

Institution: University of Westminster
Unit of Assessment: 32 Art and Design: History, Theory and Practice
<p>1. Unit context and structure, research and impact strategy</p> <p>1.1 Context</p> <p>Art and design research is situated in the Centre for Research and Education in Arts and Media (CREAM). Established in 2002, CREAM is a world-leading centre and pioneer in practice-based, critical, theoretical and historical research in the broad areas of art, creative and interdisciplinary practice. Co-directors Professors Ingawanij (Cinematic Arts) and White (Interdisciplinary-Art/Science) oversee CREAM's four research areas: Film and Media; Art and Society; Photography; Fashion and Music, working with lead researchers in each area to shape our strategic direction and ensure sustainability of excellence. The Co-directors implement day-to-day research management and liaise with the Head of the School of Arts (Professor Sporton) on staff research responsibility and the administration of QR funds. CREAM staff integrate their research activities into teaching and PhD supervision across areas of art, film, media, television, creative practice, photography, music, fashion, visual culture, with an emphasis on fostering interdisciplinary intersections. Our researchers are largely based in the Westminster School of Arts (Harrow Campus). A small number are in the School of Media and Communication (Harrow Campus) and School of Humanities (Central London).</p> <p>CREAM's success in REF2014, with a GPA of 3.36 (45% 4* and 46% 3*) and with c.88% QR returned to the unit, has enabled us to further strengthen our research culture and endowed us with the resources to fulfil the key strategic aims articulated in our previous submission. We pledged to: ensure the sustainability of current areas of research excellence; prioritise further internationalisation of our research base; cultivate growth in strategic areas with strong potential for public engagement and impact; enhance interdisciplinary research initiatives; run a dynamic interdisciplinary Doctoral Programme; and increase external funding streams. These goals have been achieved through effective measures to build researchers' capacity at all career levels; research catalyst and support schemes; infrastructure building; dynamic and evolving alignments of research groups and initiatives; and strategic new appointments of established and emerging academics across our research areas.</p> <p>CREAM has grown to 42 (full-time and fractional) staff with significant responsibility for research (from 25 FTE in 2014 to 33.3 FTE now). Effective mentoring and feedback mechanisms for external funding applications, bolstered by sabbatical leave, have resulted in significantly increased research council income (£1,805,295, see REF4b, increased from £1,169K in 2014). Our researchers have won major awards from the AHRC, as well as from the British Academy and Leverhulme Trust, achieved in the context of a far more challenging landscape. Our researchers also received significant non-reportable funding from arts and culture bodies, such as the Arts Council of England, Royal Shakespeare Company, and Sundance Film Festival for their projects (approx. £9m). Our major research projects are delivering on the agenda to internationalise research scope and reach, de-westernise research methods and concepts, and highlight colonial legacies and entanglements in contemporary culture. Our staff sustain significant partnerships with major biennials, film festivals, museums, and with grassroots artistic research and practice organisations and groups in the global south. CREAM staff are internationally and nationally recognised for their contributions to research and culture, through such prestigious awards as an OBE, MacArthur Fellowship, Sharjah Biennial Prize, Royal Photographic Society Education Award, and nominations for Oscar and BAFTA awards, among others.</p> <p>CREAM's distinctive Doctoral Programme has grown (from 49 in 2014 to 55), with increased PhD completions in this census period (from 22 in 2014 to 43, an average increase of Doctoral completions from 4.8 to 6.14 per annum). PhD studentships, to which international candidates are eligible to apply, have been made possible through internal CREAM and Quintin Hogg Trust</p>

funding. In 2018, Westminster (UoW) was invited to join the Techné 2 AHRC DTP bid, with reference to CREAM's excellence in practice-based research. Since 2019, Techné has funded 2-3 Home and EU researchers each year on CREAM's Doctoral Programme.

With UoW's investment in research and public engagement infrastructure, CREAM researchers can conduct and disseminate their research through high-quality venues and platforms. The historically important Regent Street Cinema (est. 1896) re-opened in 2015 after £6.1M renovation. Our research exhibition space Ambika P3 (14000 sq ft) was the 2017 winner of the Academic Venue Award 'Best Exhibition Space.' New investment in the virtual research environment (VRE) is key to our strategic priority in knowledge sharing, and CREAM is working with Haplo Research Information Systems to facilitate new products for online open access research portfolios (see REF5a).

CREAM's longstanding vision is to provide leadership in practice-based, theoretical, critical and historical inquiry in art, creative, and interdisciplinary practice. Our research makes a difference at a global scale, and our impact results from effective partnerships and dissemination across cultural and societal networks, utilising creative means of public engagement. To continue delivering on this vision, our strategic aims for the next five years are: to foster collective capacities and create well-embedded mechanisms to sustain the excellence of our research culture; to grow international and interdisciplinary research initiatives from our core areas, doing so in ways capable of addressing timely and urgent cultural and societal issues on global, national, translocal and planetary scales; to continue to generate significant external research income streams; to nurture the next generation of leading art, interdisciplinary and creative practice researchers through early career researcher support and mentoring initiatives and through our dynamic CREAM Doctoral Programme.

1.2 Structure

We have recalibrated our four research areas in order to better reflect new developments and capacities. Effective mentoring and succession planning have resulted in the promotion of a group of researchers to senior positions who are now shaping the themes and directions of CREAM's research, alongside the recruitment of new staff across all areas and levels in this census period. This strategic calibration strengthens our established research cultures in photography, film and experimental media, significantly enhancing their internationalisation and new thematic developments. In visual arts, the grouping enables a stronger connection with interdisciplinary and socially-engaged practices. Our strategic support for researchers in music and fashion, previously grouped with visual arts, led to the establishment of the Black Music Research Unit and Westminster Menswear Archive. As with the co-directorship of CREAM, all areas are co-ordinated by two members of staff, to engender a collective research culture and to provide scope for skills exchange and capacity building of future leaders.

Film and Media (grown from Film and Experimental Media groups)

Co-ordinators: **Ingawanij and Goddard**

Film and experimental media at CREAM leads the field for practice-led, de-westernised, postcolonial, theoretical, historical, and interdisciplinary research. Our established themes in this area encompass experimental documentary practices and theories; artists' moving image, and their curatorial practices, theories and histories; films and moving images of the global south. The growth of research in this area through new staff appointments has enabled development of interdisciplinary research themes in transmedia storytelling and aesthetics; media archaeology; aesthetics and histories of intermedial forms.

UoA32 Members: **Barnwell, Dawood, Fusari, Gaudenzi, Goddard, Hogg, Ingawanij, Koksal, Maziere, McNicholas Smith, Oppenheimer, Orlow, Sprio, Tabrizian, Thomas, Thorburn, Wyver**

PhotographyCo-ordinators: **Bate and Shinkle**

Photography's pioneering history at the UOW helped establish this influential and internationally renowned CREAM research area as a node of excellence in the study of the photographic images, histories, and practices. Research is set within the distinct but overlapping networks of visual arts, culture, technological and media practice. Research themes include the history of photography in cultural and interdisciplinary contexts of postcoloniality, architecture, travel, fashion, histories of modernity, and theoretical discourse, leading to important work engaged in the expanded fields of contemporary art, social media, digital imaging, politics and big data networks.

UoA32 Members: **Bate, Campany, Dominici, Kempadoo, Matheson, Moore, Shinkle, Soutter****Art and Society** (grown from Visual Arts group)Co-ordinators: **Twomey and Reynolds**

This research area draws on the legacy of Harrow School of Art's ground-breaking Ceramics department. Its themes are shaped by the group's long-standing reputation for critical media practice across arts/science, socially-engaged practices, and interdisciplinary and expanded fields of artistic inquiry. New staff appointments in this census period have enhanced its established themes with feminist concerns. Research themes include: interrogation of museums and social practice; crafts/ceramics industry; museum and curatorial/collection policy; digital intersections in architecture and art; creativity, technology and interdisciplinary research across art and sciences - from the environmental/ecological sciences to biomedical/clinical research.

UoA32 Members: **Craighead, Cumberland, Cummings, Marsh, Peters, Pucill, Ride, Reynolds, Sporton, Twomey, Wright, White****Music and Fashion**Co-ordinators: **Thompson and Groves**

Westminster School of Arts has long-established departments in both Fashion and Music, whose international research reflects the professional and creative knowledge required by these sectors. In music, lead researchers developing this emerging research area are key figures in their field. Their work explores the historical and contemporary impact of Jamaican music on British culture; draws on significant episodes in black lives and histories; and highlights historically marginalised black female cultural and artistic figures. In fashion, UoW is investing in resources for historical research and an archival initiative, building a significant collection of men's garments to enable CREAM to lead the way in researching the overlooked area of menswear.

UoA32 members: **Christodoulou, Groves, Hermes, Riley, Thompson****1.3 Strategy**

CREAM's research strategy, as stated above, is underpinned by the following enabling principles:

(a) creating excellent, world-leading research outputs by: supporting researchers with dedicated hours for research; running a mentorship scheme; holding annual one-to-one appraisal meetings; funding exhibitions and performances and attendance at academic conferences internationally; and advancing the next generation of art, media and design researchers through a large and active PhD programme.

(b) generating significant research income from a wide variety of sources by: offering focused and structured guidance for the development of grant proposals; instituting a rigorous process of internal peer reviewing for draft applications; organising grant writing workshops for junior and senior researchers; and liaising closely with our Research Development Partner to undertake horizon scanning and support for all aspects of bids.

(c) generating impact for our research internationally by: investing in socially-engaged projects across our research areas, and our emergent research initiatives, particularly the Ceramics Research Centre, the Menswear Archive, the Black Music Research Unit and the Deep Field Project; sustaining an online presence on different platforms, including the CREAM web platform (<http://www.cream.ac.uk>); organising multiple forms of public engagement activities internationally and nationally, using UoW venues Ambika P3 Gallery (Marylebone), London Gallery West (Harrow), and Regent Street Cinema, and partner venues; supporting CREAM members' collaboration with the cultural and creative sectors internationally.

1.4 Interdisciplinary research

CREAM has delivered on our strategic commitment to develop our profile in interdisciplinary research. In 2016, **White** was appointed as a UoW Interdisciplinary Professor of Art/Science, working with **Corby** (-2018) to lead on projects with other Schools and external partners around art-science collaboration, and shaping CREAM's interdisciplinary strategy. This entails: resourcing independent interdisciplinary research practices; developing collaborative models for interdisciplinarity; and establishing world-leading partnerships with interdisciplinary institutions, together leading to new insights, methodological innovation and societal/cultural impact.

Interdisciplinary research projects supported by CREAM have led to major exhibitions and events in this census period. These include: **Dawood's** multi-venue *Leviathan Cycle*, involving leading scientific institutions in Amsterdam, Plymouth, Venice; **Orlow's** international research project based in South Africa, *Theatrum Botanicum*, with partners including Wellcome Trust; **Maziere's** collaboration with Cambridge University funded by the Wellcome Trust, *Casebooks: Art and a Medical Archive*; **Corby's** *Codex* and *Minima Maxima*, AHRC-funded projects with partnerships with multiple institutions including Scott Polar Institute; and **Marsh's** forthcoming La Biennale Special Project (COVID postponed to May 2021), in collaboration with a colleague in Architecture and the V&A.

A major driver of CREAM's interdisciplinary strategy is The Deep Field Project, a research studio led by **White**. This was established through a formal agreement between CREAM and world-leading art and science agency Arts Catalyst, following the appointment of founder Dr Nicola Triscott (now CEO of FACT Liverpool 2018-) as Principal Research Fellow (2017-18). This partnership led to a new Art/Science Resource Centre at Harrow Campus; the interdisciplinary research project Test Sites in Poole Harbour, led by **White**; two international workshops; and the Planetary Perspectives Assembly (2018) and Extraction Matters Assembly (2019). Deep Field now has eight associated PhDs and has established international research partnerships and projects with Target Studio for Creative Collaboration (University of Minnesota), Zone2source (Amsterdam), and Collaborative Research Center *SFB1258* at the Technical University of Munich, amongst others. Another development is CREAM's appointment of Stefanie Hessler (Director/Curator, Kunsthalle Trondheim, Norway) as Visiting Research Fellow with an interdisciplinary focus, in order to collaborate on developing exhibitions with Deep Field scheduled for Ambika P3 in 2022-23.

CREAM has established the Ecological Futurisms collective as part of our strategic aim of shaping interdisciplinary research. Founded by a group of senior CREAM researchers (**Ingawanij, Kempadoo, Maziere** and **White**), this long-term project explores the capacity of artistic research for addressing key ecological and political questions of our time. Funded by UoW's Research Communities initiative (see below) to foster interdisciplinary research, the project is conceived on a collaborative research model involving CREAM staff, PhD researchers, and external networks. Among the themes being explored are intersections between advanced techno-deterministic visions of the future and extractive practices in the Caribbean, and socially engaged art and environmental politics in South East Asia. Elsewhere across UoW, **White** also leads on other interdisciplinary projects, including a project for the Central Pavillion at 17th Venice Biennale of Architecture (COVID postponed to 2021) developed with the EU-funded Monsoon Assemblages project in UoW's School of Architecture and Cities.

1.5 Impact Strategy

CREAM's impact strategy is based on our understanding that public engagement is intrinsic to the practice-based and highly collaborative nature of our research. Our researchers explore societal, cultural, ethical and political issues with global relevance through artistic and creative methods of knowledge creation. We enhance the reach and potential impact of the insights generated by our research through cultivating partnerships within arts, cultural, and socially engaged networks, operating across different scales and localities in order to connect with relevant stakeholders. We disseminate research and build impact pathways through organising multiple forms of public engagement and networking activities that take place across different sites locally and globally, online and offline.

Support measures and infrastructure facilitating the implementation of this strategy include training and mentoring, allocating research hours for impact-generating activities, and providing impact funds and high-quality venues. We hold at least two annual research development events for all staff, where progress on research impact is discussed and activities are shared. Annual research appraisals with CREAM Co-directors highlight CREAM researchers' independent plans for impact. We have invested in a part-time research assistant and developer to work specifically on editorial aspects of the CREAM website, and to manage our social media accounts. We are working with Haplo in our Virtual Research Environment, to create University platforms for sharing, and open access for different forms of research findings.

Other projects identified as requiring support to build external impact have been funded by UoW's Research and Knowledge Exchange Office, including the appointment of Impact Research Associates. We work closely with these teams to identify and capture our work in the cultural and social sector in terms of international reach and policy development. Our strategic research fund provides further pilot funding for impact and public engagement activities, with a number of staff receiving awards (**Thompson, Twomey, Maziere, Dawood, Ingawanij, Orlow, Kempadoo, White**).

University investment also comes from our University Research Communities (see REF5a). Seed funding from this initiative supports CREAM-initiated or CREAM-associated projects emphasising environmental and ecological understanding of contemporary conditions. Funding specifically supports interdisciplinary impact, bringing together CREAM researchers with leading academics in other units, including law, media policy, architecture, and social sciences.

Staff receive research hours for a wide range of activities including building platforms for research impact. For instance, **Maziere** is allocated research hours for his curatorial work at Ambika P3 and London Gallery West. Ambika P3 gallery continues to support ground-breaking and public-facing research and exhibition practices. Outstanding examples of research-led, impact-driven exhibitions and events since 2014 include *Chantal Akerman: NOW*, *Bass Culture*, and *Invisible Men*.

We have further extended our research engagement activities to UoW's historic Regent Street Cinema. Notable events there include screenings and masterclasses of films by world cinema auteurs (Akerman, Lav Diaz, Apichatpong Weerasethakul) as part of the CREAM Screens series. CREAM routinely co-presents exhibitions of outstanding films from the global south that would otherwise not be publicly shown in the UK, working with festivals and programmes such as International Film Festival Rotterdam, Aperture: Asia and Pacific Film Festival (for which CREAM is the main partner), Film and Video Umbrella, Berwick Film and Media Arts Festival, and Open City Documentary Festival.

The success of our strategy for promoting impactful research is reflected in our impact case studies and other impact activities. **Twomey's** participatory ceramics practice raise questions about the value of making in contemporary society. Partnerships with organisations such as the Crafts Council and Tate have placed her research at the heart of public debate, feeding into arts

policymaking regionally and nationally in the UK. **Riley's** AHRC-funded project, 'Bass Culture,' addresses the disengagement and lack of education surrounding the heritage of Jamaican and Jamaican-influenced music in Britain over the last six decades. **Oppenheimer's** documentaries *The Act of Killing* and *The Look of Silence* continue to significantly influence other leading documentary makers, and documentary film theorising, and were key to opening up debates in Indonesia about the 1960s genocide. His work has been cited as a motivating factor in the declassification of information held in the USA about the genocide. **Oppenheimer's** work in this area continues with **Thomas** through the AHRC-funded research project 'Documentary of the Imagination.'

Our impact strategy delivers cultural enhancement through creative academic leadership, partnering with programmes at leading museums, biennials, festivals, cinemas, theatres and galleries. From across all of our research areas, academics lead curatorial strategies, developing and delivering projects with the British Library, Biennale für aktuelle Fotografie, Bienal de la Imagen en Movimiento, Lubumbashi Biennale, Royal Shakespeare Company, Donmar Warehouse Theatre, Museum of London, V&A, Tate, International Film Festival Rotterdam, Tokyo Photographic Art Museum, Experimenta India, Glasgow Women's Library, Inclusive Mosque Initiative, and many others. This approach engages prolifically with independent, artist-run, and grassroots groups across urban and rural localities in many countries. As further detailed in section 4, all of our researchers very actively disseminate their research, through talks, seminars, workshops, exhibitions, screenings and performances. CREAM researchers also regularly organise events, festivals and exhibitions, working with a multitude of international, national and regional organisations that promote public engagement.

1.6 Open Access Strategy

CREAM researchers work with UoW open research policies, processes and practice as outlined in REF5a, including for practice-based outputs, such as exhibitions, films, multimedia works, and artefacts, along with an extensive range of textual publications including journal articles, monographs, catalogues, and online publishing. We work closely with the Virtual Research Environment (VRE) steering group and Research Data Management Group to further develop practice-based portfolios' functionality for the VRE. These technical developments will allow us to openly publish our research portfolios, facilitating our aim to lead on key debates around transparency in research and practice, beyond the scope of current UKRI and REF2021 policy. We will publish key examples of our portfolio submissions to REF2021 through our enhanced VRE in 2021-22. This strategy, developed with staff in UoW Scholarly Communications team, and with development partner Haplo, aims to innovate, embed and enhance understanding across research information management within the sector, addressing practice research methods and complex outputs (where metadata is added to the VRE) in relation to the long-term capture, display, discovery and preservation of practice-based research (see REF5a).

1.7 Future Research Strategy

CREAM's future strategy will seek to further enhance our profile as a world leader on practice-based, interdisciplinary and impactful research, working across both our established and emerging research areas. Given the challenging political and cultural impacts of Brexit and COVID-19 that all UK HEIs face, we are creating resilience by: consolidating a collective research culture and building the capacity of ECRs; effective succession planning; deepening and strengthening partnerships with leading academic and cultural institutions internationally; extending our work with institutions and partners in the global south; seeking new opportunities, partnerships and funding to tackle urgent social, cultural and environmental issues globally. The strategy will engage with the experimental and interdisciplinary boundaries of research processes and presentation, creating impact through new formats of public engagement attuned to societal and cultural landscapes significantly changed by COVID-19. Given the medium-term prospect of reduced face-to-face interactions, and a substantial reduction in long-distance travel to take part in and organise activities with international partners, we are developing CREAM Digital, an online platform for research implementation, dissemination, and impact, ranging from

talks and screenings through to festivals and conferences. This includes developing new ways to work with international academic and arts partners, in order to integrate with our physical spaces, Ambika P3, London Gallery West, and Regent Street Cinema, and in order to develop collaborative research and impact activities via processes and events that are resilient to border closures and pandemic disruptions.

2. People

Staff

Strategic investment in new appointments in CREAM has allowed us to support a range of exciting new developments in our research since 2014. These include appointments in art, technology and the environment (**White**); contemporary art, moving image and creative practice in the global south (**Kempadoo, Koksai**); and transmedia storytelling and aesthetics (**Fusari, Gaudenzi, Goddard**). Our long-standing areas of research have been expanded with new appointments in photography (**Soutter, Moore, Dominici**), art and moving image (**Reynolds, Marsh**), and television research (**Hogg, McNicholas Smith**). Westminster School of Arts (WSA) is led by a new appointment, **Sporton**, whose background is in dance and creative industries research.

Our commitment to career progression and the success of our staff development strategies is evidenced by the fact that a very significant number of CREAM staff have been promoted to Professorships and Readerships since 2014. Professorships were awarded to **Corby, Groves, Ingawanij, Oppenheimer, Thompson, Twomey** and **Wyver**; Readerships were awarded to **Kempadoo, Sprio, Goddard**, and **Orlow**. A strong indication of the sustainability of our research environment is also our record of accomplishment on long-term staff retention. **Ingawanij, Oppenheimer, Orlow, Twomey**, for example, who now hold senior positions, all joined CREAM as post-doctoral researchers or research fellows in the mid-2000s.

The College provides structured support for a balance of teaching and research for all CREAM staff. **White** and **Ingawanij** work closely with research group leaders to support and mentor researchers at all levels, including full-time, fractional, and fixed-term staff. The CREAM Co-directors conduct annual interviews with all individual staff researchers to discuss and assess evidence and quality of outputs, involvement in external peer-reviewing, application for external grants, and active participation in research culture. All WSA staff are invited to propose projects for potential funding and development mentoring. In this way, all staff are accorded appropriate financial and administrative support for independent research activity, grant application development, knowledge exchange activities, workshops, conferences, and other activities that facilitate CREAM's research culture.

CREAM runs regular research update sessions during semester time, and two awaydays per year, to keep members abreast of developments and foster a sense of community. Our sessions include workshops on process documentation for practice research, knowledge sharing around proposed projects, bid writing and activities aimed at supporting enhanced understanding of research quality. Awaydays are accompanied by the CREAM symposium series, whereby CREAM researchers present work around a common theme, alongside eminent guest speakers. Past topics include Interdisciplinary Curating, Journal Management, Bid Writing, Emerging Fields of Research Practice, and Research as Process.

CREAM Co-directors together with the Head of School consider on an annual basis the allocation of hours for research. This allocation is a key institutional enabler of research excellence and research development at the level of the individual and the organisation. The provision of dedicated hours for independent research is managed through the University Workload Allocation Model (WAM), which is also used to assign dedicated time for impact, bid writing and research management activities. The use of WAM ensures fairness in the allocation of hours across staff members, and clearly specifies the expectations for different levels of research activity. Through this process, we have been able to guarantee research time (pro rata)

of 425 hours for professors and readers (level 3), and to allocate 350 and 250 hours for staff at research level 2 and 1 respectively. CREAM Co-directors recommend hours for staff with significant responsibility for research to the Head of School, ensuring an equitable balance in workload. Staff research time amounts to around 30% of their overall workload, consistent with the proportion indicated in our REF2014 Environment template.

CREAM further supports its researchers through our research production and dissemination budget. Staff submit expense request forms detailing their rationale for the proposed activity, and how it meets our criteria. Research activities supported include presenting papers at academic conferences, and the production of works, exhibitions and events. The research expenses budget is awarded annually from the QR fund to an amount of £30K per annum, which is distributed to researchers on a competitive basis. Established researchers invited to give keynotes, or speak at conferences and other events, frequently have travel and accommodation costs paid by the host rather than from the CREAM research budget, which helps release this fund to be targeted at emerging researchers. The School's newly launched PILOT fund targets ECRs, providing access to seed funding (£2-4k) to initiate research projects. All major funding decisions are assessed and decided by the School Research leads, made up of CREAM Co-directors with the Head of School, for endorsement by the College Executive Group.

The University strongly supports the principles of the Concordat to Support the Career Development of Researchers. All staff can access the University research mentoring circle initiative, whose emphasis is on ensuring support for emerging researchers and those returning from periods of absence, and addresses such issues as health and wellbeing. CREAM researchers provide additional peer support and feedback for funding applications, writing articles, book proposals, and improving gallery profiles. New and emerging researchers are also encouraged to undertake PhDs, for which they receive College support. Staff PhD completions in this period include **Barnwell, Cumberland, Maziere, Pucill, Triscott, Thomas, Twomey**. The Graduate School offers training in postgraduate supervision, which is mandatory for all new researchers and helps us bring supervision experience to ECRs.

The internationalisation of our research involves supporting ECRs' applications to funding schemes for post-doctoral research and international visiting fellowships. For example, in order to consolidate our research excellence in cinema and moving image in the global south, since 2014 we have hosted two Leverhulme Early Career Fellows: **Chatterjee** conducted research on early cinema in Calcutta; **Ross** conducted curatorial research on the uses of slide projectors by contemporary artists with a focus on non-western artists. We have also hosted **Chulphongsathorn** on a British Academy International Visiting Fellowship, working with **Ingawanij** on a project on Southeast Asian cinema and the Anthropocene. Having completed their projects with CREAM, these post-doctoral researchers gained academic posts at Exeter University (**Chatterjee**), Leiden University (**Ross**), and Chulalongkorn University (**Chulphongsathorn**).

Research Students

Our distinctive CREAM Doctoral Programme is overseen by Programme Director **Reynolds** (formerly **Kempadoo** 2016-19), in conjunction with the CREAM Co-directors, College PhD Coordinator and the Graduate School. Our current community of PhD researchers comprises 55 candidates who are working across most of our research areas.

The high number of PhD researchers partly reflects CREAM's success in capturing studentships. The Quintin Hogg Trust studentships, for which international applicants are eligible to apply, has allowed us to build a strong profile with alumni and dynamic graduate research applicants worldwide. Since 2019, as key partners in the Techné 2 AHRC DTP, CREAM has been awarded funded studentships for 7 outstanding Home and EU students through a competitive recruitment process run with Techné. These include success with the Collaborative Doctoral Award; in 2020, **Kempadoo** recruited a student researcher for a CDA award with Iniva and the Stuart Hall Foundation.

CREAM's high numbers of applicants are also attracted by our distinctive research environment. Alongside the supervision and research training structure, CREAM PhD researchers' unique cohort-led initiatives have evolved into the self-organised Hyphen Collective (2018). Hyphen has an elected PhD-student coordinator who organises collective exhibitions and events, including activities with AVPhD students based at Goldsmiths. Among the collective's initiatives is the open access *Hyphen Journal*, which focuses on practice-based and graduate research and benefits from guidance from the University of Westminster Press. Other members attend the College Research Committee to represent their community.

New CREAM PhD researchers are required to undertake mandatory research methods training, in a programme that also enables them to meet a large number of staff and fellow PhD researchers on other programmes in UoW. CREAM PhD researchers and Hyphen help to organise a twice-yearly research symposium, whereby members of the cohort are expected to present their ongoing projects, alongside presentations from invited staff and ECRs in particular. This helps to align our PhD researchers' training with the global nature of our activities and networks. Our PhD researchers are actively involved in both Hyphen's and CREAM's public activities and initiatives, for instance in the Creating Interference research group exploring artistic practice, history and memory, led by **Kempadoo**.

Researchers on the standard PhD route work with a Director of Studies and second supervisor; those undertaking PhD by Published Works with a DoS. Supervisors are given additional WAM hours to undertake supervision (1st and 2nd Supervisors). Supervisors monitor PhD researchers' progress throughout the course of their studies using the Annual Progress Review system and the VRE (see REF5a). A number of our PhD training activities are coordinated with the Communication and Media Research Institute (CAMRI) (UoA 34).

Equality and Diversity

UoW follows published Equal Opportunities and Diversity guidelines for all appointments and promotions. CREAM has been developing its own processes for monitoring research practices and supporting staff, including our new initiative, CREAM Futures. This is a programme for peer-to-peer reflection on structural racism and colonial legacies in research and education, with the aim of embedding anti-racism in research, policy, curricula design, and other pedagogical activities. CREAM works closely with the Head of School and Assistant Heads to monitor staff Equality and Diversity issues, and we follow guidance and policy objectives in line with the Vitae Concordat to Support the Career Development of Researchers. Of the current CREAM researchers submitting to REF2021, 55% are female, a pattern reflected within CREAM's wider recruitment and staff group. Around 16% are classified as BAME. Of the 11 senior CREAM research appointments in this census period, 55% are female and 45% BAME.

Research staff have flexible working arrangements that allow for many forms of remote working. Many of our staff are fractional, and juggle their academic posts with engagement in artistic, industry and other creative sectors. To accommodate our members we have no formal attendance policy for research, except for teaching and meetings. This aspect of CREAM culture has been especially useful during the pandemic. Research staff also work on projects internationally, and may spend long periods abroad on projects or residencies often commissioned by non-UKRI funders. Arrangements are made with line managers to accommodate such activities.

Health and Wellbeing is a central part of UoW's and CREAM's objectives, so staff who have caring responsibilities, or are raising young families, can work within a flexible environment through provisions such as online supervision, remote access, or using facilities and premises across all our campuses to cut down on travelling time (see REF5a). In this respect, the VRE is useful to both staff and PhD researchers alike.

CREAM actively practices equality and diversity. Staff from protected backgrounds, and staff with caring responsibilities, are supported in their career progression and ambition to be promoted to senior and leadership research positions and roles. Opportunities for accessing CREAM's research production and dissemination budget, and their equitable distribution, are monitored by CREAM Co-directors. Leadership roles, including PhD coordination, CREAM management and research area leads, are regularly rotated so that staff at different levels of their career and from diverse backgrounds may gain experience and, importantly, shape the roles accordingly.

CREAM's REF submission and selection process conforms to the University's Code of Practice. This includes fairly evaluating all outputs with support from an external reviewer; not setting targets for quantity of outputs; specifying that the selection of returned outputs does not determine any future promotion, progression, extension of contracts or performance management processes. The submission preparation process was monitored carefully throughout both within CREAM and by the UoW REF panel. Our Impact Case studies illustrate the diversity of CREAM research.

3. Income, infrastructure and facilities

3.1 Income

Within this census period, CREAM has gained significant income for projects advancing our research strategies and thematic priorities. CREAM researchers have won RCUK/UKRI funding totalling £1,805,295 for major projects across our research areas. These include the AHRC grants for film and media projects, *Documentary of the Imagination* (£650K P-I **Oppenheimer**, Co-I **Thomas**), and *Screen Plays: Theatre on British Television* (£94k P-I **Wyver**); AHRC grants for interdisciplinary projects, *Hybrid Bodies Network: An Artist-led Interdisciplinary Study into the Effects of Heart Transplantation on Donor Families* (£31K P-I **Wright**), and *Digital Realism: Visualising the Social through Digital Art Practice* (£50k P-I **Corby**); an AHRC grant for the black music project *Bass Culture* (£533K P-I **Riley**). CREAM has received a number of British Academy grants for projects on Southeast Asian cinema and artists' moving image: *Contemporary Art and Animistic Cinematic Practices in Southeast Asia* (Mid-career Fellowship, £121K **Ingawanij**); *Southeast Asian Cinema and the Anthropocene* (International Visiting Fellowship, £28K **Chulphongsathorn**); *Comparing Experimental Cinemas* (International Partnership and Mobility Scheme, £10K **Ingawanij**). CREAM has won a BA Newton Mobility grant for the interactive documentary project *IF BUG LAB* (£10K **Gaudenzi**). We also received two Leverhulme Early Career Fellowships (£42K **Chatterjee**, £85K **Ross**). Other grants include more than £1.47 million from non-RC sources including artists' commissions. Examples include **Maziere**, £104K from University of Cambridge and Wellcome Trust; **Orlow** £100K, Wellcome, Arts Council England, Stanley Thomas Johnson Foundation, Film London.

The Quintin Hogg Trust – a charity founded in 1903 to support education at UoW – has also invested significantly in Art and Design staff and resources. These range from the Westminster Menswear Archive (£350k, **Groves** 2015), to matched funding of QR investment in internal strategic research and impact projects, including for *Leviathan* (Venice Biennale £22.5k, **Dawood** 2017) and *Production* at Tate Exchange (£20k, **Twomey** 2018).

Within this census period, additional research support structures have enhanced our success in making grant applications. The University RKEO employs a pool of research support staff, including a dedicated School Research Development Partner who alerts CREAM researchers to funding opportunities and advises individuals on applications; a Post-Award Officer; and, when costed in, project-specific staff to manage funded projects.

Industry collaborations on CREAM researchers' film projects (**Wyver**, **Oppenheimer**) bring non-UKRI income supporting research to around £9 million, a figure that includes funding from the BBC/The Space, Danish and Norwegian Film Institutes, Donmar Warehouse, EU MEDIA Programme, MacArthur Foundation, RSC Live, Sundance Documentary Institute, Finnish and

Dutch National Television, and much else. Other smaller funding for research and dissemination was raised from a wide range of sources including Ambika Foundation, Arts Council England, Arts Catalyst, Arts Council of Ireland, Austrian Science Fund, Black Cultural Archives, Big Lottery fund, British Council, British Library, Delfina Trust, EU Asia-Europe Foundation, Fondazione Palazzo Magnani, Japan Foundation, Latham Foundation, Henry Moore Institute, Iran Heritage Trust, LABORAL Centro de Arte y Creation, National Sound Archive, Purin Pictures, Reggio Emilia, Sharjah Biennale, Somerset House, Städelschule Portikus e.V., The Whitechapel Gallery, Timothy Taylor Gallery, and private sources.

Following REF2014, UoW established a Strategic Research Fund comprising QR funds matched funded by the Quintin Hogg Trust. Following a competitive process in which bids were reviewed by a panel of senior academics, CREAM successfully bid for £103k from QHT (QR matched funded) to further support projects, networks, conferences, exhibitions, and new initiatives. The process trained researchers to prepare rigorous and effective bids, and the pump priming of activity has led to new outputs and created further bids in partnership with other institutions. Those benefiting included: **Dawood, Twomey, Orlow, White, Abrams, Ingawanij, Mazière, Mey, Thompson, Kempadoo, Tabrizian and Goddard.**

3.2 Scholarly infrastructure

Students and staff have 24-hour access to a large library of books, journals, and IT resources, which include electronic library packages with access to databases, Box of Broadcasts and online journal portals including Project Muse, JSTOR (see REF5a). This also boasts extensive specialist collections in arts and media. The University further hosts the unique archive of its early predecessor, the Royal Polytechnic Institution, a venue for public lectures and experiments in photography and film from the Victorian era onwards.

Our own scholarly infrastructure includes two digital and one physical archive developed at CREAM:

- Our Arts on Film project has digitised and catalogued the Arts Council's 480 films on artists in collaboration with the BFI, which holds the originals. The archive is currently under redevelopment to improve and extend user access. Arts on Film was a founder partner, along with BBC, BL, BFI and ACE, in the BBC Digital Public Space project.
- Screenplays, developed through an AHRC project, was another collaboration with the BBC. Completed in 2017, it will become the definitive record of stage plays on British television since the early 1930s.
- Following a significant investment of £350,000 by the Quintin Hogg Trust, **Groves** led the establishing of Westminster Menswear Archive, supported by the appointment of a professionally-qualified curator in 2017. This collection is the world's first menswear archive, containing garments ranging from WWI clothing to statement pieces from the likes of Alexander McQueen and Burberry.

3.3 Digital Strategy

CREAM NEWS, edited by **Orlow** and **Hogg**, is a newsletter published twice a year to publicise the wide-ranging activities of CREAM researchers. This Newsletter now informs our new website, www.cream.ac.uk. This ongoing project, integrated with our social media feeds, showcases and publicises the activities of CREAM members to increase our public reach, drive PhD and research recruitment, as well as provide a future platform for presenting and disseminating research. Led by our Scholarly Communications team, CREAM has developed a new digital portfolio and collections capability with software company Haplo, which allows us to capture multiple outputs into single collections for broader dissemination using Digital Object Identifiers (DOI). In this respect, we have used QR funding to prioritise development of innovative digital services that support practice-based research and open access for other HEI in the UK and Internationally (see REF5a), and, critically, to continue to lead the field in this area. We plan to officially launch examples of these portfolios following our submission to REF2021.

3.4 Operational Structure

The Harrow Campus houses the art, design and media subject specialist library, state-of-the-art studios for television, radio, print, film, photography, music and artistic practice, and has been upgraded following a major refurbishment of the library and Emerging Media Space (£3,265K). The latter R&D facility incorporates high-end open access technologies, editing and 'maker' equipment for practice research, ranging from 3d to VR and electronics. A team of technicians, library and computing staff provide year-round support and training. All staff and doctoral students have designated offices with computers, social spaces, as well as access to equipment and studios. Similar facilities and support are available for research fellows and visiting scholars.

Two UoW galleries enhance this infrastructure for research in art and design. London Gallery West at Harrow Campus, established in 2004 and curated by **Maziere**, continues to exhibit crosscurrents in arts research within and outside the institution. Many researchers from CREAM use this significant space for dialogue between their own research groups and externally with a diverse range of user groups. Since 2007, UoW's AmbikaP3 gallery at Marylebone Campus, also curated by **Maziere**, and under new stewardship by **Sporton**, has become a notable venue for exhibitions and cultural events, and remains one of London's largest spaces dedicated to contemporary art and architecture. It was 2017 winner of the Academic Venue Award 'Best Exhibition Space'. P3 has showcased work by Chantal Akerman, Martina Amati, Heiner Goebbels, and broken new ground with Art/Science exhibitions including Casebooks, with commissioned work of Jasmina Cibic, Federico Díaz, Lynn Hershman Leeson, Rémy Markowitsch, Lindsay Seers and Tunga, as well as a range of CREAM researchers and doctoral students. For the last few years, it has also hosted prestigious events run by Serpentine Gallery Ecologies Programme, London Contemporary Music Festival, and a range of International interdisciplinary Art and Architecture projects, such as FabFest. The Executive Group works with Schools to ensure the right balance is maintained between scholarly, operational, and organisational structures. The Ambika P3 Plan prioritises activities and resources over a three-year period, within which sustainability of the research culture is a key strategic aim.

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

CREAM has contributed to the research base, economy and society through collaborations, partnerships, major publications, editorial work, contributions to research councils, academic and arts bodies, and organisation of conferences and public engagement events.

Research collaborations, networks, and partnerships

CREAM sustains its dynamic research culture through cultivating wide-reaching collaborations and diverse networks. All our research council and major externally funded research projects within this REF period involve significant collaborations with academic, arts and cultural institutions at international and national levels.

Bass Culture (AHRC **Riley**), the flagship project for our music research area, explores the impact of Jamaican and Jamaican-influenced music on British culture through partnership with institutions including the British Library, Museum of London, Goldsmiths, and SOAS. In our film and media area, Documentary of the Imagination (AHRC **Oppenheimer** and **Thomas**) is establishing partnerships with Final Cut for Real, The Sundance Institute, The Doc Society, CPH:DOX, and Danish Film Institute. Screen Plays (AHRC **Wyver**) collaborated with the British Film Institute on a season of rarely seen television productions of theatre plays screened at BFI Southbank. Animistic Apparatus (British Academy, Asia-Europe Foundation and other funders, **Ingawanij** with assistance from **Ross**), a curatorial project exploring contemporary Southeast Asian artists' moving image, has developed an extensive network through exhibitions and screenings with arts and industrial partners such as Berwick Film and Media Arts Festival, NTT InterCommunication Center (Tokyo), Purin Pictures, Japan Foundation and Alliance Française in Southeast Asia, and Rijksakademie van beeldende kunsten (Amsterdam). **Ross's** internationally touring curation of the exhibition of global contemporary artists' uses of the slide projector,

Blackout (Leverhulme ECF), involved partnership with International Film Festival Rotterdam, Kunsthal Rotterdam, and Greylight (Brussels). **Gaudenzi** collaborated with her network partner at the Federal University of the State of Rio de Janeiro on the IF BUG LAB workshop (British Academy), exchanging methodologies and expertise in developing interactive documentary projects. **Ingawanij** worked with her counterpart at the Srishti School of Art, Design and Technology (Bangalore) on the symposium and screening project Comparing Experimental Cinemas in Asia (British Academy). **White** has worked with Target Studio for Creative Collaboration based at Weisman Gallery, University of Minnesota on their Habitability programme funded by the Andy Warhol Foundation which included professionals from across academic disciplines and the USA space industry, leading to an experimental app and future programme of activity examining experimental environments across the USA.

CREAM's interdisciplinary research projects, especially within our art and society research area, are similarly wide-ranging in terms of their collaborative networks. The Ambika P3 exhibition CASEBOOKS (Wellcome, **Maziere**), a project inviting contemporary artists to respond to a seventeenth-century medical casebook, involved collaborators from MoMA PS1, scientists from the University of Cambridge, and Nottingham Contemporary. Hybrid Bodies Network (AHRC, **Wright**) established collaborations with Toronto General Hospital, Concordia University, and KKW Leipzig, among others. **Orlow's** multidisciplinary and multimedia body of artistic work exploring the botanical world as a stage for politics at large, Theatrum Botanicum (Wellcome, Arts Council England), established an expansively global network of collaborators and exhibiting institutions such as Museum Afrika and Durban Art Gallery (South Africa), Kunsthalle Mainz, and Tabakalera (San Sebastian).

Major publications and contributions to the research field

CREAM's members make vital contributions across our wide-ranging research areas. **Oppenheimer** was awarded the MacArthur Fellowship (2014) for "challenging the modern aesthetic of documentary cinema" with *The Act of Killing* and *The Look of Silence* (AHRC-funded); in response to public interest raised by these films, the US government declassified US documents on the Indonesian genocide. As Tate Exchange's Lead Artist (2017-18), **Twomey** drew on the participatory method she has been developing in her expanded ceramics practice to create the exhibition *Factory: The Seen and the Unseen*, and its associated programme *Production*, whose year-long process entailed working with 60 small arts organisations. The exhibition drew over 4,800 public members to participate in its production activities.

Works exemplifying CREAM's practice-based mode of critical enquiry have enriched cultural life on a global scale. CREAM's photographic research notably intersects the curatorial and the historical. Major contributions in this census period include **Campany's** internationally touring curation of acclaimed photographic exhibitions, *The Open Road*, *Walker Evans*, and *A Handful of Dust*; and his appointment as curator of Biennale für aktuelle Fotografie (2020). In fashion, **Grove's** menswear project, comprising the establishing of the Westminster Menswear Archive and the exhibition *Invisible Men*, enlarges the scope of studying menswear and facilitates academic and industry research into menswear design. Research projects embodying CREAM's key theme of interdisciplinarity include **Dawood's** touring exhibition of his 10-part *Leviathan* film cycle, which premiered at Venice in 2017 in partnership with the Institute of Marine Science. Projects in our film and media area are at the frontier of intermedial practices, notably **Wyver's** production of Shakespeare stage plays as event cinema, RSC Live from Stratford-upon-Avon, and Donmar Shakespeare Trilogy. Films and film curating projects by CREAM's researchers are contributing to contemporary forms of postcolonial cinema and highlighting under-researched themes for de-westernising contemporary film and moving image. **Tabrizian's** acclaimed feature film *Gholam* portrays Iranian migrant and diasporic experiences in present-day London. The internationally circulating screening programmes as part of **Ingawanij's** Animistic Apparatus project, along with related CREAM screening projects such as Screening the Forest (with Chulphongsathorn, funded by the British Academy), feature global south filmmakers' representation of ecologies and human-nonhuman entanglement.

Major textual publications by CREAM researchers advance new research themes, connections, and methods. In photography, our publications rethink photography's relationship to history. For example, **Campany's** award-winning *Walker Evans: The Magazine Work* draws attention to an underexplored aspect of Walker's work through comprehensively compiling and contextualising the artist's photoessays. **Dominici's** monograph (*Travel Marketing and Popular Photography in Britain, 1888-1939*) is among the first to research the images collection of the Polytechnic Touring Association, establishing the relationship between early popular photography, travel marketing, and media technologies. **Kempadoo's** monograph (*Creole in the Archive: Imagery, Presence, and the Location of the Caribbean Figure*) traces the relationship between Caribbean identity, colonialism, and photography, through diverse archival research. In film and media, our monographs and edited volumes contribute significantly to key contemporary research themes. **Goddard's** monograph (*Guerilla Networks: An Anarchaeology of 1970s Radical Media Ecologies*) redefines the idea of media ecology and its relationship to political struggles through historicising wide-ranging examples of radical media networks. **Koksal's** monograph (*Aesthetics of Displacement: Turkey and its Minorities on Screen*) theorises the connection between the experiences of displacement of Turkey's minorities, memory, and filmic aesthetics. **Reynolds's** edited volume (*Women Artists, Feminism and the Moving Image*) features leading academics, artists and curators' articles on the intersection of art, moving image and feminism. **Guadenzi's** co-edited volume (*i-Docs: The Evolving Practice of Interactive Documentaries*) combine scholarly articles with expert interviews and case studies to propose terminologies and methods of researching and practicing an emergent documentary form. Our publications in art and society conceptualise expanded fields of practice and institutional engagement. **Twomey's** co-edited volume (*Contemporary Clay and Museum Culture*) explores the intersection between contemporary ceramics, museums, and curatorial practice.

Contributions to society and culture and recognition awarded

CREAM researchers contribute to social and cultural life through wide-ranging artistic and knowledge dissemination activities. **Thompson's** work in composition and performance connecting classical music to black histories includes the commissioned piece *Psalm to Windrush for the Brave and Ingenious*, commemorating the 75th anniversary of the SS Windrush, which was performed at Westminster Abbey (June 2018). Elsewhere, **Thompson** presented a BBC3 Radio 3 broadcast on African American Symphonist Florence B Price for a 'lost' female composer series. The Holocaust Memorial Day Trust commissioned **Twomey** to devise a project to pay tribute to survivors of atrocities, resulting in the participatory art project *Humanity is in Our Hands*. Each year **Thomas** (and CAMRI colleague Jean Seaton) run the eight-week Chevening South Asia Journalism Fellowship Programme, funded by the Foreign Commonwealth & Development Office, culminating in a symposium addressing pressing issues in journalism, politics and society. According to the British High Commission New Delhi, this project's diplomacy has 'helped improve the bilateral relationship between the UK and India'.

The significance of CREAM members' contributions to culture and society are indicated in the various awards and honours received or for which they have been nominated during this REF period. **Oppenheimer** received an Honorary Degree from the world's first film school, Centro sperimentale di cinematografia. His documentary *The Look of Silence* received an Academy Award nomination and has won more than 80 awards. The award Cinema Eye Honors includes *The Look of Silence* and its companion film, *The Act of Killing*, in its list of top 20 decade-defining documentary films. **Thompson** was awarded: an OBE for her contributions to the arts; an Honorary Doctorate from University of the West Indies at Mona; and the University of West Indies Luminary award for people of Caribbean heritage who have made significant international contributions. **Bate** won the Royal Photographic Society Education Award for his contributions to photography education, and Singapore's Kwek Leng Joo Prize of Excellence in Photography. **Cummings** won the Women's Hour Craft Prize for the originality of her time-based ceramics installation challenging the idea of craft and received an Honorary Doctorate from the University of Brighton. **Campany's** book *The Open Road* won the Alice Award. RSC Live, produced by **Wyver**, received a BAFTA nomination for best live event. **Orlow** received the Zurich Fine Art

prize and the Sharjah Biennial Award. Sharjah also awarded a Special Mention prize to **Dawood Twomey** was appointed Honorary Fellow at Plymouth College of Art.

Another indication of recognition is that CREAM researchers' works have entered public collections. Within this census period, for example, **Cumming's** work has been collected by the Victoria & Albert Museum. **Tabrizian's** work has entered the collections of the Smithsonian, Museum of London, British Museum, Art Fund, and The Los Angeles County Museum of Art. **White's** work has been acquired by the Henry Moore Institute for the Leeds Sculpture Collection.

Editorial positions and contributions

CREAM researchers hold editorial and advisory positions for many significant journals, publication series, and hybrid publication platforms. **Bate** is co-founder and co-editor of *Photographies*. **Thomas** is co-founder and co-editor of *Bioscope: South Asian Screen Studies*. **Maziere** and **Reynolds** are co-editors of *MIRAJ: Moving Image Review and Art*. **Sprio** is contributing editor for *MAI: Feminism and Visual Culture*. **Ingawanij** is on the editorial committee for Hong Kong University Press's series *Crossings: Asian Cinema and Media Culture*. **Kempadoo** is the co-editor of the publication platform *Small Axe Visualities (saxv)*. **Shinkle** is an associate editor for the online platform *American Suburb X*. **White** co-edited the *Journal of Media Practice* (to 2016).

The interdisciplinary extent of our research contributions is evidenced in the range of journals on which CREAM researchers have served as peer reviewers. These include: *Adaptation; Art Journal; Asian Journal of Communication; Celebrity Studies; Contemporary South Asia; Critical Studies in Television; Crossings - Journal of Migration and Culture; Early Popular Visual Culture; Film History; Film Quarterly; History of Photography; Journal of American Studies; Journal of British Cinema and Television; Journal of Material Culture; Journal of Screenwriting; Journal of Southeast Asian Studies; Journal of Tourism and Cultural Change; Journal of War and Culture Studies; Media History; Media International Australia; Museum & Society; NECSUS Journal; New Formations; New Review of Film and Television Studies; Quarterly Review of Film and Video; Positions: Asia Critique; Screen; Sexualities Journal; Shakespeare Bulletin; Tate Papers; World Art*.

Academic publishers that CREAM researchers have peer reviewed for include: Amsterdam University Press; Brill; Bloomsbury; Duke University; IB Taurus; John Hopkins University Press; Manchester University Press; MIT; Oxford University Press; Palgrave; Routledge; Sage; Taylor and Francis; University of Cambridge; University of Hawaii Press; University of Minnesota Press; University of Texas; Wiley Blackwell; Yale University Press.

Contribution to research councils, academic bodies, and arts bodies

CREAM researchers provide service to their research fields as peer reviewers of funded grant applications. Our members have served as reviewers for the AHRC; EPSRC; MRC; UKRI Future Leaders Fellowship. They have contributed as referees for grants, appointments and promotions at HEIs including Australian-ASEAN Council; Cornell University; Harvard University Radcliffe Institute for Advanced Study; York University, Canada. Within this REF cycle, CREAM members have served as PhD external examiners for dozens of institutions worldwide including: Vilnius Academy of Art; RMIT University; Oxford University; Courtauld Institute; Nanyang Technological University; Birkbeck; Royal College of Art; Monash University; Lund University; Central St Martins; Aalto University; Sheffield University; Royal Holloway; University of Bordeaux; SOAS.

CREAM researchers contribute to culture and society through jury duties, recommendation of artists and cultural practitioners for key awards and residencies, and references. These include: **Soutter's** jury duties for Lianzhou Foto Festival, Royal Photographic Society Awards, and British Photography Award; **Thompson's** jury duties for Ivor Novello Awards, British Composer Awards, and Gold Badge Awards; **Orlow's** jury duty for the Swiss Art Awards; **Grove's** duty for the

International Fashion Showcase Awards, British Fashion Council and British Council; **Oppenheimer's** duty for Berlin International Film Festival, and Venice Film Festival; **Ingawanij's** duty for Open City Documentary Festival, and Arkipel International Documentary and Experimental Film Festival. CREAM researchers have provided service as nominees and referees for significant arts awards including: Prince Claus Laureate Awards; Paul Huff Award, FOAM Amsterdam; Singapore International Film Festival; London Film Festival; NTU Centre for Contemporary Art.

Public engagement activities

An indication of the success of CREAM's impact strategy is the regularity with which our researchers organise major exhibitions, festivals, and artists' conversation series. Within this census period public events held include: the symposium and launch of the network Creating Interference (**Kempadoo**), addressing contemporary artistic responses to questions of histories and memories in a decolonial frame; the retrospective solo exhibition at Ambika P3 of feminist film artist Chantal Akerman, accompanied by a screening at Regent Street Cinema, a symposium and publications (**Maziere, Reynolds, Thomas**); the exhibition of the collection from the Westminster Menswear Archive and symposium, Invisible Men (Ambika P3, **Groves**); the exhibition Bass Culture, with screening, live acts, and talks (Ambika P3, **Riley**); Incidental Futures, a national touring event engaging younger artists throughout the UK in the history of Artist Placement Group and socially-engaged practice (**White, CREAM / ACE-funded**); the Rights and Plight film festival of migrant and refugee counter narratives (**Thorburn**); the FD Zone screening series in partnership with Films Division documentary archive in India (**Thomas**); the retrospective exhibition of films by Filipino radical cinema auteur Lav Diaz: Journeys, with a symposium and artist's talk (**Ingawanij**); the CREAM Screens series featuring outstanding works of world cinema and contemporary artists' moving image (**Reynolds**); and a high number of CREAM-supported film screenings, exhibitions and workshops at UK festivals and venues, brokered by **Ingawanij, White, Ross, Reynolds** and others, including BFI London Film Festival, London Korean Film Festival, UK Asian Film Festival, Aperture: Asia & Pacific Film Festival, Arts Catalyst, BIMl Essay Film Festival, Open City Documentary Festival, and Institute of Contemporary Art.

Conference and workshop organisation

CREAM members regularly organise conferences and related events. These include: the interdisciplinary Proving Grounds colloquium series, exploring artistic research practices and ecological matters, initiated by **White** and John Beck (UoW Institute of Modern and Contemporary Culture) linking with Test Sites and Extractable Matters, two International environmental assemblies coordinated with Arts Catalyst (**Triscott, White**); the African Film Conference (**Thorburn, Africa Media Centre**); the I-Docs annual Symposium and the talk series on digital interactive media, disLAB (**Gaudenzi**); the Trans TV conference (**Goddard, Hogg**); the Photographies Conference series including the 2020 edition Photography in Asia (Singapore, **Bate**); the talk series Photography Forum (**Soutter, Shinkle**); the Ex-Art: Liquid Imaginaries symposium on artistic explorations of the ocean (**White, Ingawanij**); Hyphen – CREAM & CAMRI PhD collective exhibition; the CREAM Ceramics Research Centre talks programme at Bargehouse (**Twomey, Cummings, Peters**); the conference Media, Arts and Hybrid Spaces (**Sprio**).

Keynotes, invited conference presentations, and public talks

CREAM researchers have delivered over five hundred invited lectures and talks, and have taken part in comparable numbers of solo and group exhibitions, performances, and film screenings. Among the keynotes, plenaries, and masterclasses given are ones by: **Kempadoo** at MIT; **Ingawanij** at Haus der Kunst Munich, National Gallery Singapore, NTU Centre for Contemporary Art, Chulalongkorn University, SOAS, and University of Glasgow; **Twomey** at National Keramikmuseum Princessehof; **White** at Wellcome Trust, Angewandte Innovation Laboratory, Vienna, Stadelhshule - Frankfurt, Cambridge University, Whitechapel Gallery,

Henry Moore Institute; **Wright** at University of Bergen; **Wyver** at University of Oxford, and University of Reading; **Oppenheimer** at Sundance Film Festival, California Institute of the Arts, Institute of Contemporary, and International Documentary Association; **Gaudenzi** at East Doc Festival Prague, and University of Artevelde; **Thompson** at Royal Northern College of Music, and Bournemouth Univeristy; **Dawood** at Asia Contemporary Art Week, Guggenheim Museum and Asia Society Museum, and Fulsome UK Biennale; **Bate** at Contemporary Photography Exhibition in Dali, ORGAN VIDO FESTIVAL in Zagreb, Nida International Photography Conference in Lithuania, IRI Porto, and University of Central Lancashire; **Sprio** at La Cattolica University, Milan; **Pucill** at Ravensbourne University; **Orlow** at University St Gallen, Völkerkunde Museum Zurich, and MUCEM Marseille; **Shinkle** at HSE Art and Design School. A retrospective of **Maziere**'s films has taken place at Filmoteca Cantabria, and a career retrospective exhibition of **Orlow**'s works has taken place at Kunsthalle Mainz.