

Institution: Arts University Bournemouth
Unit of Assessment: 33
1. Unit context and structure, research and impact strategy

Research Strategy and Structure

1. The research work submitted under this UOA is that of researchers predominantly based in the School of Media and Performance. Researchers are primarily aligned to three specialist sub-group areas: **film and animation, acting, and performance**. New emerging fields include creative events management, creative writing and visual effects for screen and media. At AUB research is led by the Dean of the Graduate School and Research, supported closely by the Vice-Chancellor Paul Gough and his academic leadership team.
2. Although all AUB academic staff are eligible to be returned to the REF, many academics in the UOA are also active creative practitioners. In accordance with our code of practice and academic pathways, we have therefore decided to apply an additional filter to determine significant responsibility for research, resulting in around 26% of those eligible in the UOA to be returned. The majority of the staff in this submission are employed on a full-time basis, with 18% of staff being returned employed on fractional posts. This reflects the employment status of all eligible staff in the unit. The UOAs base currently consists of four professors/associate professors, eight senior lecturers and five lecturers, including four Early Career Researchers (ECRs).
3. As is evidenced in our return, AUB has made a significant investment in research over the past five years. For REF 2014 AUB returned just 16 staff (12.1 FTE) to one UOA 34 (Art and Design). In the submission for 2021 we will return to both UOA 32 and 33 with 17 staff (15.5 FTE) to this unit. Staff have been chosen for submission based on having a primary responsibility for research in their contract, determined by their choice of an academic career pathway that explicitly includes research. These pathways are based on the Academic Career Framework that was instituted in 2016 and allows staff to determine their career pathway aligned with their areas of expertise and discipline strength.
4. The University's (and therefore the UOA's) broad research strategy for the period was focused on growing the research environment (staff and activity), embedding impact in our research and developing our PGR offer and we believe we have made good progress in all three areas:
 - Our commitment to the strategy to grow the research environment has resulted in the recruitment of an increased number of PhD-holding academics in the unit. More significantly AUB has actively been supporting existing staff through the application, registration and the successful completion of doctorates (for example Whitfield, 2015). Our number of doctoral holding staff has risen by 22% during the period.
 - The strategy to embed impact in our research activities has resulted in many different types of beneficiaries and engagement with a wide range of partners including institutions with outstanding international reputations including Tate, (Vallance, 2014). These activities have also had significant geographic reach from **John's** work on conflict within the creative industries, to **Gaal-Holmes'** work on *Liliesleaf Farm: In search of the spectres of history*, screened at the British Film Institute, 2016.

- The strategy to grow our PGR community has also been successful. Commencing PGR supervision in 2012, we have supervised one practice-based PhD student to completion producing exciting work exploring 'stillness' in animation. We have doubled the number of staff with experience of examination. We expect to see a significant rise in the number of staff with experience of supervision to completion as students complete their doctorates by 2021. We have made available two fully funded studentships in the areas of film and animation including one exploring *The short animated science documentary*.

Research objectives, plans and how we facilitated impact in the unit in the past five years

5. In addition to the broad strategy discussed above we had a number of clear and specific objectives during the period, these were:
 - To develop research groups
 - To enable Early Career Researchers to flourish
 - To increase impact reach beyond traditional academic boundaries
 - To build a Research/Knowledge Exchange pipeline.
6. Once again progress has been significant, with research groups quickly developing as pivotal structures to support the growth of research. There are several research groups in the School, some are nascent but others have gained traction over the period of assessment. Our main areas of strength include the **Animation Group** and a **Performance as Research Group**. Lead by members of the Professoriate or experienced researchers, research groups are developed against a defined set of objectives including holding at least one event with an external focus per annum. The University has supported the establishment of new groups through an award of £500 seed funding. This funding was to encourage a 'bottom up' approach to setting up research groups, with staff proposing new academic themes. This approach to nourishing the ecosystem has supported the establishment of new groups in emerging areas such as **Research by Creative Practice in the Moving Image**.
7. Notably research groups are active beyond their membership, for example in 2019 the **Animation Research Group** hosted a symposium on the topic *The Essay Film Form and Animation: Intersectionality in Motion* held at Birkbeck, University of London.
8. Research groups also have significance in attracting and supporting ECRs, (discussed further in the next section) and PGR students enabling them to attach themselves to more experienced staff and to test their ideas and work in a relatively safe environment including MacKinnon, who went on to present her doctoral research at the *Society of Animation Studies*, Lisbon, (2019). To support ECRs, including those that come from outside of traditional progression routes, we have reviewed our funding schemes to enable ECRs to present their work at conferences, engaged academic support staff to support academic writing and drawn on senior research staff as mentors.
9. We believe that during the period of assessment we have also met our aim to increase impact reach beyond traditional academic boundaries: **John's work led to five key recommendations** which were adopted by the Federation of Entertainment Unions (2014); **Keeley's work** on sedimentary costume was exhibited as part of the Natural History Museum's *Dippy on Tour* at the Dorset County Museum (2018); **Vallance's** curation of new experimental film and video

AUB UOA 33 Unit-level environment template (REF5b)

was screened at the Brick Cube, London (2017).

10. At AUB there is significant interplay between Research and KE. This has been proven to be instrumental in facilitating a Research/KE pipeline between the University and industry in the local region leading to innovative, collaborative research projects including those with Bournemouth Symphony Orchestra's Kokoro ensemble.

Research objectives, plans and how we will facilitate impact in the unit five years forward

11. The arrival of a new Vice-Chancellor, **Gough** (2020) has heralded the development of a new University Strategy which includes a new Research and Knowledge Exchange Plan. Of the three key ambitions of the Strategy, the first is to achieve Research Degree Awarding Powers (RDAPS) within the ten-year lifetime of the Strategy i.e. by 2030.
12. To achieve this ambitious target, our **Research and Knowledge Exchange Plan** will expand and deepen research with relevant aligned professions and industries in the UK and overseas. The application of our specialist technical knowledge in film, costume, screenwriting and make-up that come together in the *AUB Bournemouth Film School* will be developed through investment in staffing and infrastructure, including expansion of our off-site film studios and an expanded programme of international collaborations that builds on our existing global networks.
13. We will also explore the acquisition of a town centre site to house our media, performance and creative writing staff within a bespoke performance space to better promote public and industry engagement with our research, and accelerate collaborations across the academic disciplines that form the Film School.
14. Incremental, planned growth in higher degree supervision, a higher percentage of staff with research credentials and professional recognition, and a record of successful PhD completions will support the attainment of RDAPs.

Approach to interdisciplinary research

15. Central to the university's revised Values is our passionate belief that creative disciplines can contribute significantly to other disciplines. Our REF 2021 return demonstrates film and performance's direct engagement with diverse subjects such as geology (**Keeley**), cultural geography (**Croose**), landscape (**Turina**), computation (**Oliver**) and social anthropology (**Savory Fuller**). Members of the unit also work across aligned disciplines such as animation, film and moving image (**Taberham**), fine art and film (**Gaal-Holmes, Vallance**), costume and material culture (**Magill**).

Progress towards opening research and open access in UOA 33

16. The continuing emphasis placed on an open and accessible research environment has had a considerable impact on university activity over the period. The REF has proved a catalyst for changing the processes of research administration as well as individual researcher behaviours. The Research Office delivered a number of sessions on open access and the importance of compliance has been reinforced with academics on an individual basis for new starters, when applications are made for research funding or when submitting work to the AUB Research Repository.

17. We have encouraged staff to make their outputs publicly available wherever possible, but open access remains challenging for some practice-based research where dissemination includes performance and film screening. Nevertheless, our staff endeavor to disseminate practice-based research through fora that allow free public access for example, **Symons'** work was shown at the *Arts by the Sea Festival* (Bournemouth, 2014).
18. The University website repository enabled practice-based research to be uploaded and we aim to vastly improve the quality of this by uploading our REF contextual information to a new repository, AUBREI, available from summer 2020.

Ensuring a culture of research integrity

19. Work submitted under this UOA has been created within a culture of research integrity. During this period of assessment, we have set strategic goals to advance our understanding of research ethics across the board, from researchers to those giving research ethics approval. We have achieved this through a number of initiatives such as the new role of *School Ethics Adviser* which was introduced in 2015 with a remit to support, review and approve all proposed research projects. This has been a key development in raising everyone's understanding of ethics as the *School Ethics Adviser* is able to draw on specific discipline expertise to support staff but will know when to refer more complex projects (such as writing projects with prisoners) to *Research Ethics Committee* for wider discussion. These new roles have proved to be a very useful conduit between the School and the Central Committee.
20. We have reviewed our training to raise awareness of ethics and our ethical approval processes amongst academic researchers. For example, all course leaders were required to confirm that course teams had completed the in-house ethics refresher training module. This module was tailored to the types of scenarios that creative practitioners are likely to encounter rather than relying on off-the-shelf packages more suited to science/social science research. Our graphics team devised a library of customizable forms to aid staff when seeking ethical approval and also visual representations of ethics approval processes.
21. We have ensured that professional standards from our creative disciplines are adopted in research. To support *Global Ethics Day 2019*, the unit contributed to a symposium and series of events to explore the role of ethics in an interconnected world and confront the issues that creative researchers face.

2. People

Staffing strategy, development and recruitment

Working environment DEVELOPMENT OF OUR ACADEMIC STAFF

22. The sustainability of research within the UOA rests with the recruitment and development of our academic staff. The period has seen a strategic review of staffing, with significant investment in this area. The HR Plan 2014-19 included the following key aims:
 - to strengthen academic staffing with a focus on academic leadership resulting in the

appointment of two new deans;

- to introduce progression routes for academic staff, to review and strengthen the processes for awarding professorial posts;
- to reward research and academic leadership and to consider performance expectations at all academic levels, achieved through a revised appraisal and recognition scheme.

23. Reward and recognition has been achieved through AUB's Academic Career Framework (ACF). The ACF was introduced in 2017 with the intention of aligning AUB academic staff contracts and contract expectations with other similar institutions and recognising contribution wherever it is made (research, teaching, leadership etc.). The ACF was also designed to reward excellent teaching, research and knowledge transfer that contributes to the institutional strategy to meet Teaching, Research and new Knowledge Excellence Frameworks. We recognise that there are a number of new staff working **towards research** and the ACF is flexible enough to give staff the option to change pathways at their probationary review meetings. We expect this to facilitate more staff to choose a research pathway over the next period as they complete their PhDs.

24. Primary outcomes of the Academic Career Framework have been as follows:

- to open up the existing hierarchy of career progression beyond that of managerial roles;
- to consolidate a base of new academics through the introduction of the role of *Early Career Academic* for staff from FE/professional and/or technical backgrounds who want to move into HE teaching and research;
- to increase the members of the Professoriate within the UOA. The number of full professors doubled within the period, and three staff were made associate professors. These include staff whose work rests primarily in practice-based research (**Whitfield**).
- to extend the range of experienced and established academics through new Associate Professor and Professor roles. The new Associate Professor and Professor job descriptions include research leadership which explicitly encompasses the mentoring and support of less experienced colleagues.

Succession planning and career progression

25. Of the 16 staff who were returned to the unit in 2014, at least half remain with us and are still research active and included in the 2021 return. We are returning to UOA 33 for the first time with 17 staff, a significant increase on 2014 when only four staff had research that fell within the category of film, animation and performance. More importantly a number of senior staff with significant international profiles have joined the University, for example: **Gough**, (2020) as Vice-Chancellor brings extensive research experience and international knowledge to AUB and the new Dean of School and Professor of New Media Performance, **Oliver**, (2017) brings expertise in research activity and success in realizing external funding including awards from the Science and Innovation fund.

AUB UOA 33 Unit-level environment template (REF5b)

26. AUB is securing a pipeline of new researchers through various routes. The first post-doctoral student was recruited in 2020. Their work explores barriers to finance for SMEs in the creative industries. We have doctoral students, we have Associate Professor roles with a route to application for full professorship and as demonstrated below we have a career framework that enables staff to move from ECRs to senior lecturers and beyond to professors.

Support for appraisals and career planning

27. AUB has implemented a unique and innovative means of capturing staff Research/KE intentions and activities through a bespoke on-line appraisal system. During the period the Research Manager and HR department worked closely with software developers to extend the simple on-line appraisal screens to include the recording of Research and KE outputs. This includes logging events/production and their impact and reach which historically has been difficult to capture, (for example the number of people attending a live theatrical performance). The AUB Research Manager has access to an overview of only those sections of the staff reports and can compile a database of publications, activities, audience numbers etc.

28. The existing appraisal system also enables staff to input their career planning, for example, a plan to apply for a professorship. Then, in the context of the annual staff appraisal meeting with a line manager, the content of the on-line form enables a formal commitment to future intentions on the part of the academic and a return commitment to support time, funding or staff development on the part of the line manager.

29. The explicit and formal inclusion of individual research and KE plans and outcomes has done much to raise the awareness and understanding of institutional plans and activities. As part of the dynamic ecosystem of the university, research and KE are seen as priorities in a way they may not have been in the previous period of assessment.

Supporting and developing researchers in unit

30. AUB has a commitment to the continual professional development of staff in this UOA. This commitment is evidenced by the opportunities offered to staff to undertake in-house and external training.

31. ECRs are also provided with an experienced mentor for the duration of their probationary period. ECRs were also invited to attend a Vitae Researcher Development Framework event in conjunction with Bournemouth University to support their career planning.

32. The Research Office supports contract arrangements, patents and links to the university knowledge exchange activities. It has delivered a number of workshops aligned to the UOA: PhD by Publication (external Professor), REF Portfolios (Output Assessor, UOA 35), international linkages (through our Partnership Plan), and bid writing workshops (external supporters and facilitators with experience of presenting bids to the AHRC) to name a few. Notably, a number of academic staff who have joined the university with creative industry backgrounds have been supported to study for PhDs, and have gone on to conduct highly productive research projects (**Vallance, Whitfield**).

33. For a number staff who are primarily creative practitioners within the UOA, a key challenge

has been the lack of historical opportunity to practice writing. To meet this challenge AUB has appointed a tutor to support staff, in particular ECRs, to develop their academic writing skills. Participation in a wide range of initiatives such as writing 'boot camps', 'get writing' lunchtime drop-in sessions has been instrumental in empowering staff in their writing for traditional journal publication and in support of their creative outputs e.g. Research Writing Development workshops with Costume, 2019.

Sharing research expertise in the unit

34. Staff in the UOA have presented their research work to colleagues either to seek guidance or by way of sharing considerable experience - for example, **Croose** has led sessions on how outdoor performances can be used to capture primary research data, within the Performance Research Group and the Graduate School Lecture programme. AUB hosts an internal annual research conference with open attendance for all those interested in research (including PGR students) and staff in the UOA contribute regularly on various subjects aligned to their research. For example: **Ward** - *Animated documentary: identification, emotion, affect*, **Nicholls** - *Imperceptible Digital Visual Effects and US Indie Cinema*, **Taberham** - *Sense as muse and lessons in perception* or on topics such as research methodologies: **Whitfield** – *Action research*, **Oliver** – *Emic and Etic research*. In 2020, the conference led by **Gough**, *The ecology of research*, moved to a virtual setting, and without the physical limitation of space, more staff were able to attend. The conference gave a platform for sharing best practice, for example Vallance and his curatorial undertakings at Tate, London.
35. The *Photography and Film Research Group* has instigated regular reading groups tackling the themes of affect, memory and place. *The Performance as Research Group* has been holding regular improvisation 'jam' sessions for staff and the wider public since autumn 2018, with the most recent as part of the Bournemouth Emerging Arts Fringe, which engaged a wide audience with a range of experiences, across generations in playful, artistic practices.

Time to research

36. A key enabler of research is the ability to set aside and plan time effectively. All established academic staff are allotted 20% of their work time for research activity including fixed term and part-time posts. During the period, work scheduling for academics was reviewed and organised into trimesters that covered the entire calendar year, aligned to the annual leave cycle. This seemingly minor reconsideration of the shape of the academic year had a significant impact on staff who were able to use the summer trimester as a block of time to concentrate on research.
37. Research Fellowships have been a very successful vehicle for a wide range of research activities in the UOA. The University has invested around 50% of its QR funding to support staff research to allow 'buy out' of concentrated time. For example, **Taberham** was able to work on a single-authored book *Lessons in perception - the Avant-Garde filmmaker as practical psychologist*. **Croose** made use of an AUB Research Fellowship to conduct research at the 2016 Rio Olympics which resulted in a chapter in *Developing a sense of place: the role of the arts in regenerating communities, 2020*.
38. Academics in the UOA have taken up opportunities open to staff at all academic levels. For example: members of the Professoriate such as **Whitfield** have been supported to produce a single-authored book *Teaching strategies for neurodiversity and dyslexia in actor training*;

ECRs such as **Gaal-Holmes** received support for a practice-based project *Into the frameless distance – investigations into exile & the ‘freedom’ of the migrant*. **Vallance** received support for a publication and associated national screening programme revolving around artist-filmmakers entitled *Conversations around cinema*.

39. Attendance and presentation at conferences has always been key for making contacts, developing networks and testing ideas. AUB has a funding mechanism for staff to engage with national and international conferences. For example: **Ward** attended the Society of Animation Studies in Montreal (2017), **Savory Fuller** attended the International Federation of Theatre Research in Shanghai (2018), and **Turina** attended Ecstatic Truth, held at the University of Lusofona, Lisbon (2018).

Research student culture

40. The period has seen a significant growth in the ambition and scope of our research student body. The first PGR students were recruited under a partnership agreement with University of the Arts London (UAL) in 2012. We have achieved our first completion under this UOA in animation Sheehan, 2016 (*Distilled animation: a Phenomenology of Stop-Frame Animation Practice*)
41. A further three students have successfully upgraded to PhD with two now writing up. The partnership with UAL went through a successful full review in 2017 when we agreed a cluster of new KPIs: including experience of supervision to completion and experience of examination. These will be monitored by UAL.
42. We have used our modest QR funding to offer two fully funded studentships in the period. One in the area of animation production supervised by the Professor of Animation Studies, contributes to existing expertise in the area and was attached to the Animation Research Group. The second, exploring new technologies for narrative story was advertised to contribute to emerging areas of research in storytelling and visual effects within the Bournemouth Film School; supervised by the Professor of New Media Performance it enabled staff with expertise in film and narrative to supervise for the first time. We have also invested in a small number of fees only bursaries including one exploring creative pedagogies and supervised within the unit.
43. In 2019 we re-energised our growth strategy for PGRs by establishing a Graduate School as a viable pipeline for PhD candidacy and to meet our strategic intention to double our MA provision. Within the UOA we have validated new postgraduate courses in Historical Costume, Film Practice and Master of Research. All three masters' courses build on existing opportunities, strengths and expertise in the UOA. *MA Historical Costume* is housed within our costume and performance design department, recognised as a Centre for Excellence and awarded a Queen's Prize for Industry Award in 2017; *MA Film Practice* draws on our significant and long standing externally-recognised expertise in film production and *MRes Arts* will prepare students directly for doctoral study with an aim to increase the number of those wanting to pursue PhD study at AUB.

Support for PGRs - skills development and career preparation

44. Under the partnership agreement with UAL, PGR students must attend three block weeks of

AUB UOA 33 Unit-level environment template (REF5b)

research degree training held at UAL during their first year of study. Costs for attendance are met by AUB. Students are encouraged to be active members of our research groups, attend research workshops focused at academic members of staff, and attend the university's annual research conference. More recently students were invited to attend the RKE seminar series and engage in our KE workshops enabling them to develop new skills in related areas such as entrepreneurship and engage in current issues such as sustainability.

45. In recognition of the challenge of being part of a small community of research degree students, where each student may be at a different stage of their doctoral studies, we have made an allowance of £500 available to support those students in their skills development. This has facilitated access to bespoke training, networking and conference attendance. Students have also engaged in diverse activities such as attending ANIDOX:LAB supported by Creative Europe, Copenhagen (Mackinnon, 2016) or presenting their work such as the Animation and Memory Conference, Nijmegen (Bosward, 2017). Students have also had opportunity to network with other researchers at the Experimental and Expanded Animation Symposium, held at the University for the Creative Arts (Aakala, 2019).
46. The internal AUB PGR symposium offers opportunities for staff and students to share their research as well as giving students access to training sessions on topics such as presentation skills delivered by unit staff (**Whitfield**) and more generic sessions such as '*Research data: understanding Freedom of Information compliance*' delivered by AUB's Compliance Officer.

Support for PGRs – supervision

47. We recognise that the growth of our research degree provision is contingent on increasing the number of staff who can supervise. In line with university strategic aims, the number of staff with experience of supervision to completion in the UOA has been increased through new strategic senior appointments - **Oliver**, Dean of Media and Performance joined AUB in 2017 and in 2020 **Paul Gough** transferred from RMIT in Australia to lead AUB as the new Vice-Chancellor. The strategy to increase the number of staff holding doctorates has also seen a six-fold increase in the period creating a clear pathway to growth in the numbers of supervisors available in the future.
48. These key senior supervisors have enabled us to build capacity by guiding the supervision process so that staff new to supervising gain valuable experience. The period also saw a strategic move to include additional experienced internal supervisors on PhD supervision teams across the University wherever possible. In this way we are building the number of individuals with the necessary completions to lead supervisory teams. Similarly, there is a need to develop capacity to examine doctorates. The UOA has seen a doubling in the number of staff with experience of examination including Ward who has examined both in the UK (e.g Ulster, Edinburgh) and internationally (RMIT, Melbourne and Singapore).
49. All AUB supervisors must successfully complete a 20-credit PGR supervisory training unit delivered through UAL when they are appointed to a supervisory team.
50. More widely across AUB, staff have taken up opportunities to supervise at other institutions which brings additional expertise of processes and approaches to supervision to the institution and to the unit. Numbers still remain modest, however, and the growth of staff with supervision to completion remains a priority.

Equality and Diversity

51. AUB is committed to the provision of a working and learning environment founded on dignity, respect and equity where unfair discrimination of any kind is treated with the utmost seriousness. The comprehensive HR Plan for the period made explicit reference to building research capability but also significantly to:
- Embed fairness and transparency within reward and recognition practices
 - Improve employee engagement through fair and transparent practices/processes
 - Implement wellbeing practices to balance duty of care aspects of Health and Safety
52. Staff from across personal, cultural and societal backgrounds in the UOA have been able to expedite their research in an atmosphere of support and encouragement. Equality and diversity is considered from the point of application to join the AUB community as an ECR to becoming an experienced researcher. This is evidenced in our recruitment policies, in staff training opportunities (for example E&D training and training to support the REF process), and our wider HR policies on staff conduct and behaviour.
53. During the period several research policies were reviewed to confirm they were fit for purpose and robust in terms of E&D, these included: internal funding schemes for research leave and financial support; Professorial awards.
54. These reviews resulted in the following changes:
- **Internal funding** criteria was reviewed to ensure funding schemes were fully cognisant of the needs of those on permanent part-time and fixed-term contracts and for those with protected characteristics. The outcome of this was that part-time staff could take blocks of research leave or time in addition to their existing contracts.
 - **Changes to the criteria for the Professorial awards** were revised to take account of recommendations from the Equalities Committee to better accommodate academic staff with a disability.
 - We have reviewed our funding schemes to enable **ECRs** to present their work at conferences, engaged academic support staff to support their academic writing and used senior research staff as mentors.
55. To raise awareness of LGBT issues, the unit hosted the international *LGBT+ Film Festival* in 2019 and 2020, with screenings, a pop-up exhibition and talks from members of the unit on *Queer Spaces*, *Queer Voices*.
56. The University prides itself on being a caring community where mental health and well-being is discussed and openly supported. All staff in the UOA have access to an AXA resource which arranges free, face to face confidential counselling sessions. PGR students also have access to excellent mental health support. In 2020, in recognition of the excellent work being done, AUB was top of a league table for mental health first aid provision in UK universities. AUB has trained all its academic staff in a Mental Health First Aid two-day course and required all its academic staff to undertake unconscious bias training in 2020.
57. The University was successful in securing Research England funding with Bournemouth University for a project to explore PGR student transition and wellbeing with a particular focus

on induction (2018). This research has resulted in a better awareness of the challenges of study at doctoral level and changes to our induction processes and ongoing monitoring for PGR Students.

3. Income, infrastructure and facilities

Using our facilities, estate and learning spaces to support research and research impact

58. AUB has always operated a policy to invest strongly in its estate and facilities. The reasons behind this are two-fold: 1] to ensure that students of all levels have access to industry standard work environments and can learn the necessary skills sets for professional practice and 2] to support technically innovative creative practice and research by the whole community. Although facilities are notionally looked after by one School or another, they are in reality shared across disciplines. A good example of this is the first dedicated drawing studio to be built in the UK, which is accessed by the whole University although its 'home' is in the School of Art, Design and Architecture. The facilities referred to throughout this section are genuinely available to support research in the UOA.
59. Since the last REF research activity in the UOA has benefitted directly from a £28 million building programme to create new studio spaces. The building programme included new dance studios, a new high-end large-scale digital printing system, a new industry-standard digital screening room and cinematography resources, VR equipment and an extension of the Gallery space.
60. Investment in our well-equipped workshops has been enhanced with successful bids from European Structural Investment Funding (£1.2million, 2016-22). This has allowed investment in the equipment supporting research in the unit for a digital fabrication lab which includes 5-axis and 3-axis machining, CNC routing and SLS 3D printing facilities and additional laser cutters.
61. A new Innovation Studio, attached to the digital fabrication lab will open in 2020 bringing graduate start-ups onto the campus to research, innovate and prototype. New facilities include a *Large Object Scanner*, a precision 360° scanner capable of building a detailed digital avatar of any object, including the human body. It can be used for prototyping and production in film, animation, Augmented and Virtual Reality, reducing the need for physical prototyping, and leading to more sustainable manufacturing processes.
62. AUB has full state of the art photography facilities including five studios with professional lighting set ups, wet and dry darkrooms including 12 colour suites, large format printing and processing available in very few universities (Chromira and Autopan), digital computer suites and a full range of cameras and supporting kit all available to loan to staff and doctoral students.
63. In addition to technology and facilities to enable research, the University has spaces to perform the outputs of creative film and performance research. For example:
- Two industry-standard film studios, one off-site including a set construction workshop for both film and theatre with additional facilities to create bespoke props
 - AUB was the first University to obtain state-of-the-art digital cinematography cameras

including Arri Alexa Classics and Minis for use by film and visual effects departments

- A 'Black Box' Style Studio Theatre with professional standard sound equipment and lighting
- New lecture theatres with digital cinema quality projection
- Purpose built and bespoke dance studios on campus and off-campus in partnership with Pavilion Dance South West in Bournemouth
- The Museum of Design in Plastics (MoDiP), is the only accredited museum dedicated to design in plastics in the UK. With some 10,000 artefacts in its collection and over 9,000 digitised artefacts, documented by 26,203 images it is the world's largest and best quality database of design in plastics.
- The Drawing Studio, designed by the respected British architect Sir Peter Cook RA (an AUB alumnus), winner of a RIBA National Award, was used as a Gallery space to showcase the work of high-profile scenographer Pamela Howard, a Visiting Professor, *Drawing Theatre*, 2016.
- TheGallery is a unique, commercial standard exhibition space where work by staff and students can be shown but also has been able to disseminate work by AUB practitioner researchers such as Aita (*Forkbeard Fantasy's theatre of animation*, 2017).
- AUB Library. Investment in digital and print based library resources for research has seen a 194% rise in the number of ebook subscriptions over the period alongside a 26% increase in spend on e-databases including Screen Studies Collection, Performing Arts Periodicals Database and Drama Online to support our staff and student researchers. In 2020 the library established a new materials library, showcasing samples of new and innovative materials including plastics, glass, and timber which can be used for stop-motion and production design. Bespoke software allows users to scan in QR codes to open an information sheet for each material.
- Archives. Since 2014 AUB has developed an archives policy to support the creation of university archives and special collections with potential to make an impact on our research environment. Recently, the unit has acquired a significant textile collection, of over 90 items of 18th and 19th century costume including embroidered waistcoats and bustle dresses, as well as over 200 pieces of lace donated by the Warde Norbury family of Hooton Pagnell Hall. This supports our interdisciplinary dress and textiles research group and the research interests of staff and postgraduate students.

Using funding to support research and research impact

64. An increase in research and KE income was one of the strategic aims of the RKT Plan 2014-18 and 2018 onwards. Ward was successful with an application to the Leverhulme for a Visiting Professorship, (£57,529, 2020). Professor Eric Dyer from the University of Maryland, USA, recognized internationally as a world leader in animation art, will share his expertise during a four-month visit to take place in 2022. The University has also had some success in meeting this aim particularly in central resources like MoDiP. Although the research outputs of staff in the museum are represented under UOA32 the impact of the research and the nature of public

engagement can be felt more widely.

65. MoDiP's success in achieving external funding has enabled some exciting high-quality research to take place including the following awards, these are described more fully under UOA 32:

- Arts Council England Grants for the Arts (*W-rap*, £14,548, 2017), These awards enabled acting staff (Piercey) in collaboration with composer Karen Wimhurst to direct *Synthetica*, a musical piece which explored plastics' original role as a universal remedy and its subsequent detrimental effects on the environment. Drawing on objects from MoDiP, the opera formed part of Tête-à-Tête's London Opera Festival, 2019. Further funding was awarded in 2020 (£15,000) to continue the project.
- The Museum, Galleries and Collections Fund (HEMG) (£76,625 per annum for six years, (2017–23))
- Arts Council of England funding (*Museums Resilience Fund*, £36,400, 2016-18)

66. Given its size and maturity in terms of research, the unit's main approach has been to seek and develop partnerships with research intensive universities bringing our links and experience of working with the private sector in order to bid for large, strategic awards. An example of this was a collaborative bid with **King's College London** including Bournemouth Council for *Audiences of the Future*. Although the bid did not result in the success we hoped for it provides a valuable experience to build on for the future.

67. Further sums of research income, in the form of small grants, have been obtained from the Society for Animation Studies and the British Association for Film Television and Screen Studies (*Ward/Turina*, £1,300 total, 2019). An increase in the income against this unit remains a key action for the next period of assessment.

68. The University has invested funding in the local region to provide pathways to impact for its research and also to facilitate public engagement with the research in which the University is engaged. For example, the University has invested:

- £17k in Bournemouth Emerging Arts Fringe
- £27k in Bournemouth's Arts by the Sea Festival
- £127k in partnership with Bournemouth Symphony Orchestra
- £340k in Pavilion Dance South West

Using infrastructure to support research and research impact

69. Management of research at unit level is through the Dean of the School of Media and Performance and individual researchers are managed within subject/course groupings. Professors in the unit report directly to the Dean.

70. Staff in the unit are supported centrally by:

- An RKE Office, that extends expert guidance on grant applications, internal funding and advice to senior unit staff on policy;

AUB UOA 33 Unit-level environment template (REF5b)

- A university marketing team that supports the dissemination of research and offers public engagement opportunities related to research in the unit;
- A highly skilled team of IT specialists to support staff in accessing and uploading their research to the university repository as well as upskilling unit staff in the use of digital resources;
- Subject-based technicians and production managers to support practice-based research such as film and animation technicians;
- Dedicated subject librarians;
- A Compliance Officer who is able to offer support for international student visas, GDPR and data management.

71. The period has seen a number of infrastructure developments that have had a direct impact on research in the unit:

- A new appointment of KE Manager (2016) with a specific remit to support bid writing
- An Innovation Outreach Manager (2017)
- Restructure of the University Marketing Team to substantially enhance the digital marketing capability of the team including the appointment of a Digital Communications Officer and Senior Press Officer (2019)

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

72. As is evident from many examples already mentioned, the work of researchers within the unit commonly is collaborative, interdisciplinary, and engages with diverse publics and communities. It aims to make a strong and sustainable contribution to the economy and society whilst responding to national and international priorities and initiatives.

73. Researchers within the unit have interacted with key research users to facilitate impact and addressed barriers to equality within the creative industries. For example, **John's** report *Creating without conflict* and subsequent book chapter, *Conflict in the creative industries* (2015) found that bullying and harassment were common within the media and entertainment industries. Highlighting the extent and types of abuse prevalent, the research detailed five key recommendations which were adopted by the Federation of Entertainment Unions. The report was a catalyst for change, leading to campaigns supporting respect at work; better training and improved policies and procedures for identifying, reporting and dealing with unreasonable behaviour; and the setting up of confidential independent hotlines to report bullying. Critically the new policies included both employed and freelance workers, which led to the BBC's decision not to renew the contract of *Top Gear* presenter Jeremy Clarkson.

74. **Whitfield's** research into teaching Shakespeare to dyslexic acting students has impacted on how students are taught in the UK, and internationally, and in turn enabled them to gain employment within the acting profession. Whitfield's standing in this field was recognized

internationally in 2020 when she was awarded the prestigious *Johnny Saldaña Outstanding Professor of Theatre Education Award by the American Alliance for Theatre and Education* (2020). Whitfield sits on the editorial review board for the *Journal of Applied Arts and Health* (Intellect), is a reviewer for *Research in Drama Education: The Journal of Applied Theatre and Performance* (Routledge). Her research has been *disseminated widely in the UK and USA including the British Educational Research Association (BERA) conference* (2017) and the International Conference of the Voice and Speech Trainer's Association (VASTA), Orlando, (2019). Whitfield has raised awareness of this disability, with leading charities working to support dyslexics such as Dyslexic Advantage, USA, referencing her work in their newsletters.

75. As Working Group Co-Convenor for the Performance in Public Spaces working group of the International Federation of Theatre Research (IFTR), alongside colleagues from University of Essex and Kings College London, Savory Fuller explores performance practices that engage with public space. The working group are committed to connecting with local artists engaging with performance and public space at each conference location, including Teatr Zar in Belgrade, and Bill Aitchison (performance artist) and the Ming Contemporary Art Museum in Shanghai.
76. Keeley devised a gender-neutral measurement sheet published in *The Costume Supervisors Toolkit* (2019); it has now been adopted in working practices at the National Theatre.
77. Researchers in the unit have embraced unique methods of public engagement to facilitate impact and engage with international priorities such as the United Nation's Sustainability Development Goals (14 and 15) around caring for our planet. Working with earth scientists and geologists from the Jurassic Coast Trust, **Keeley** devised the *sedimentary skirt*, a costume which presented a visual story of the land and sea and its geological foundation. In partnership with Gobbledegook Theatre and Dorset County Museum, the costume was used as a storytelling device about the Jurassic Coast performed to school children as part of the Natural History Museum's *Dippy on Tour* (2018) including children's hospices in Dorset and Wiltshire. A founder of the *Environmental Arts Practitioners Collective*, which brings together theatre designers, costumiers, musicians and sound artists, aiming to encourage the public to engage with nature, Keeley was also a trustee of Activate Performing Arts (2018), a leader in land-based outdoor arts.
78. Aligned to this, **Croose's** PhD research: *The practices of carnival, community, culture and place* (supported by an AHRC Collaborative Doctoral Award, University of Exeter / Jurassic Coast Arts Programme, 2014) contributed to the successful award of the 2016 Royal Geographical Society Geographical Award to the Jurassic Coast World Heritage Team for *Outstanding collaborative work to foster student and wider public engagement with the 'Jurassic' coastline*. Croose has since contributed to collaborative publications with the University of Bedfordshire, (2020).
79. Innovative story telling is also at the heart of **Oliver's** research. A Co-I on the Arts Council/ Heritage Lottery funded Secret Story Network with Leeds Beckett University, Oliver's project explores how live audiences can engage with storytelling via smartphones and tablets in a chat app. During the Covid-19 lockdown the project attracted a huge increase in audience members wanting to join and play the story experiences, and theatres (for example the Lawrence Batley Theatre, Huddersfield) wishing to partner. Oliver is on the editorial board of the *International Journal of Performance Arts and Digital Media*, engages regionally with Bournemouth's Arts by the Sea Festival and advisory committee, and is a trustee of Activate Performing Arts,

specialists in outdoor contemporary performance. Oliver also collaborates with a number of external industry specialists on cultural regeneration projects, specifically focused on screen media.

80. Shortlisted for the AHRC Research in Film Awards 2016, (inspiration category) **Turina's** work *Lunch with Family* employs storytelling as a device to reveal the tension between Slav silenced history in Trieste and its impact on personal life and identity in a city-symbol on the former Iron Curtain, in Italy. Turina collaborated with **Ward** and Birkbeck College, University of London to host a two-day conference, The Essay Film Form and Animation: Intersectionality in Motion (2019). Securing funding from the Society for Animation Studies (SAS) for which Ward was President (four years to 2015, and current Board member and co-ordinator for SAS Animation and Education Group) the conference, chaired by Ward, explored the importance of the essay form film as a means to address social inequality and discrimination. A Visiting Professor in the Design School at the Politecnico di Milano in November 2013, and member of the AHRC Peer Review College (to 2016), Ward was appointed a member of the Council for Higher Education in Art and Design (CHEAD) Research Alliance Strategy Group (2020). Ward serves on the Editorial Boards for *Animation: An Interdisciplinary Journal*, and *Animation Studies*. He is a peer reviewer for *Refractory*, *Television and New Media* and a reader for proposals/manuscripts for Palgrave, EUP, Routledge and Bloomsbury. Ward is also Co-editor for the book series *Palgrave Animation* with Ruddell (Brunel University), a series which seeks to explore innovative interdisciplinary work in animation.
81. Researchers in the unit have further contributed to the field of animation focusing on animation theory and critical appreciation of the industry. **Walsh** has contributed writing about stop motion in Aardman Animations (2020) and historic animation (Nordic Irish Studies). A Fellow of the Society for Cognitive Studies of the Moving Image, **Taberham** acts as peer reviewer for *Projections: The Journal for Movies and Mind* and has published on new experimental animation and American animation sound design.
82. **Vallance's** research considers the relationship between memory and film through examining its cultural and experiential effect. Organiser of a series of screenings, events and exhibitions involving experimental film/video and other art forms that fall under the collective umbrella of *Contact*, Vallance has run a series of interdisciplinary events including *Films and poetry*, (Apiary Studios, 2014) and *Films and music*, (*Café Oto*, 2015). To coincide with the unveiling of the new Tate Britain, Vallance co-curated with curators from MoMA/New York, Tate Britain and Tate Modern *Assembly: A survey of recent artists' film and video in Britain, 2008-2013*. This innovative film programme ran from November 2013 to March 2014 celebrating the breadth of internationally acclaimed single-screen films made over the last five years. Securing Arts Council England funding Vallance has curated *Contact Festival* (Apiary Studios, 2016) which include the work of over 70 artists and filmmakers, featuring single-screen films, multi-screen/performance-related works and site-specific installations. More recent work has included *Pairs*, (The Depot, 2017). By presenting experimental film and video practices through peer-to-peer and artist-to-audience dialogues, Vallance aimed to challenge the passivity of most film presentations. This work was to continue into 2020 *Conversations about Cinema* (Whitechapel Gallery, London and Whitworth Art Museum, Manchester), but put on hold by covid.
83. Winner of the Association of Dress Historians Award (2017), **Magill's** research on 1940s vintage clothing and war time restrictions has reached a wider audience through public performance such as Jambusters, a live flash mob performance, (2016). Similarly, **Symons**

installations, which cross the boundaries of fine art and film, and funded by Arts Council England were shown as part of the Arts by the Sea Festival in Bournemouth (2014).