology, which has exploited interdisciplinarity to extend the boundaries of our research activity and encourage new creative possibilities. The UoA also plays a major role in Royal Holloway's Humanities and Arts Research Institute (HARI), led by Berghahn during 2016-18, which supports research crossing disciplinary and subject boundaries. International symposia such as "Digital Subjects" (2016), "Exoticism in Contemporary Culture and Cinema (2016, 2017) and "Visual Alterity" (2019), all funded by HARI, have brought together researchers from Computing, Drama, English, Geography, Music, Philosophy and Psychology with the aims of stimulating new intellectual perspectives and generating journal special issues and articles. Ganz and Langford both

contribute to the work of the Holocaust Research Institute and a number of staff supervise collaborative PhDs with Computing, Drama, English, Geography, Music and Psychology.

1f. Open Research Environment

Given the centrality of digital culture to our research, we have sought to encourage an increasingly open research environment. This is evident, for example, in Ellis' work on the large-scale provision of historic television and reconstructions through EUScreen and ADAPT. Making innovative use of figshare, and a Creative Commons Attribution 4.0 International License, this project made over a hundred hours of video reconstructions available for both research and creative re-use. This commitment to open research infrastructures is also evident in the peer-reviewed open access journals co-founded and co-edited by Ellis (*View*) and Goriunova (*Computational Culture*).

Our staff make work freely available (when permitted) on PURE and also publish in open access format (e.g. the edited collections *The British Monarchy on Screen* and *Hands on Media History* are both available to download for free). Our practice-based researchers have also sought to make work openly available by engaging with new types of commissions, media forms and distribution outlets. Mapplebeck's BAFTA-winning film, *Missed Call*, for example, was commissioned by YouTube's channel *RealStories* and has been free to view. Her work more generally has been shown across YouTube, Facebook Watch, Vimeo, Slate and Atlantic Selects, accumulating over a million views. Other staff (Isaacs, Littleboy) have published their work on BBC iPlayer, Vimeo, YouTube and iTunes.

Media Arts staff also make use of blogs and social media to disseminate research to both academic and non-academic audiences. Ellis's ADAPT project has its own YouTube channel. Hill's *Forgotten TV Drama* website publishes substantial discussions of television drama, including conference papers, generating over 100,000 hits. Berghahn's *Farflungfamilies.net* and *Migrantcinema.net* have encouraged dialogue around national and diasporic cinemas. Two books by Bown on computer games and pleasure have been turned into YouTube episodes totalling 500,000 views while the *EverydayAnalysis* blog, which he co-founded, has received over 300,000 views and generated a mini-book series.

1g. Research ethics and integrity

Royal Holloway is committed to upholding the Concordat to Support Research Integrity and the unit follows its code of research ethics. Departmental and School research committees review individual cases as well as overall adherence to ethics procedures, which are overseen by the College's Research Ethics committee. Research ethics and good practice are embedded in both PGR and staff training programmes. More generally, our research environment emphasises the importance of open, honest and responsible research practices through our research events and internal research discussions.

2. People

2a. Staffing strategy, equality and diversity

Our staffing strategy aims to promote inclusion and equality of opportunity and strengthen priority areas through new appointments. We have also sought to maintain a balanced demographic profile across all career stages by recruiting a mix of senior and early career researchers. By this means we have added significantly to our work in digital cultures and creativity and grown our staff FTE by 4.5.

We have been committed to internationalising our staffing base, which now includes staff from Germany, India, Russia, USA and Australia. 6% of our staff are LGBTQ+ and 6% BAME. In terms of gender balance, our unit is currently 15% lower than the sector average, with only 5.1 women out of 17.7 FTE. We have, however, actively sought to remedy this situation with the result that 75% of Research Fellows attached to StoryFutures are women. By placing an increased emphasis upon diversity in recruitment, and ensuring at least 50% female

representation on interview panels, we aim to achieve both gender balance and an increase in the number of Black and Global Majority staff more generally.

We also promote equality and inclusion through support for flexible working practices. Staff may negotiate fractional contracts to enhance work-life balance and/or facilitate career development opportunities (including secondments and external work as practitioners). A formal process for negotiating flexible or remote working has also permitted staff with health conditions or caring responsibilities to maintain a strong research profile. Staff who take maternity or parental leave are offered a term's sabbatical on their return to re-integrate them into research.

Initiatives to challenge inequality and racism and boost the inclusiveness of our research environment are led by a Departmental Equality Champion (Mapplebeck) and School Director of Equality. These have included safe space discussions, the mentoring of Black and Global Majority students and workshops addressing equality and diversity in the creative industries. The College is a Stonewall diversity champion, and staff are provided with LGBTQ+ and Trans, as well as Disability and Cultural Awareness, training.

Our commitment to equality also underpins our policies for staff development, sabbaticals, promotion and research support for both staff and students. We implement the policies described in REF5a, including mandatory training in unconscious bias for staff responsible for recruitment, leadership, management and promotions. The membership of our committees and recruitment/promotion panels aim to represent the diversity of colleagues in terms of gender, ethnicity, other protected characteristics, career stage and disciplinary area.

2b. Staff development, sabbaticals, reward and recognition

In order to maximise the research potential of our staff we offer support at all career stages. All staff have Annual Research Reviews with the Director of Research, to agree on individual research and impact plans. These are further discussed with the HoD during annual Performance Development Reviews which inform the allocation of workloads. These reviews are also used to identify appropriate training and career development needs which are then met by the College Training Programme and "Advance", a programme specifically aimed at ECRs and probationers.

All staff (both full-time and part-time) are supported by funding for research and impact (up to £800 per year). Administered by the Department's research committee, this funding has enabled colleagues to speak at conferences, visit libraries and archives, prepare work for publication, develop new skills (e.g. Kelly's training in data analytics) and develop funding applications (e.g. Dass's Leverhulme). Funding provided by the College's Research Strategy Fund also supported a survey of archival access (Hill) and the creation of an international network on "exotic cinema" (Berghahn). StoryFutures also supports fellowships and short exchanges of personnel that promote dialogue and research collaboration between academics and industry.

Early Career Researchers are mentored by an experienced member of staff, who advises on outputs, funding opportunities, impact and training, and agrees a schedule of research objectives that is reviewed annually. ECRs are initially given probationary contracts, with reduced teaching and administrative load, to support their research development. The success of this strategy is demonstrated by the capacity of our ECRs and probationary staff to deliver major outputs (Hogg) and organise research events (Bown). In line with the Concordat to Support the Career Development of Researchers, Research Fellows enjoy access to research funds, mentorship and full involvement in the research environment. These measures have enabled our Research Fellows to complete significant monographs (Hall), work on special issues of journals and reports (Cooke, Hall, Smart, Strange), receive invitations to deliver keynotes (Smart, Strange) and secure posts in HE and beyond (Hall has joined the Department as Lecturer; Strange continues to work with us on StoryFutures; Smart was appointed Postdoctoral Research Fellow at Reading).

All Category A staff are eligible to apply for sabbaticals (1 term per 9 terms of service), tied to goals such as publications, funding applications or impact. The success of the scheme is shown by major outputs completed with the help of sabbaticals (monographs by Berghahn, Dass, Ganz, Goriunova, Kelly, Leigh, Merck and major film and television works by Isaacs, Littleboy and Mapplebeck) and the generation of impact by funded research projects (Dass, Hill, Ellis). Building on these successes, colleagues will, from 2021, be able to apply for 2 terms of leave per 12 terms of service.

In addition to our formal mechanisms of funding and training, we take steps to encourage a supportive research culture. The Television Research Centre organises screenings, lectures and symposia, while StoryFutures hosts talks and workshops on immersive storytelling. The Department runs brown bag lunches where work-in-progress and ideas for research bids are discussed as well as research lectures at which newly-appointed staff and those returning from sabbaticals present their work. We also host visiting Professors and postdoctoral Research Fellows and, as part of the new School, have co-organised cross-School events (e.g. feminist memoir, film music and sound) planned to encourage collaborative research and impact.

Policies for recognition and reward acknowledge colleagues' accomplishments in both research and impact. The promotion matrix takes into account staff achievements in research, teaching, external engagement and leadership, with the criterion 'Research' recognising the different profiles of colleagues in terms of books, articles/chapters, practice-based research, grants, impact activities, and disciplinary leadership. The department's promotions committee ensures fairness by considering anonymised CVs and helps colleagues to optimise applications before these go to School and college committees.

Support for career progression for under-represented staff has been a strategic priority. All our female staff took part in the College's "Women's Enhancement Programme" and occupied the majority of research leadership roles during the assessment period: Berghahn was Director of HARI and Faculty Associate Dean for Research; Goriunova was Director of Research; and Dass our Director of Impact. The success of this policy of support for women is evident in our promotion outcomes whereby women (including Dass and Goriunova who were promoted twice) received 60% of promotions during the REF period.

Our record of promotions more generally also evidences the success of our staff development strategy. During the census period, four colleagues (Bennett, Ganz, Goriunova, Mapplebeck) were promoted to Professor. Three colleagues (Isaacs, Leigh, Littleboy) were promoted to Senior Lecturer while Dass became a Reader following promotion to SL. All part-time practice colleagues, except new appointees, were promoted, further indicating our commitment to equality and diversity.

2c. Research students: recruitment, training and supervision

Media Arts has a vibrant international cohort of nearly 30 PGR students, from countries as varied as China, Finland, Greece, Iran, Turkey and the USA and researching topics that range from diasporic film and low-budget film production to the history of sound recording and data personalisation. We have developed a substantial structure to support practice-based PhDs which benefit from industry collaborations and access to new technologies and some of our notable alumni include Iris Zaki, a multiple award-winning filmmaker, and Sir Lenny Henry, whose PhD examined the pressures faced by a Black screenwriter in the development of his screenplay.

36.5 PhDs were awarded between 2014 and 2020 (a 100% increase upon the previous REF period). We also succeeded in securing 19 studentships from major funding bodies: 9 AHRC Techne, including 1 National Productivity Investment Fund in AI (with Google); 3 AHRC collaborative doctoral awards (with Cinefade, the BFI, and Northern Ireland Screen) and 1 award from Royal Holloway's Leverhulme Magna Carta Doctoral Centre. 6 PhD students are part of our ERC- and AHRC-funded projects (ADAPT and StoryFutures). Our students have also received

over £422,616 in College scholarship awards. We have placed an emphasis upon equality and diversity in the recruitment of our PGR students. This has been achieved through the identification of strategic research areas in our advertisements for studentships and a process involving blind reviews and panel discussion of all applications. As a result, 16% of our research students are Black and Global Majority and 57% of the whole cohort are women.

Academic progress is monitored via supervision reports, training logs and an annual review by a panel, which involves an independent chair. The same structure is in place for an upgrade - a mini-viva following the submission of a substantial piece of writing or creative practice. We support our students in their preparation for the viva by integrating public presentations into the annual PGR cycle. The Department funds an annual two-day postgraduate conference where students are required to present their work to staff and distinguished keynote speakers (such as Susan Schuppli (Goldsmiths), Emma Wilson (Cambridge), and Laura Marcus (Oxford)). We support interdisciplinary work through co-supervision with other departments and have moved to a collaborative supervision system involving 1st and 2nd supervisors and an advisor, which provides students with additional expertise and encourages junior colleagues to gain supervisory experience.

We support skills development with an annual Media Arts Pathfinder Lecture delivered by PGR alumni, who offer insights into their own career trajectory. We also prepare PGRs for their future careers via workshops (e.g. on publishing research and job applications). Additional training includes the School's "Ways of Working" programme covering research methods, research ethics, and the cultivation of impact. Further training in cross-disciplinary skills is offered by RHUL's Doctoral School and Techne (the AHRC Doctoral Training Partnership led by Royal Holloway). PGRs are also encouraged to apply for teaching opportunities as part of their professional development. Students engaged in teaching are enrolled on the HEA-credited INSTIL programme, run by the College's Professional Development unit, which qualifies them for associate HEA membership.

We actively integrate our PGR students into our departmental research culture by inviting them to join or chair panels at research events. PGRs were involved in all of our major research conferences and presented and moderated panels on the "Day with Rosi Braidotti" (2019). With financial support of at least £300 annually, our research students have presented work at prestigious international events in Australia, Belgium, Germany, Japan and the US. They have co-organised panels at major conferences, such as the Modernist Studies Association, and hosted workshops at major festivals, such as Transmediale. Students are also encouraged to apply for departmental, School and HARI funding for collaborative initiatives and events. These have included a research network "Neo-Romantic Modernisms" and a three-day conference "Love Spells" on desire and non-normative sexuality, organised in association with the ICA, which included artists, curators and activists and reached audiences beyond the academy and across the globe from Delhi to Chicago.

PGRs who graduated within the assessment period have won prizes and fellowships, including an AHRC Research in Film award, a Postdoctoral Mellon and British Academy Fellowships. Our research graduates have also secured academic and industry posts worldwide, including the University of Lancaster, Oxford Brookes, Istanbul Bilgi, Sehir and Kadir Has Universities, the National University of Singapore and the BFI.

2d. Equality and diversity in the construction of REF submission

We have followed the College Code of Practice in the construction of our REF submission. All outputs were considered equitably, notwithstanding their form or publication venue. Outputs were selected via a rigorous procedure, which involved two internal reviews and an external review of borderline cases, followed by an open discussion at the REF committee that agreed scores. Scores were reviewed by the REF executive group to achieve further granularity (3+ and 3-). In cases of tied scores, the preference was given to outputs by staff with protected characteristics. The effectiveness of our processes may be gauged by the following indicators: 23% of our submission constitutes practice (20% or 3.6 FTE of our 17.7 FTE staff are

practitioners) and 41% of our output submission is by women, including those who took maternity and medical leave (women constitute 29% of staff).

3. Income, infrastructure and facilities

3a. Research income

Our strategy has been to encourage and enable large collaborative projects with cultural institutions and creative businesses while maintaining support for our historically excellent research base in individual scholarship. The success of this strategy is demonstrated by the enormous increase in our research income from £1,014,032 in the previous REF period to over £6,705,800 by 2020. Our large research projects are set to continue beyond 2020, indicating a sustainably high research income trajectory.

In line with our strategy, we have successfully targeted UKRI funding for major collaborative grants that enable us to undertake research with a range of non-HE partners and increase the cultural, economic and policy impact of our research both within the UK and internationally. These awards grow out of our commitment to a combination of media scholarship and creative practice and demonstrate the international excellence of our research in contemporary creative industries, digital culture and cultural heritage.

Leading-edge innovative research on emergent media technologies, audiences and cultures has been the centrepiece of our major grant capture in the present cycle. Between 2016-2020, the AHRC Creative Industries Clusters Engagement Programme provided £2,259,521 to support Chitty's appointment to a Chair with the responsibility, as the AHRC's first Creative Economy Champion, to develop new HEI-led pathways for governmental R&D support for the creative industries. The UKRI AHRC Creative R&D Partnerships Programme awarded £6.9m to Bennett's bid "Gateway Partnership for Audiovisual Digital Creativity" (aka StoryFutures) (RHUL share £5,210,310, across a number of UOAs, 2018-2022). The StoryFutures Academy was awarded a further £5.5m (RHUL share £2,403,894, 2018-2021) from the UKRI Audience of the Future Creative Challenge Fund for the only National Centre of Excellence for Immersive Storytelling. StoryFutures was subsequently awarded an additional £247,764 (in 2020) by the AHRC Global Partners Initiative for work with The Discovery Channel to promote multinational investment in the UK's immersive sector. The reputation of our work has permitted StoryFutures to expand globally, winning an AHRC UK-China Creative Industries Collaboration award (RHUL's share amounting to £240,397 for the period 2020-2022). This initiative has since been followed by StoryFutures Canada, drawing funding from Arts Council England and match funding from other partners.

Complementing this work on contemporary media environments are the three major research projects concerned with television history, technological change and archival access that have continued from the last REF cycle. Ellis's collaborative project, EUscreenXL, to digitise, catalogue and make historic broadcast material publicly available was supported by the European Community (RHUL share £169,004) during 2013-2016. It was followed by an ERC Advanced Grant of £1,368,491 for "ADAPT: The Adoption of New Technological Arrays in the Production of Broadcast Television" during 2013-2018. Bennett, Hall, and Research Fellow Strange joined Ellis in this project. Hill's project "The History of Forgotten Television Drama in the UK" was awarded £535,303 by the AHRC and ran from 2013 to 2017.

Our strategic focus on large multi-disciplinary collaborative projects is augmented by, and supports, smaller-scale, researcher-led funding. Dass won a British Academy Small Grant of £9,976 (2014-2016) for "Left Luggage: Cinematic Legacies of the Indian People's Theatre Association". This paved the way for the award of a Leverhulme fellowship (£43,057 for 2019-2020) to research the impact of Left radicalism on Indian cinema. Goriunova was Co-I on the ESRC-funded "Picturing the Social" (£4,060 brought over with her appointment in 2015), focused on the role of images in social media. Wright participated in the AHRC project, "An Internet of

Cultural Things", for which he created *The Elastic System*, an art installation exhibited in the British Library (£11,500 share of funding).

Our strength in practice-based research is evidenced by artistic commissions and production funding not listed in the HESA returns. We have obtained funding of £224,000 from the Arts Council, BBC, Docsville, Immersive Documentary Encounters Commission, Goethe Institute, the Guardian, Lush Film, Open City, Power to the Pixel, Roundtable Films and Vice, among others. This funding is essential for production work but is at times complex to report: Ganz's scripts and Littleboy's executive producer work were funded by the BBC, Channel 4 and Sky in-house. Isaacs received over £67,000 for the production of his films, while Mapplebeck was awarded over £117,000. Hogg received over £23,500 from the Arts Council, complemented by £6,000 crowdfunding for his plays/podcasts.

3b. Organisational infrastructure

All staff, regardless of subdiscipline, employment status or career stage are provided with support to bid for external income (production funding and artistic grants/commissions in the case of practice-based researchers). We encourage grant applications via mentoring and by agreeing plans for funding applications at annual research reviews. Staff developing large bids are supported by marking relief, sabbaticals and other reductions in workload. There is a peer-review system in place for draft grant applications at departmental and School level. Until 2020, Media Arts managed its own research budget, overseen by the departmental research committee. From 2019, following restructuring, the School of Performing and Digital Arts research committee assumed responsibility for School research strategy and provided additional funding for School-wide research initiatives, networking and knowledge exchange.

Further funding is provided through College support mechanisms. Our staff received over £43,000 from the College Research Strategy Fund to assist grant preparation and the generation of impact. The Humanities and Arts Research Institute funded fellowships and research events designed to foster interdisciplinary research and collaborative research bids. Bennett also benefited from a twelve-month secondment to build a network of HEI and business collaborators in support of the StoryFutures bid.

A restructured Research & Innovation Department provides support for funding applications, impact initiatives and responses to national and international research priorities which have been core to the success of our ambitious funding applications. A Research Development Manager sits on the School Research Committee and offers specific guidance in the arts and humanities. A Global Challenges Strategy Manager provides advice on new streams of funding and impact strategies.

3c. Operational and scholarly infrastructure

The College has made investment in its digital research capability, spearheaded by Media Arts, a central plank of its strategic planning through and beyond the current census period. As part of a long-term plan for a Creative Quarter encompassing the PDA School, it has developed the specification for a new Media Arts and Music Eastern Gateway Building that will include dedicated spaces for practice-based research, recording studios and digital labs. In 2020, the project was interrupted due to a halt to all major capital expenditure as a result of the pandemic, but will restart when it is deemed feasible.

StoryFutures shares with Electronic Engineering the new Beatrice Shilling building, opened in 2018. Facilities include two audience-testing labs and the immersive sound Delta Derbyshire Studio (the latter supported by a £250,000 grant from the Enterprise M3 LEP). These facilities are used to undertake research in collaboration with our partners in the creative industries and HE, enhancing the impact of our work in immersive and VR (albeit that the onset of Covid-19 has presented us with some special challenges).

Our research and impact activities are further augmented by specialist technical infrastructure supplied by our Media Arts Centre. Supported by capital funding investment of £1,178,375 since 2014, our facilities have expanded to include 4 media labs, 11 editing rooms, an animation studio, a sound suite, a TV Studio, multi-cam TV Gallery, and an art department. The Department's 10-strong technical support team draws on substantial industry experience, providing support for our research and impact activities, which included ADAPT's historic reconstructions of outside broadcast and television film shoots (Ellis, Hall), multiform VR and audience testing for StoryFutures and PGR practice.

Media Arts also benefits from the opening of the Emily Wilding Davison library in 2017 which offers PGRs dedicated work spaces and houses special collections (such as the recently donated papers of television set designer Derek Dodd). Scholarly infrastructure also includes access to the Senate House library and extensive digital resources, including e-journals, reference databases, digitised newspapers, Box of Broadcasts, Kanopy and MUBI, overseen by a specialist consultant and a subject librarian. All staff and research students enjoy unlimited access to inter-library loans. The College's central London building 11 Bedford Square, now fully refurbished, houses our Television Research Centre and provides a venue for vivas, research meetings and research events (such as Ganz's 2015 conference on screenwriting research).

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

4a. Collaboration, Networks and Partnerships

Our research environment, and strategy of grant capture, encourages and is sustained by collaborations with a range of cultural institutions and businesses that strengthen the discipline and contribute to the creative economy and cultural sector more generally.

Our research on television history generates partnerships with national and international archives, broadcasters and cultural bodies. We remain a member of the EUScreen network and EUScreen Foundation involving 31 broadcasters and universities from 22 European countries focused on the digitisation and curation of television heritage. The Forgotten Television Drama project has teamed up with BBC Archive, the British Film Institute, FIAT/IFTA, Learning on Screen, Northern Ireland Screen, the DVD distributor Network, the classic television organisation Kaleidoscope and a range of regional bodies in order to increase access to, and public awareness of, television drama. ADAPT's development of hands-on history methods involved a collaboration with the National Science and Media Museum while ADAPT Social Media collaborated with PACT (Producers Alliance for Cinema and Television) on research into the challenges of social media for television production practices. Colleagues belong to the Southern Broadcasting History Group (founded by Ellis) as well as the Network for Experimental Media Archaeology. Ganz also served on the Screenwriting Research Network Executive Committee (2011-16).

Following the establishment of StoryFutures, our research on digital culture and creativity has fostered a range of partnerships involving cultural and technological innovation, the growth of audiences and policy development. StoryFutures works with industry leaders (Discovery, British Phonographic Industry, Pinewood, Sky, Channel 4, Sony, HTC, Magic Leap, Double Negative, Imaginarium, nDreams, Plexus/Digital Cinematics, Evolutions, London Heathrow), major cultural institutions (the BBC, the BFI, the National Portrait Gallery, Punchdrunk, Royal Opera House), non-profit trade associations (British Screen Forum, British Interactive Media Association, Ukie, West Midlands Screen Bureau, Business South) and other HEIs (Brunel, University for the Creative Arts, National Film and Television School).

Championed by the DCMS for its pioneering work, StoryFutures' collaboration with the National Gallery provided the inspiration for StoryFutures China, a groundbreaking UK-China programme to expand museum audiences through innovative immersive technologies (involving Brunel, the National Gallery, Tongji University, Shanghai Foremost Group, and Shanghai Science and Technology Museum). A further initiative for immersive storytellers, StoryFutures Canada,

involving the Canada Media Fund, Canada Film Council and Arts Council England, has also been launched.

Other collaborations have grown out of individual research supported by college and departmental funding and sabbatical leave. Goriunova was a Co-I on the Posthumanities Research Network (2014-16). Involving the universities of Linköping, Utrecht and Goldsmiths, and funded by Swedish Research Council for Humanities and Social Sciences, this brought together humanities researchers with those in environmental, animal and plant studies. Townsend's Senior Research Fellowship at the Henry Moore Institute was key to his "Tate In Focus" project with Davies and Trott (Oxford Brookes), which reconstructed obsolescent technology to discover how utopian artworks functioned in their historical period. Theatre503 awarded Hogg a fellowship to work with young people in some of the poorest areas of London and develop his play/podcast *Cassie and Corey*. Through an established partnership with Bertha DocHouse, Mapplebeck and Isaacs curate screenings, create podcasts, and offer masterclasses that contribute to a programme of documentary education for filmmakers.

In order to enable the production of their work and ensure its effective distribution, our practitioners work with a range of partners including the Copenhagen Opera Festival (Hogg), BBC, ITV, Channel 4, 5 and Sky (Isaacs, Littleboy, Mapplebeck), Little Dot Studios, London Centre for Arts and Cultural Exchange, Film London, Creativeworks, Paus.TV and Women Film and TV Network (Mapplebeck).

4b. Relationships with users and beneficiaries of our research to develop impact

In line with our impact strategy, and support for the development of partnerships, we engage with a range of users and beneficiaries – from industrial partners and cultural organisations to policy makers, media audiences and members of the public. Our research develops innovative ways of working with new technologies (StoryFutures), broadens the activities of the cultural sector (StoryFutures, Forgotten TV), informs industrial and archival policy (StoryFutures, Forgotten TV) and enhances access to audiovisual material and creative practices (EUScreen, ADAPT, Forgotten TV, Townsend).

Alongside our major partnerships, we collaborate with museums and art galleries to disseminate our research and cultivate impact. Our staff have curated screenings at the ICA, BFI Southbank and a range of regional venues, exhibited at the British and Hartley Libraries, Digital Catapult and the Baltic CCA, and delivered over 20 lectures, workshops and master classes in museums, art galleries and festivals, including the British and Science Museums in London, the Freud Museum, ICA, Liverpool Biennale, Photographers Gallery, Counterpoint Arts, Strelka Institute Moscow, Transmediale Berlin and House of Electronic Arts Basel. Our filmmakers have also exhibited their work online, on television, in cinemas and at festivals worldwide (including Venice, Tribeca, Amsterdam, Ghent, Rouen, Sheffield, London, Prague and Warsaw).

Impact is also achieved through our membership of advisory boards and roles in the development of cultural policy. Ellis chairs Learning on Screen; Hill sits on the Royal Television Society Archive Group and the Northern Ireland Film Heritage and Archive Working Group; Littleboy co-chairs Creative Skillset's assessment panel of industry evaluators; Hogg is a board member of "Theatre Centre," an ACE National Portfolio organisation commissioning theatre for teenagers. Langford participates in a "Holocaust and Genocide Research Partnership" (involving Royal Holloway's Holocaust Research Institute, Huddersfield University, Wiener Holocaust Library and Holocaust Survivors Friendship Association) developing collections and public engagement (2020-2023). Ganz has also collaborated with the Jewish Community Centre, London, the German Finance Ministry in Mainz, the University of Mainz, the Historical Museum in Frankfurt, the Fritz Bauer Institute University Frankfurt, and the Landesmuseum Mainz (2016-2020). This has involved working with Holocaust survivors and their descendants in Germany and the UK, co-creating exhibitions and delivering talks (included in Frankfurt schools' political education curriculum). Goriunova also ran a series of five day-long events featuring curators and artists, "Curating Machines: Creating and Curating in the Digital" which drew audiences from

museums and fostered knowledge exchange and research dissemination within the heritage sector

Our staff regularly write for mainstream and specialist press, disseminating research to the general public, artists, audiences and media professionals in *The Guardian*, *The Paris Review*, *The Independent*, *Newsweek*, *New Statesman*, *Tribune*, *LA Review of Books*, *The New Yorker*, *Huffington Post*, *Springer* and *Art Monthly*. Our staff also take their research to the wider public through blogs (Ellis, Kelly blogging for *CST* and *Flow*; Dass - *The Wire*, a leading Indian web publication), broadcast media interviews (Sky News, BBC News, ITV News), and interviews for DVD extras (Criterion, Studio Canal), TV documentaries and series (BBC, TG4).

4c. Engagement with diverse communities and publics

This has been evident in our commitment to engaging with a range of partners, users and beneficiaries. Mapplebeck launched a series of initiatives addressing the lack of diversity in VR which included curating a Women in VR weekend (Picture House, 2018) and leading a StoryFutures fellowship on diversity. Littleboy's work as an executive producer of documentaries such as *My Gay Life*, *School of Life and Deaf*, and *Extraordinary Teens* has given voice to young gays, deaf teenagers and teenage refugees. Hogg's play/podcast, *Cassie and Corey* about young people and eating disorders, toured schools and youth centres and was turned into a PSHE teaching resource. Mapplebeck's *Waiting Room*, involving a collaboration with Guy and St. Thomas's NHS Trust, stimulated public discussion of cancer treatment through the *Guardian* website and a screening at the Wellcome Trust's Global Health Film Festival.

More generally our research reaches audiences across the globe, including South and East Asia and North America (Dass, Langford), and beyond academia, engaging viewers interested in diasporic communities in Europe (Berghahn), small nations' film and television (Hill), Indian cinemas (Dass), and the Holocaust (Langford, Ganz). Our staff curate screening programmes, advise film festivals (e.g. Busan, South Korea), introduce films linked to our research at the BFI, ICA and Curzon Bloomsbury (Berghahn, Dass, Hill, Isaacs), and have foregrounded LGBTQ+, Black, Asian and multi-ethnic work (as in the Forgotten Black Television Drama season at the BFI in 2019 and Merck's involvement in a 30th anniversary event about "Out on Tuesday", the first British LGBTQ+ non-fiction TV programme, which she co-produced).

4d. Contribution to sustainability of discipline

We contribute to the sustainability of the discipline through leadership positions, interdisciplinary collaborative initiatives, and agenda-setting research. Chitty championed the development of new streams of arts and humanities funding in the form of the AHRC's £80,000,000 Creative Industries Clusters programme (2018) and Innovate UK's £33,000,000 Audience of the Future initiative (2018), for which he acted as Challenge Director. He took a leading role in coordinating UKRI's creative industries research strategy, and worked with industry bodies (the Creative Industries Council) and government departments (DCMS, DIT, BEIS) to launch and sustain significant new funding streams for creative research.

We shape policy for national and international organisations that provide research infrastructure for the discipline. Under Ellis' leadership, and influenced by his research, Learning on Screen reshaped and expanded Box of Broadcasts, the largest collection of archive broadcast material in and beyond the academy, as well as producing guidance on copyright material of great importance to our field. Hill's research has influenced the archiving and access policies of the BBC and Northern Ireland Screen while Bennett has advised the Ofcom Board on the policy implications of immersive technologies. Ellis and Bennett also contributed substantially to the Bergen Media Cluster's formation (the creative cluster for Norway).

We have organised, or co-organised, international conferences and conference panels that contribute to the international research agenda and often challenge prevailing research assumptions. Conferences include the *Celebrity Studies Journal* conference in Amsterdam (Bennett 2016); the Hands on History conference (Ellis, Hall 2015), a film policy conference in

London (Hill 2017) and, in the wake of Covid-19, an online conference on Hidden Figures in Music and Sound (Davies 2020). Panels have included the European Network for Cinema and Media Studies Conference (Berghahn 2014, 2016, 2018), the Modernist Studies Association conferences in Ohio 2018 and Toronto 2019 (Townsend), the Society for Cinema & Media Studies (2018, 2019 and 2020), the American Comparative Literature Association (2020) and Screen (2017) conferences (Dass).

We respond to national and international priorities by contributing to interdisciplinary research initiatives. Dass works with two Indian Institutes of Technology, Ropar and Jodhpur, shaping the project 'Offering Provocations, Surfacing Evidence' (2019-2020). Colleagues act as advisory board members on media history (Ellis, University of Luxembourg, 2019-2022; Sussex, 2016-2021 and Westminster, 2011-2015), data and digital cultures (Goriunova, University of Copenhagen, 2014-2016), borders in cinema (Berghahn, Poitiers, 2013-14) and the history of gay awareness in Europe (Merck, Edinburgh, 2016-2019).

4e. Contribution to the research base

We set and sustain new agendas for film and TV, creative industries, media and digital cultures research by founding and editing open access peer-reviewed journals and serving on editorial boards of peer-reviewed journals: *Television and New Media* (Bennett), *Celebrity Studies* (co-founded by Bennett); *Hong Kong Review of Books* (Bown, also founder); *Studies in World Cinema* (Berghahn), *Visual Culture*, *New Formations*, *Woman: A Cultural Review* (Merck), *Global Media and China* (Ellis); *Big Data & Society* (Goriunova), *Cineaste* and *Journal of British Cinema and Television* (Hill). As advisory board members, we shape book series at presses, e.g. University of California, Open Humanities, Palgrave, Rowman and Littlefield and Zero Books, and journals (*Camera Obscura*, *Screenwriting*, *Northern Lights*, *Transnational Screens* and *Conjunctions*). Colleagues have also been responsible for editing major field-defining collections such as the 600-page *Companion to British and Irish Cinema* (Hill) and the pioneering *Hands-On Media History* (Ellis, Hill).

We referee for major academic presses (e.g. University Presses of Amsterdam, California, Illinois, Indiana, Edinburgh and Oxford, BFI, Bloomsbury, MIT, Polity, Palgrave, Routledge, Tate, and Wallflower Press), and for leading academic journals, ranging from *Screen*, *Historical Journal of Film, Radio and Television*, *International Journal of Communication*, and *International Journal of Cultural Policy* to *Public Culture*, *Theory, Culture & Society*, *Modernism/Modernity*, and *Convergence*.

We participate in grant review colleges, including the AHRC (Berghahn, Dass, Goriunova), Leverhulme (Berghahn, Merck), and the British Academy (Bennett); review applications internationally (Fullbright, Fund for Scientific Research Belgium, Estonian Research Council); and serve on prize committees and festival juries, e.g., Exhibition Futures competition with DIT (Bennett), Learning on Screen Awards (Ganz), AHRC Research in Film Awards (Mapplebeck), Creative XR and the Broadcast Digital Awards (Bennett, Ganz), IDFA (Isaacs), Grierson Documentary, Royal Television Society Channel 4, First Cut Pitch at Sheffield Doc/Fest (Littleboy) and London Animation Festival (Wright).

Recognition for our work is reflected in prizes and awards. Littleboy won the Best Documentary Series award at the Royal Television Society and Televisual Bulldog awards in 2018.

Mapplebeck's many prizes include Best Social Media Short at AHRC Research in Film (2018), Best Short Form BAFTA (2019) and IDFA Best Digital Storytelling (2019). In 2019, she was a finalist at Cannes XR, and was in competition at the Venice Film Festival. An article by Dass was one of six chosen to represent 40 years of *Cinema Journal* in its 2018 retrospective issue. ADAPT won best online education resource at Learning on Screen Awards (2019).

In recognition of our international standing and expertise, research fellowships include Visiting Professor Karl Franzens Universität Graz (Berghahn, 2017), Harry Ransom Fellowship, University of Texas at Austin (Ganz, 2015), a fellowship at the Digital Cultures Research Lab, Leuphana University (Goriunova, 2015 and 2020), Visiting Fellowship at the University of Saskatchewan and H.D. Fellowship in American Literature, Beinecke Library, Yale (Townsend,

2019) and distinguished professorial positions (Ellis - Communications University of China and Bergen).

Our esteem is further indicated by invitations to examine PhDs at UK universities, from Glasgow to SOAS and from Hull to Oxford, in continental Europe (Aarhus, Maastricht) and Australia; numerous keynote lectures delivered at major conferences (including MECCSA, MESEA, MeCETES, ECREA, IAMHIST, EUPOP) and over 100 invited lectures at universities and institutions world-wide (from Hong Kong to Porto, Istanbul to Brussels and Tehran to Warsaw).