

Institution: De Montfort University
Unit of assessment: 33
<p>Section 1. Unit context and structure, research and impact strategy</p> <p>1.1 CONTEXT</p> <p>The work in this Unit now covers UOA 33's full subject range and involves two faculties and four research institutes. The Leicester Media School within the Faculty of Computing, Engineering and Media hosts:</p> <ul style="list-style-type: none"> • Cinema and Television History Institute (CATHI) • Music, Technology and Innovation – Institute for Sonic Creativity (MTI²) • Institute of Creative Technologies (IOCT) <p>The School of Humanities and Performing Arts within the Faculty of Arts, Design and Humanities hosts:</p> <ul style="list-style-type: none"> • Dance, Drama and Performance Studies Research Institute (DDPS) <p>Researchers are evenly divided between three main Institutes, while the IOCT, focusing on transdisciplinary research across the arts and technology border, provides two entrants to UOA 33: Professor Sophy Smith, whose work will be grouped with that of the DDPS, and Professor Craig Vear, who works closely with MTI². Although the IOCT's research activity crosses UOAs and cannot be fully considered here, it should be noted that it acts as an inspiration, advocate and catalyst for interdisciplinarity and external partnership cultivation. The £4,000,000 Innovate UK 'Audience of the Future' project, in which the IOCT is a partner, is focused on interdisciplinarity in performance and has propagated a new research cluster that brings together performers, computer scientists and game designers.</p> <p>Researchers in film and television, although submitted successfully to UOA 36 in REF 2014, have mostly elected to join colleagues in Music, Dance and Drama for REF 2021. However, the border between Screen and Media Studies remains permeable and, following consultation with two staff whose outputs are submitted here, their impact case studies (ICSs) on film festivals have been submitted to UOA 34.</p> <p>The elements of this complex Unit operate at different levels of research intensity: all Music and Film staff have significant responsibility for research (SRR), while over one-third of Dance, Drama and Performance staff emphasise the pedagogic side of their standard teaching and research (T&R) contracts or are researchers-in-training. Nevertheless, these differences have narrowed significantly since 2014, thanks to the research strategy (REF5a). In 2014, only four staff in Dance and Drama were submitted (around 20%), now it is 13 (60%). Of the 47 academic staff employed under T&R contracts in the subject areas of this UOA, 81% have been identified as having SRR, with four others being researchers-in-training. All subject areas exceed DMU's target of 60% of staff with SRR.</p> <p>1.2 STRUCTURE: THE RESEARCH INSTITUTES</p> <p>1.2.1 Cinema and Television History Institute (CATHI, Director: Professor Justin Smith)</p> <p>CATHI was founded in 2010 to advance evidence-based historical research in film and television production, distribution and reception. In REF 2014, CATHI came first in UOA 36 for 4* outputs, with almost half rated world-leading. CATHI has now absorbed the Centre for Adaptations, which it shares with the English Institute.</p> <p>Emphasising the importance of partnerships with other universities and the cultural sector, CATHI aims to produce groundbreaking interdisciplinary research with particular strengths in: adaptations, British film and television history, cinemagoing, cult, heritage, silent, transnational and documentary cinema, film festivals and women's television history. CATHI's strategy since 2014 has been to extend its established position in the sector by increasing research capacity, promoting diversity, successful grant applications, archive enhancement and raising the profile of</p>

its impactful research. There has been a substantial growth in UKRI funding success (nine grants from AHRC and BA/Leverhulme), postgraduate research (PGR) completions (200% increase), new research collaborations, public engagement, and the acquisition and impactful use of archives. CATHI is home to a number of unique collections (see 3.2), that make DMU one of the most important universities for archival resources in the field of British film and television.

CATHI's main categories of impact are:

- cultural enrichment by increasing public understanding of cultural issues and cultural values
- contributing to economic prosperity through partnerships with the creative sector
- preserving and presenting cultural heritage.

Its conferences, such as *Jaws* and 'Women in Hollywood', are designed to provide opportunities for public engagement events. Professor Ian **Hunter**'s conference 'Stanley Kubrick: A Retrospective' (2016), for example, included an exhibition at DMU's Heritage Centre and introductions by Kubrick's producer, Jan Harlan, to public screenings at one of CATHI's partner institutions, Leicester's Phoenix Cinema and digital arts venue. Phoenix has also hosted CATHI collaborations with the BFI (British Silent Film Festival 2017, 2019), the Women's Film and Television History Network (biennial conference 2016) and the UK Asian Film Festival (2018–present) – all with strong public engagement elements. The Institute has also built an 18-strong network of associate research fellows (ARFs), many from the media industries, who facilitate public engagement and impact, and collaborate on publications such as the recent edition of *Women's History Review* edited by Laraine **Porter**, Vicky **Ball** and ARF Professor Pat **Kirkham**.

1.2.2 Dance, Drama, and Performance Studies Research Institute (DDPS, Director Professor Ramsay Burt)

DDPS was founded in 2018 to connect academics from across the performing arts with the goal of producing strong innovative research, both scholarly and practice-based. Staff belong to either the well-established Centre for Interdisciplinary Research in Dance (CIRID) or the Drama Research Group, and together they comprise an Institute which promotes a distinctive ethos of mutual support and collaboration. It includes specialists in contemporary dance, theatre and dance history, Live Art, contemporary and intermedial performance, applied theatre and performer training, with focus placed on emergent practices and issues around gender, diversity and the performance of identities, with a particular strength in dance and African diasporas.

DDPS places a distinctive emphasis on 'process, politics and philosophy', and its pursuit of excellence is supported by the Unit strategy of international collaboration and strong connections with the cultural industry. DDPS has sturdy roots in the local and wider creative sector, including Dance4, Curve (Leicester's theatre venue), One Dance UK, Nottingham Playhouse, and Contact Theatre Manchester; and practitioners such as Traci Kelly, Penny Slinger, Kaite O'Reilly and Dani Ploeger. DMU alumnus Akram Khan MBE is an honorary professor, developing dance pieces at DMU and regularly providing placements for students.

With Institutes maintaining open borders and encouraging interdisciplinary work, the facilities and expertise of DDPS provide vital resources for collaborative impact events, evidenced, for example, by eight events staged in partnership with CATHI at central London venues (2016–2018, see 4.3). DDPS has also been an advocate of cross-institute PGR student supervision, one of the initiatives that has helped to build a spectacular increase in its research capacity since 2014, especially in Drama, which has seen a quadrupling in its SRR staff and PGR students (see section 2).

1.2.3 Music, Technology and Innovation – Institute for Sonic Creativity (MTI², Director: Professor Leigh Landy)

MTI² is the longest-established research collective in the UOA, dating from 2000. Since 2014 the Institute (formally a Centre) has enhanced its global research footprint. Its aim of developing from 'a two-way symbiosis (theory–practice)' to a 'three-way interaction of theory–practice–outreach and pedagogy' has been successfully pursued. It is best illustrated by the Institute's two ICSSs, one completely focused on outreach and pedagogical initiatives (EARS 2 / Compose

with Sounds) and the other involving workshops, the creation of new instruments and innovative forms of collaboration. MTI²'s focus on collaborative projects and partnership is evidenced in both its practice-based and scholarly work, in particular its large 'Interfaces' project, part of a €4,000,000 Creative Europe initiative.

MTI²'s field is highly interdisciplinary, embracing the arts, humanities, technology and the science of cognition. MTI² regularly works with people in the performing arts, time-based audiovisual arts and the developing 3D immersive arts. Staff members (**Atkinson, Vear**), for example, have worked on projects with dancers from DDPS. **Vear's** work with live scores forms one of the areas of interdisciplinary interest, while robotics in performance is another. The Institute intends to build on this to explore innovative collaborative endeavour, including interactivity, computer games, VR immersive environments, and 3D sound projection for both audio and audiovisual performance. In its public engagement activity, MTI² will continue to emphasise lifelong learning and inclusion, and the United Nations' Sustainable Development Goals (SDGs).

1.3 RESEARCH STRATEGY

The research institutes that comprise this UOA have strategically pursued the aims of producing a strong body of world-class research that will enhance our disciplines, address social and cultural issues, engage with external audiences, and make a difference to well-being, intellectual understandings and educational development. In advancing our aims, we have been mindful of equality and diversity in the appointment and development of staff, the distribution of resources, and the identification of research priorities in line with DMU's overall research strategy (REF5a).

To pursue these aims, Institutes have drawn on a repertoire of Unit strategies, including:

- An ambitious programme of staff development through the appointment of talented early career researchers (ECRs), rigorous mentoring programmes for early and mid-career researchers, development of ARF networks and rebalancing to create a more diverse staff base.
- The creation of distinctive institutes that offer vibrant environments for cutting-edge research, which explore the borders of art and technology, intermedial performance, and gender and diversity.
- Expansion of research capacity through successful funding bids, and increased PGR numbers.
- The strategic development of regional and national external partnerships with both HEIs and non-HEIs, and a focus on heightening impact through research-related education and outreach initiatives.

1.3.1 Progress against research strategy

Since 2014, the Unit's researchers have published 16 monographs, 26 edited books and journals, 89 journal articles, 121 book chapters, and given approximately 450 performances. Our total productivity, including recordings, broadcasts, contributions to Blu-rays, journalism, compositions and exhibitions, exceeds 750 outputs. If we include conference papers (many keynote) and public talks, the total doubles. This has been facilitated by a near doubling of researcher numbers, a tripling of external income and careful strategic investment of research funding. Specific progress has been made against strategic aims:

- Staff development: as detailed in section 2.1, the number of category A staff we are submitting (38) has increased by 81% since 2014. This has been achieved by focused hiring, with an emphasis on ECRs who have been extensively supported through the VC2020 (REF5a) programme, which gave reduced teaching hours and increased research budgets. The proportion of women has more than doubled from 19% to 42% of the submission. The increase in senior and experienced researchers has been achieved through mechanisms such as the Future Research Leaders programme.

- Distinctive institutes: the four Institutes that comprise this submission each offer a focused platform for the development of research. MTI² and IOCT both draw on the interplay between new technologies and creativity, while CATHI and DDPS offer cultural interpolations which are nuanced towards work with cultural partners and within topics of gender and diversity. The distinctiveness of these Institutes has been enhanced within this period, while new appointments have broadened their remits and offered new directions.
- Research capacity: this has been increased during this period through an increased number of grant contracts and PGR students. Grant income has increased threefold to £1,800,000 (£1,095,531 in research income in the census period, but total awards accounting for considerably more) and PhD completions have grown significantly from 16 to 43 since REF 2014. DMU has been a founding university in the AHRC's Midlands4Cities (M4C) DTP which has enabled capacity-building.
- External partnerships: these play an important role both as partners in research and as vehicles for achieving impact. This period has seen an increase in the depth and breadth of regional, national and international partnerships, both short- and long term. Local ACE-funded venues, the Curve Theatre and Phoenix cinema are key to providing platforms for the dissemination of research impact. National and international research partners such as the Royal Shakespeare Company (RSC), and international networks of universities have demonstrated the success of this strategic intervention during this period.

The Unit is committed to research integrity and works in accordance with the University's processes in relation to ethics and integrity among all researchers. We are also committed to Open Access, making more publications and data Open Access by ensuring that members deposit material in institutional repositories (DORA for text outputs and DMU Figshare for data). We intend to use the recently created DMU Press to make more research openly accessible.

1.4 IMPACT STRATEGY

This Unit's work is varied and wide-ranging, and the priorities and approaches of its diverse elements may differ to some extent, but its strategy for developing and embedding impact during the next census period is broadly shared:

- Ensuring that allocations for research leave and funding consider impact potential as part of the process of research as well as an additional outcome.
- Supporting projects to catalogue and develop impact from new archival acquisitions.
- Focusing on work with cultural and creative industry organisations, and extending our collaborations with national and international bodies such as Dance4, the Pompidou Centre, the Royal Albert Hall, the BBC and ZKM (Center for Arts and Media), Karlsruhe.
- Identifying new key partners in the cultural sector with whom we can build relationships to deliver impact and influence policy.
- Increasing our use of platforms such as YouTube to share recordings of impact events with a global audience
- Widening interest and participation in relevant experimental art forms, both in terms of educational and participatory arts initiatives, as discussed, for example, in our 'Bringing New Music to New Audiences' conference (2018)

1.4.1 Progress against impact strategy

Supporting impact is a key element of the Research and Innovation Allowance (RIA) process (REF5a), and the Institutes use part of their budgets to finance impactful events. The MTI² budget supports public outreach and performance events both locally and overseas, with over 400 performances in more than 20 countries. CATHI has supported film festivals, immersive cinema events in London and Leicester, and film and performance events at London's Royal Albert Hall and Regent Street Cinema. DMU stages an annual, week-long 'Cultural Exchanges Festival' (with an average footfall of 2,600 per year) which brings together academics, students,

arts practitioners and the general public. This provides a regular showcase for research in the Unit to which all our Institutes contribute. DMU also aids staff to monitor and document impact via paid research assistant interns. Plans for impact, of course, are also built into the Unit's numerous UKRI awards and into the Creative Europe project grants for 'Interfaces' and Compose with Sounds.

The Unit's staff work closely with businesses and cultural organisations, from international DVD-releasing companies such as Network Distributing, Cohen Media Group and Powerhouse, to local spin-off companies such as Serendipity, which specialises in Black dance. Our work with Serendipity covers three of our Institutes and has been supported by Innovate UK. Professor **Sophy Smith**, who is involved with this work, also contributed a musical score to the Charge project, an experimental fusion of art and science which illustrated and exemplified, through dynamic dance performance, research from Oxford University on the generation of energy in the human body. This collaboration with Motionhouse Dance Theatre has accompanying educational resources and was supported by a coalition of trusts and foundations. **SSmith's** score has been publicly performed 66 times to a total audience of over 23,000. Her project epitomises the Unit's belief in collaboration and multidisciplinary public engagement.

MTI²'s series of symposia, conferences, festivals and concerts links the Institute with both established audiences and new ones – via the Interfaces project and new Convergence festival, for example. In their Pop-up-Play project, supported by a substantial grant from Nesta, **Vear** collaborated with Leicester's Spark Arts for Children to explore ways in which digital technologies can enhance the creative learning experience.

Our ICSs demonstrate the range of fields in which our work benefits stakeholders and provides resources that make a difference to lives and the development of scholarship.

- **Landy's** ICS describes how the creation of the EARS 2 multilingual e-learning site with its associated creative software, Compose with Sounds, supported by interest-related evaluation data, is expanding the scope of music education among targeted pre-tertiary education groups. The project was initiated at UNESCO's request, recognised by policymakers (e.g. Cyprus's Ministry of Culture and Education), and supported by the Creative Europe programme.
- **Richards's** ICS extends the theme of widening sonic creativity to embrace the design of new electronic instruments for the global 'DIY and maker' communities that emerged in the 1990s. The significance of this research lies in the innovative crossover between design and electronic music that facilitates the democratisation of technology.
- Our third ICS is supplied by the growing body of work at DMU on adaptations, which has contributed substantially to changes in international curricula at secondary and tertiary levels, and to new approaches to the subject. Professor Deborah **Cartmell's** Centre for Adaptations can be held to have a significant responsibility for the discipline's reach across the world.

UOA researchers have made a significant contribution to the economy and society beyond the ICSs submitted. In 2016, in partnership with Picturehouse Cinemas and Phoenix, Matthew **Jones**, Alissa **Clarke** and Kelly **Jordan** co-organised 'A Night at the Cinema in the 1960s' – two large-scale, immersive theatre performances based on the findings of Jones's British Academy-funded research into memories of 1960s cinemagoing. The project time-travelled venues in Leicester and central London back five decades, with 30 actors playing staff and cinemagoers from the era. Impact was achieved by allowing the public (240 attended) to engage directly with the types of experiences Jones's research identifies. The cross-faculty initiative also generated impact from CATHI's archives, **Hunter's** research on Hammer, **Jordan's** work on immersive theatre and **Clarke's** research on the body and gender in performance. It was the subject of a YouTube video-blog (7,000 views), podcasts, significant social media commentary and articles in the *Times Higher Education* and *Time Out*. In related events, DMU Heritage Centre mounted a year-long 'Monsters of Hammer' exhibition (6,000 visitors), followed by an exhibition (by **Jones**, Professor Steve **Chibnall**, Laraine **Porter** and Stuart **Hanson**) about the history of cinemagoing

in Leicester. An M4C-funded postdoctoral researcher organised a multimedia public performance of an unmade Hammer script from our archive at London's Regent Street Cinema, building on the success of a similar event at the Mayhem Film Festival, Nottingham, in 2015.

Chibnall and **Clarke**, curators of CATHI's Peter Whitehead Archive, mounted a series of collaborative public events in 2017/18 celebrating the 50th anniversary of the Summer of Love at the Royal Albert Hall and three further multimedia events, 'The View from Underground' at Regent Street Cinema. A film of the last event, 'Women of the Counterculture', directed by a funded PhD student, has received prominent exposure on CATHI's YouTube channel. All generated income from ticket sales and keen media interest, but also served the important social function of facilitating the exchange of knowledge between generations via unique entertainments. These events, including one live-streamed on Facebook, have all been publicised effectively on social media by DMU Comms and CATHI's Facebook page, which has 775 followers. CATHI members regularly disseminate their research through media appearances. For example, **Porter**, PI on the major AHRC-funded project 'British Silent Cinema and the Transition to Sound, 1927–1933' (with the University of Stirling, 2014–2018) discussed silent film divas with Francine Stock on BBC Radio 4, October 2017; and, at a local level, **Jones**'s research underpins his BBC Radio Leicester weekly slot on new film releases, and **Hanson** has discussed his research on cinemagoing on local radio in Leicester, Nottingham and Cambridge.

There is further evidence that our work influences practitioners in the creative sector. For example, **Burt**'s seminal research into dance and homosexuality has impacted on the practices of dance artists such as Spanish choreographer Iván Pérez, whose ballet *The Male Dancer* was premiered by the Paris Opera Ballet in 2018. Pérez borrowed the title of Burt's book and used the text while creating the work. He emailed Burt to say, 'Your influence inspired me to raise new questions and empowered me to make my own statement in the time I live in'. **Burt**'s work on issues concerning dance and 'race' has had similar impacts on British-based dance artists who are black.

A selection of current projects that have potential for social impact and the effective promotion of well-being which may yield future ICSs includes:

- Mark **Crossley**'s AHRC/MRC-supported interdisciplinary collaboration with Professor **Raghavan** (Faculty of Health and Life Sciences) is an applied-arts project which explores the efficacy of theatre as an intervention in the lives of *basti* migrants in Pune.
- Funded by the Erasmus+ Strategic Partnership scheme, which brings together researchers from across Europe, Lyndsey **Bakewell**'s project looks to creative practices, such as storytelling and theatre, to understand what tools are required to enable young people to enter creative arts jobs in the current challenging climate.
- Like many of CATHI's history projects, Pier **Ercole**'s AHRC-funded research on European Cinema Audiences (a collaboration with Oxford Brookes and Ghent Universities), aims to reconnect members of the older generation with their own biographies while building social cohesion by deepening the younger generation's understanding of their cultural heritage.

1.5 FUTURE STRATEGY

We anticipate that, in the next five years, more than 90% of staff in the subjects covered by UOA 33 will have SRR, and an extensive mentorship scheme for researchers-in-training has been put in place to ensure this. We will advise that all funding and research allowance applications consider impact potential as part of the process of research as well as an additional outcome. From their secure bases in well-funded Institutes, our researchers will collaborate within and across their groupings to:

- maintain and enhance our portfolio of academic publication and artistic creation;
- address relevant SDGs (5, 8, 9, 10 and 11), and assist in the regeneration of the creative economy in our city post the Covid-19 pandemic;

- continue to explore innovative ideas for product designs which encourage participation in the creative arts;
- develop websites, blogs and video platforms of demonstrable public utility to further strengthen our interface with user groups and disseminate research achievements;
- extend and intensify our collaborations with cultural organisations, including local partners such as Phoenix, and national and international bodies such as the RSC, Dance4, the Pompidou Centre, the Royal Albert Hall, the BBC and ZKM, Karlsruhe;
- engage public and media attention via events and performances geared towards significant research impact;
- curate and develop impact from new archival acquisitions;
- widen interest and participation in experimental art forms, as discussed, for example, in our 'Bringing New Music to New Audiences' conference (2018);
- further diversify our group of researchers;
- ensure the continuation of our European partnerships post-Brexit;
- increase our external income through impactful projects, such as **Vear's** ambitious 'Digital Scores' project, funded by a £1,600,000 ERC Consolidator grant, which will lead to new forms of musical expression, support inclusive music-making in the digital realm and impact upon software development and digital publishing across the media arts, reframing the contexts in which many artists and performers work.

Section 2. People

2.1 STAFFING STRATEGY AND STAFF DEVELOPMENT

In the interest of increasing research capacity across the Unit, new academic appointees since 2014 have been expected, wherever possible, to be research-active. Appointment panels have also been conscious of the need to promote diversity and inclusion in the Unit's research cultures. In addition, an appropriate strategy of mentoring and meaningful research allowances has been implemented to ensure that those with SRR are more representative of the general staff profile. In 2014, of the 21 researchers submitted (across two UOAs) only 4 (19%) were women, and none were professors. However, the current submission of 38 Category A staff includes 16 (42%) women, of whom three are professors (two promoted to chairs within the current census period). Five of the Unit's last seven appointments have been female academics. The change is most evident in Dance and Drama where, historically, high teaching loads have militated against REF entry: only two women and no BAME staff were submitted in 2014, but the current submission, includes ten women (77%), of whom one is BAME. This change has facilitated the creation of DDPS under the directorship of **Burt** with additional advice and mentorship provided by Professor Siobhan **Keenan** and **Chibnall** (from the historically more research-intensive areas of English and Film respectively) and **Clarke**, a graduate of DMU's Future Research Leaders training course (REF5a).

The Unit now has considerable national diversity, with representatives from ten nations. Professors (34%) and other senior researchers (29%) together provide the majority of staff submitted, but most are 'home-grown' rather than external appointments, evidence of the Unit's ability to nurture and facilitate career progression. Staff retention in the Unit is high because researchers appreciate that the Unit's work is distinctive, effectively managed and resourced, and that success is rewarded. Strategic investment has enabled the Unit to expand significantly in the census period with 15 appointments, of which 11 have been ECRs. In all our Institutes, these appointments have helped to open up vibrant areas of research, which have particularly addressed the issue of diversity. European cinemagoing, community storytelling, cross-cultural musical improvisation, Indian diasporic cinema, and educational initiatives adapted to local needs are prime examples of the turn towards greater diversity in the issues addressed by our ECRs. An outstanding example is the work of Funmi **Adewole**, a former chair of the Association of Dance and the African Diaspora and an editor of *Hotfoot*, who completed a doctorate at DMU

before taking up a permanent lectureship here under the mentorship of **Burt. Adewole** integrates her research on African diasporic and Black British dance with performance practice that has made her well-known in Nigeria and South Africa. In 2019, she was given a lifetime achievement award by One Dance UK.

Our appointment strategy, guided by DMU's wider research aims, assumes an ambitious trajectory, while mentoring by senior staff provides immediate support and assists research planning. Sven-Amin **Lembke** is a good example of the effective operation of this system in MTI². The Institute's ERC mentoring programme effectively developed his academic career by broadening his field of expertise. This led to his first internal grant, first major publication in the area of cognition related to electroacoustic music, and first external research bid; while this research brought MTI² into contact with world-leading collaborators in the field (e.g. Professor Stephen McAdams at McGill University). Similarly, Anna **Xambó Sedó** offered new expertise in live-coding performance and collaborative links to NTNU in Trondheim, Norway. She had already been successful in winning a €25,000 grant awarded to women in permanent posts in a scientific field in which women are under-represented, and has now added a £10,000 EPSRC award.

DMU also offers a comprehensive training programme and seed funding for all VC2020 staff. Evidence of how these provisions at University and Institute level facilitate the development of ECRs is further provided by the achievements of one of CATHI's most recent appointments, Monia **Acciari**, who in her first three years won AHRC funding for a project on Indian film subtitling, brought a spin-off of the London Asian Film Festival to Leicester, and used VC2020 funding to transfer the Cinema Museum's Indian Cinemas Archive to DMU. **Acciari** is now an associate professor. ECRs soon discover that the Unit will give them every assistance to accelerate a promising career and enrich our research culture. A DMU Early Careers Network creates strategic alliances and a supportive space; and the University's Research Services Directorate provides training and networking events for staff at all stages of their careers (REF5a). All SRR staff are on long-term contracts, and staff development is reviewed as part of the mentoring process and the formal annual appraisal.

Research time for staff is primarily negotiated through the RIA scheme, with blocks of time for fieldwork or output completions being arranged, where appropriate and within the granted allowance, with line managers. Total RIA hours in the Unit are currently 19,520 per year, equivalent to at least 12 full-time research posts. The UOA's average allowance for research is 1.6 days per week (514 hours per year). There is a further 0.4 days per week allowance for general scholarship, meaning that staff in the Unit typically have two days per week for research and scholarship. A competitive University scheme also awards targeted study leave (usually to complete a publication project), and six of our staff have been the beneficiaries in the census period.

2.2 INSTITUTE MEMBERSHIP

2.2.1 Cinema and Television History Institute (CATHI)

CATHI has 14 full members (12 full-time, one 0.45 FTE [**Chibnall**] and one 0.2 FTE senior research fellow [Peter **Kramer**]), including four professors, two readers, four associate professors (AP), and three VC2020 ECRs. However, the work of two members has been deemed more appropriate for UOA 34. The submission also includes the outputs of an associate member, **Cartmell**, Associate PVC Research and Director of the cross-faculty Centre for Adaptations, whose work lies within Film Studies. During the census period, two staff (**Hunter** and Claire **Monk**) have been promoted to chairs. Tim O'Sullivan, a REF 2014 panellist, now has an emeritus position. Professor **Justin Smith** was recruited to succeed **Chibnall** (2010–2018) as director of the Institute. Four other new CATHI full-time staff have been appointed within the census period and all have already been promoted to AP or reader (**Acciari**, **Ball**, **Ercole** and **Jones**). All of these APs and readers have been successful in attracting grants from the AHRC or BA/Leverhulme, and are evidence of a successful appointment and promotions strategy. Additionally, CATHI has a visiting professor, Julian Petley, principal editor of the *Journal of*

British Cinema and Television, and associate members based in three of DMU's four faculties. Their interdisciplinary work augments this Institute's core research culture.

CATHI has benefited from the appointment of female VC2020 researchers who have facilitated new research directions, notably women in the British television industry (**Ball**) and Indian cinemas (**Acciari**), each supported by AHRC grants. Most of the new appointees have strong international links which have facilitated significant collaborative research partnerships in Europe, India, Australia and South America. Three CATHI members have been selected for the highly competitive Future Research Leaders scheme. Three members are actively engaged in work with the local LGBTQ network and the Stephen Lawrence Research Centre which promotes race equality and social justice (REF5a). Professorial and senior research fellow appointments, and two internal promotions to readership, have strategically broadened and strengthened the Institute's portfolio, and confirmed its status as a mature research collective.

2.2.2 Dance, Drama and Performance Studies (DDPS)

DDPS is a fast-developing research institute covering subject areas which have historically been less research-intensive. It has 13 members with SRR (11 full-time and two 0.5 FTE, **Bakewell** and **Chapman**) across two faculties, including two professors, and two APs. It also has three researchers-in-training and one honorary international visiting research fellow, Hanna Järvinen (University of the Arts, Helsinki), a member of the board of the US-based Dance Studies Association. DDPS has benefited from the appointment of one past and one present female VC2020 researcher who have facilitated new work on early 20th-century modernism and theatre (Warden), and Black British and African dance (**Adewole**). Two ECRs have benefited from the Future Research Leaders scheme.

2.2.3 Music Technology and Innovation – Institute for Sonic Creativity (MTI²)

MTI² consists of all 11 staff teaching on the Music Technology Arts courses, plus Professor **Vear** (IOCT). Of the eight senior researchers, six are professors, including three awarded chairs during this REF period (Bret **Battey**, Kevin **Dahan** and **Vear**). James **Andean**, **Lembke** and **Xambó Sedó** were appointed as VC 2020 scholars. All members have RIAs.

2.3 RESEARCH STUDENTS

DMU is a member of the M4C DTP, which awards 80+ individual, collaborative and postdoctoral studentships annually. The Unit has supplied two M4C Site Directors (**Monk** and **Vear**) and has been successful in securing 15 doctoral studentships (including the DTP's first completion), four MA by Research Connective Scholarships and three postdoctoral awards from this consortium and its predecessor, Midlands3Cities. It has also supplied six supervisors for consortium doctorates based at other universities in the DTP. Three students have been funded by AHRC project grants, one via a British Academy-supported project, one by the Chinese government and one by the Indonesian government. The Unit has also won between three and seven PhD bursaries each year during the census period from the annual internal studentship competitions (amounting to 16 full bursaries and 10 fees-only internally funded scholarships). The award of most studentships is conditional on the inclusion in the supervisory team of an ECR, thus building supervision capacity while maintaining a critical mass of PGRs. The scheme has proved a vital conduit to doctoral study for our own undergraduate and postgraduate taught students as well as attracting external talent, and is important to the sustainability of our postgraduate culture. Bursaries are flexible enough to accommodate personal circumstances (e.g. maternity) and adaptable to study interruption when necessary.

All applications go to the Institute PGR coordinators for distribution to potential supervisors, who hold DMU's Certificate in Research Supervision. All staff involved in candidate selection have successfully completed equality and diversity training. All PGRs are supervised by two- or three-member supervisory teams, at least one of whom will have already supervised to completion. Teams draw on expertise from across all subject areas within the Unit and beyond. The most common interdisciplinary teams are Dance-Drama, Drama-Film and Music-Education Studies. Sixty-nine PhD students and ten MA by Research students are currently supervised by staff within the Unit. Those staff have also examined 50+ PGRs at other UK institutions and 19 at

non-UK institutions, including three *Habilitations* in France. MTI² has organised postgraduate exchanges with Victoria University of Wellington (NZ), Tongji University (Shanghai), HAMU (Prague), Royal College of Music (Stockholm) and Newcastle and Birmingham Universities. In 2021, this Institute will also introduce 'Dual Doctorates', with students being registered at both DMU and a partner university overseas. Our Institutes also periodically host visiting doctoral and postdoctoral researchers from other countries – Argentina, Canada, China, Germany, Hungary, India, Japan, Poland and Spain since 2014 – who wish to draw on our expertise.

All doctoral students are offered the Doctoral College's training programme for the humanities, which covers communication skills, team-working, intellectual property, publishing research findings, employability, career planning and development, and research ethics. Where appropriate, they also attend a training course for PGR students who teach, and all who want to improve their employability with HE teaching experience are given the opportunity at full academic rates of pay before completion. However, teaching loads are monitored to ensure that PhD progression is not compromised. PGR students may also apply for paid internships to work on University projects, and four have worked in CATHI's archives (some with the ambition of a career in curation). Institutes also offer dedicated DTPs for their students, incorporating training in archive and practice-based research. The latter is a cross-faculty initiative by the IOCT, features annual conferences/residencies, and is supported by an international web-based resource.

In addition, DMU's Doctoral College operates a fund for innovative training projects, which has been used to finance a free archival research day – in collaboration with the BFI, Media Archive of Central England (MACE) and DMU Library's Special Collections – open to all PGR students, and 40 from across the UK attended. Students can apply to the Doctoral College for £500 funding for research trips and conference presentations. Beyond Erasmus, DMU offers DMUglobal travel support for shorter visits of strategic importance to PGRs' work. In this way practice-based MTI² students, for example, have been enabled to travel abroad to work with peers towards group performance at KMH, Royal College of Music, Stockholm (2014, 2016) and HAMU, Academy of Music, Prague (2017, 2018), leading to public performances, television appearances (Sweden) and radio broadcasts (Czechia). The Doctoral College fund, together with DMUglobal and Midlands3Cities, also part-financed an ambitious initiative to take six Film and Drama research students to archives in Hollywood. The ten-day visit received the full cooperation of the Margaret Herrick Library, USC's Warner Bros. Archive and 'One', the world's leading LGBT archive.

Our M4C students are offered a further extensive menu of training (including residential and overseas short courses), and also have the opportunity to design and offer their own specialist study days, taken up by two PGR students in Drama and Film. Placement opportunities in partnership with local and national cultural organisations and businesses, and 'connective' studentships for MA study are further features of the DTP provision. PGR students are considered an important element of our research community and have representation on our Faculty Research Committees and attend Institute meetings and research events involving visiting speakers. One is also a student representative on the Executive Committee of the BAFTSS subject association, while another is Convenor for its LGBTQ special interest group.

CATHI and MTI² hold regular PGR conferences, while DDPS incorporates a postgraduate section in its annual 'Borderlines' conference. The annual international 'CATHI Con', which is entirely organised by our Film and Drama students, has been recognised as an example of best practice, having received grants from the BAFTSS subject group and had an edited collection of its papers commercially published. Postgraduates in MTI² have also run two 'Art and Sound' international conferences (2016, 2017), receiving both Institute and University support, and the Institute co-hosts a Summer Academy with the Ionian University of Corfu. MTI² has also integrated student seminar presentations with the Research Student Annual Review process and thus students receive immediate feedback from peers as well as assessors. DDPS offers a programme of artists' talks and a postgraduate 'Showcase' in which current projects are presented to new PGRs at the start of the academic year. In addition to Institute work-in-progress seminars, in which students frequently present alongside staff in a fully integrated and

collegiate culture, all PGR students are encouraged to present at least once at the annual Faculty Postgraduate Conferences. A number of the Unit's students have also contributed papers to a series of University-wide cross-disciplinary seminars that address the SDGs.

Careful and caring supervision, with regular mandatory progress monitoring, has helped to achieve significantly improved completion numbers. In addition to international doctorate and MA by Research successes, the current census period has seen 42 PhD completions, compared to 16 completions in the Unit's constituent subject areas in the preceding REF period. Those completing in 2013–2020 are now employed throughout the arts and in higher and secondary education sectors, including 12 in full-time university lecturing posts (two at DMU). This academic employability is helped by a policy of encouraging students to disseminate their research at conferences in the UK and internationally, and to publish articles before the award of their doctorates. Recent alumni often retain their university email and are allowed to use the Unit's facilities while they seek employment. Postdoctoral researchers have become an established element in the Unit in the present REF period. Three have been hosted by CATHI, funded by AHRC project grants and M4C, and two by Music Technology, funded by M4C and by the Creative Europe project. All postdoctoral work is supported within the Unit's mentoring framework.

2.4 EQUALITY AND DIVERSITY

DMU's serious commitment to fairness, inclusion, respect for protected characteristics, and the rejection of racial, religious, disability, class, gender and sexual discrimination, is evident at all levels of the University's work, including at the UOA level (REF5a and Code of Practice). The health and well-being of PGRs has been sympathetically overseen by the Faculty Heads of Research Students (two recruited from this Unit during the census period), not least during the pandemic. Gender inequalities in the Unit have been addressed in recruitment, promotion and access to internal funding, and staff have benefited from DMU's leave and flexible working policies (for instance, **Cartmell** was given extended compassionate leave and phased return to work in 2019).

Table 1: Comparisons between UOA 35 and UOA 33 indicate an increase in female and BAME staff

	Male	Female	White	BAME/ other	Not dis- closed	Profs/Senior staff	Readers/AP/PL	ECAF/L/SL	RF/SRF	Other
2014 (13)	84%	16%	100%	0		31%	23% (F = 8%)	38% (F = 8%)		8%
2021 (38)	58%	42%	92%	8%	0	37% (F = 21%)	29% (F = 45%)	31% (F = 66%) BAME = 16.6%	2%	

'F' denotes percentage of females in each category

The selection of outputs and ICSs for this REF has conformed to the strict guidelines described in DMU's REF Code of Practice. The outputs have been assessed by a panel of 14 experienced researchers with enhanced equality and diversity training, more than one-third of whom were women. Further evaluations have been provided by external reviewers. The final selection has been made by staff with specialist training in avoiding unconscious bias and discrimination in the REF context. Beyond the minimum and maximum rules laid down by the REF for outputs, the Unit has imposed no quotas according to status, and has respected individual circumstances while applying no pressure to make declarations. Our procedures have been robust enough to instil confidence that any imbalances reflect factors such as differences in research career maturity, rather than the consequence of discrimination or unconscious bias.

Section 3. Income, infrastructure and facilities

3.1 EXTERNAL INCOME

Since 2014, robust institutional support has enabled a step change in the ability of the Unit's members to attract external income, resulting in significant growth in research capacity. Grant development is supported by the Research Services Directorate and a robust system of internal peer review. The results have been particularly evident in the Unit's grant capture from UKRI and other major national funding bodies. As detailed in REF4, ten grants have been awarded to the Unit by AHRC and its funding partners (total value £868,000) and nine by BA/Leverhulme (£166,000). This is a doubling of income from these sources since REF 2014. Substantial awards have also been secured from Innovate UK (£315,000), Creative Europe (£205,000), Arts Council England (£189,000), and the British Film Institute (£40,000). Other funding bodies included Erasmus, Nesta and the National Academics and Creatives Exchange. The total value of external grants awarded to the Unit in the current REF period is almost £1,800,000 – three times the 2014 figure (research income accruing in this period is £1,095,531). If awards from various DMU internal funding schemes (including HEIF) are added, the total reaches £2,000,000. Highlights include:

- Creative Europe (€517,000 including match funding): Interfaces, 2014 (**Landy**)
- AHRC (£395,000): British Silent Cinema and the Transition to Sound, 2014 (**Porter**)
- Innovate UK (£205,527 of a £4,000,000 award) Audience of the Future, 2019 (**SSmith**)
- AHRC / MRC (£200,000): An Exploration of Mental Health and Resilience Narratives of Migrant Workers in India using Community Theatre Methodology, 2018 (**Crossley**)
- AHRC (£93,000): British Dance and the African Diasporas, 2013 (**Burt**)
- AHRC (£62,000 of a £707,000 award): European Cinema Audiences: Entangled Histories and Shared Memories, 2018 (**Ercole**)
- AHRC (£61,000): Women's Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933–1989), 2014 (**Ball**)

3.2 INFRASTRUCTURE AND FACILITIES

The UOA is part of an extensive infrastructure of leadership and administration that stimulates and supports staff and PGR research activity, distributes resources (including funding), ensures compliance with approved administrative and ethical procedures, and promotes and monitors equality and diversity. During the census period, a number of roles have evolved into executive level positions (e.g. Associate Pro Vice-Chancellor, Research; Research Institute Director) and others (e.g. Institute Head of Research Students) have been introduced to ensure that the rapid growth in research students is purposefully and sensitively managed. Institutional willingness to invest in areas of success in REF 2014 is evidenced, for example, in six new staff for CATHI and £50,000 for its archival infrastructure and work.

With the exception of staff holding senior management positions (**Cartmell** and **Russell**) and professors attached to the IOCT, all staff in the Unit have offices in DMU's Clephan Building. The grouping of each Institute's staff offices on its own floor of the building helps to foster a distinctive identity and community, but allows for easy communication across Institute and Faculty divisions. This spatial proximity has effectively encouraged cross-disciplinary projects and student supervisions. The accommodation shared by Screen Studies and Drama students provides a good example of facilities for doctoral students: a dedicated desk is provided for each full-time student, plus five online PCs, a photocopier/scanner for communal use, and a dedicated library of donated items. Students frequently tell us how much they value the opportunities for study and sociability that this space affords.

The 500 square-metre MTI² Research Laboratory in Clephan includes composition studios and maker spaces, as well as a communal room with hot desks for PGR students, the majority of

whom are part-time. Established through a £550,000 grant from HEFCE (2004), the facility has been continually upgraded to meet the developing needs of researchers. Postgraduate research in Music is also served by the Courtyard Studio, a professional-grade recording studio, and the Creative Technology Studios, which provide industry-standard audio and radio production suites, including fully equipped recording studios featuring high-end analogue and digital recording systems and surround sound monitoring, Foley and voice-over studios, and broadcast-standard radio production with professional playout and management systems. As well as providing a venue for film teaching and CATHI events, the Phoenix arts venue in Leicester has the 'DMU Cube' dedicated installation space, and a Screen Lounge and Café which have been regularly used for MTI² audiovisual installations and live performances. The University makes an annual investment of £155,000 in Phoenix as a public-facing resource.

Practice-based research in both DDPS and MTI² is enabled by studios in the Performance Arts Centre for Excellence (PACE), where Studios 3 and 4 feature specialist Harlequin sprung floors. Two studios are equipped with seating and theatrical lighting and have been used for public performances by our researchers and visiting artists with connections to DMU. PACE 1 is a 16×16m acoustically balanced performance space with a built-in surround and diffusion 3D audio system with 48 loudspeakers. Dance and Drama also have studios in the University Campus Centre. Over £95,000 has been invested in the maintenance and upgrading of the PACE and Campus Centre performance and rehearsal spaces since 2016. High-quality digital cameras, lighting and sound equipment for film-making and the documenting of performance are available on free loan from a central DMU dispensary. Practice-based researchers also have access to new £132,000 IOCT facilities in the Queen's Building, which include state-of-the-art virtual-reality and motion-capture labs.

A particularly distinctive feature of the development of resources within the Unit has been the expansion of archival research holdings. This began before 2014 with dance-related material, including the Community Dance Foundation Archive, and by the donation of the script archive of Hammer Films. However, further acquisitions have been central to CATHI's strategic plan to establish the Institute as a leading centre for archival study. These archives now comprise over 500,000 items including films, sculptures, pottery, paintings, posters, scripts, manuscripts, books, magazines, correspondence, publicity materials, audio tapes, diaries, production files, press clippings and photographs. New acquisitions include:

- Sir Norman Wisdom Collection (acquired 2014, donor Richard Dacre)
- Andrew Davies Archive (2015, donor Andrew Davies)
- Peter Whitehead Archive (2016, donor Peter Whitehead)
- Anita Anand (Zee TV) Archive (2018, donor Anita Anand)
- Palace and Scala Archive (2019 on long-term loan from Nik Powell and Stephen Woolley)
- Andrew Logan Archive (2019, donors Andrew Logan and Michael Davis)
- Indian Cinemas Archive (2019 on long-term loan from The Cinema Museum, London)
- Leicester Phoenix Arts and Film Society Archives (2019, from Laraine Porter and the Leicester Film Society)
- Lawrence Gleadle Archive of 1930s poster art (2020 on long-term loan from Goff Gleadle)

Several collections have been the focus of funded PhD projects, and all attract external research interest. The Andrew Davies Archive featured strongly in the BBC Four documentary on the celebrated scriptwriter broadcast on 30 December 2018.

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

4.1 PARTNERSHIPS WITH CULTURAL SECTOR ORGANISATIONS

Research in the UOA has benefited local, national and international commercial organisations, public bodies and national arts organisations, and the general public. Our practice has ranged

from exhibitions and media dissemination to working with arts organisations, museums, archives and professional bodies. Impact has been high on the agenda, and research has been disseminated to a wider audience via broadcasting, the press, online publication, social networking sites, contributions to commercial DVDs, public talks and the staging of open events with non-academic partners. A notable example is **Burt's** co-curation of the *British Dance: Black Routes* exhibition (2013–2014) at the International Slavery Museum, Liverpool, which attracted 171,000 visitors and enthusiastic reviews; and his on-screen contributions to the television documentary *Dance Rebels: A Story of Modern Dance* (BBC Four, 2015).

The UOA is deeply involved with the cultural economy and education sectors. This includes consultancies for cultural venues, particularly at the local level. Members from three Institutes work closely on R&D with Phoenix, which commissioned an installation from **Bathey** to celebrate its tenth anniversary. The IOCT has acted as a digital strategy consultant for Leicester's Curve theatre, including workshops and training with creative and technical teams to develop performances that engage with emerging technologies. IOCT also works with local SMEs, such as the award-winning VR company Cats Are Not Peas, to develop experimental immersive performance pieces, and with the Philharmonia Orchestra and the RSC to explore alternative business models and support the performance sector during and post-pandemic. MTI²'s pedagogical and community arts initiatives include partnerships with schools and education providers (e.g. Leicestershire Music Service). In 2019 they collaborated with the Darbar Indian music festival on DMU's new 'Convergence Festival' in Leicester. CATHI has close associations with London's Cinema Museum and the entertainment industry union BECTU. The latter has been involved in two projects: **Porter** led an initiative to digitise and transcribe the union's oral history interviews with female members (the results are on the British Entertainment History Project website); while the union's membership records were the focus of **Ball's** AHRC-funded project, 'Working Women', a collaboration with Leeds University, which has produced a unique online database.

Our researchers also supply talks for screenings and productions, epitomised by DDPS's well-attended *West Side Story* Study Day at Curve to accompany its hit 2019–2020 production. **Kramer** alone has done at least 35 talks at cinemas and festivals in the UK, Germany and Czechia. CATHI's commercial screen partners include Network Distributing, with whom the Institute works to secure the release on Blu-ray of films relating to its Peter Whitehead, Hammer and Norman Wisdom archives. In 2019, CATHI collaborated with Network on anniversary screenings of Whitehead films at London's ICA. Unfortunately, the release of these films has been delayed by the pandemic. **Chibnall** also regularly contributes consultancy and pieces-to-camera for Blue-ray extras: Powerhouse Films (Indicator)'s releases of *Camp on Blood Island* (1957), *Yesterday's Enemy* (1959) and *Footsteps in the Fog* (1955), Studio Canal's 60th anniversary releases of *The Belles of St Trinian's* (1954) and *Ice Cold in Alex* (1958); and *Hue and Cry* (1947), *The Magnet* (1950) and *Payroll* (1961); and the Final Cut releases of *Curse of the Werewolf* (1961), *Tales from the Crypt* (1972) and (with Hunter) *The Vampire Lovers* (1970) and the feature-length documentary *Hammer: The Warner Bros. Years* (2018). Following her contributions to BBC Radio 3's *Merchant-Ivory: Classics, Celluloid and Class* (2014) and *Heat and Dust* Blu-ray, **Monk** provided a commentary, interview and consultancy for the BFI's 2019 Blu-ray of Merchant Ivory's *Maurice* (1987). However, undoubtedly the major release associated with CATHI was the seven-disc box set covering the history of the British music video, *Power to the People* (Thunderbird, 2018), co-curated by **JSmith**. The underpinning research was funded by the AHRC and conducted in association with the BFI and the British Library. Such film projects draw on our archival holdings and research expertise and present them to a wider audience.

Our membership of the M4C partnership, with its collaborative doctoral awards and creative economy scholarships, has further encouraged the cultivation of productive relationships with cultural sector organisations.

4.2 SUSTAINING EXCELLENCE, BUILDING LINKS AND CROSSING BOUNDARIES

MTI² has been the Unit's pacesetter in international partnerships, collaborations and knowledge transfer. Currently, MTI² has eight international research partnerships: Central Conservatory of Music (Beijing), Sorbonne Université and Groupe de Recherches Musicales (Paris), NOTAM (Oslo), Ionian University (Corfu), Tempo Reale (Florence), CMMAS (Mexico) and the ZKM (Karlsruhe). These relationships have, beyond concert, staff and student exchange, led to the co-development of software (e.g. plug-ins for ZKM's Zirkonium software and DMU's Compose with Sounds software were developed with several partners); development and translations of the EARS and EARS 2 websites; joint publications; and the establishment of the subject association: the Electroacoustic Music Studies Network (with GRM, Sorbonne).

The Institute's professoriate has occupied numerous visiting academic roles at universities across the world: **Dahan** at Stanford, USA; **Landy** at Tianjin Conservatory of Music (twice) and Janáček Conservatoire, Brno; and **Andean**, **Batchelor** and Professor John **Young** at Bowling Green State University, USA. There have been invitations to concerts, talks and festivals around the globe as well as international commissions and broadcasts on overseas radio stations in Canada, Czechia, France, Holland, Italy, Mexico, Poland, Spain and New Zealand – the last a live broadcast of an orchestral work by **Young**, plus an interview with the composer. A performance by **Landy** was filmed for a documentary by *Cinémotif Film* (CZ) for ARTE television; and there were two entire broadcasts of MTI² compositions on the *Concertzender*, Amsterdam in 2018. **Andean** provides an outstanding example of the way in which the Institute's creative research has transcended national and disciplinary boundaries. He has performed his sonic pieces and exhibited his audiovisual work in 19 countries across four continents. Many of the performances by Institute members are invited solo concerts, often of commissioned pieces – for example, **Atkinson's** world premiere of *Présences Électronique/Akousma* at Ina-GRM, Paris (2015); or **Emmerson's** one-composer concerts in Finland, Mexico, Poland, the UK and the USA. Throughout the REF period, the Institute has also invited international guests from East Asia, the Americas and Europe for talks, workshops, performances and recordings at DMU.

There are many international venues, too, among performances given by our dance researchers: e.g. Sally **Doughty** in Cincinnati (2015), Cholula, Mexico (2018), and at the Shouze Arts Centre, Beijing (2019), where she was invited to deliver two weeks of professional dance masterclasses; and **Adewole** as a dancer, storyteller, pedagogue and dramaturg in Canada (2016), Norway, Nigeria and Senegal (2018), and South Africa (2019). Adewole also contributed to the documentary series 'Why Do We Dance', made by an Italian production company (Margnolia) for Sky Arts (2017). DDPS has also enhanced its international profile by collaborations with the Korean National University of Arts, the Tata Institute of Social Sciences, Mumbai, and the Universities of Loughborough, Central Florida, Bloemfontein and Bengaluru; and by appointing research fellows based in Finland (Dance), and South Korea and Poland (Drama). In both Drama and Film, there are research projects in India, where **Crossley** is working to make a difference to the lives of poor migrants and **Acciari** has been a visiting academic, giving talks and researching in archives. ARHC follow-on funding enabled **JSmith** to take the findings of his research (with Professor Caston, UEL) on the history of the British music video on a promotional visit to Cuba. **Monk** also achieved a global hit podcast produced for Phoenix Cinema on the Oscar-winning *Call Me By Your Name* (2017).

4.3 RESEARCH BASE INDICATORS

During the census period, members of the UOA have been responsible for the main editorship of three peer-reviewed journals: *Organised Sound* (CUP), *Adaptation* (OUP) and *Shakespeare* (Routledge). Members are also on the editorial boards of 18 journals, with multiple representation on *Journal of British Cinema and Television*, *International Journal of Performance and Digital Media*, *Comedy Studies* and *Organised Sound* – titles which are all indicative of research interests that we consider as our strengths. There were further contributions to publishing through six series editorships with commercial houses, such as Palgrave, Bloomsbury and Springer.

Eight of our professors are, or have been, members of the AHRC Peer Review College (**Cartmell** is a Strategic Reviewer), and some review for other UKRI research councils: **Vear**, for example, has also reviewed for the ESPRC and MRC. **Landy** is one of three professors who has reviewed for the European Research Council and he has also been consulted by national bodies in Denmark and Austria. Other reviewing by Unit members has included applications to BA/Leverhulme, Institut Universitaire de France, the Dutch Science Council and the Czech Science Foundation. All of our Institutes have supplied jurors to cultural festivals, notably **Emmerson** as panel chair for the British Composer Award. **Emmerson**, who has been Visiting Composer at the University of Turku, Silver Jubilee Visiting Professor at the Western Australian Academy of Performing Arts, and Resident Composer at Soud'Ar-te International Forum, Lisbon, is also a Fellow of the Royal Society of Arts since 2015.

The Unit's members won ten new first prizes during the census period. Most awards went to MTI², notably:

- **Andean**: Lumen Prize Creative Coding Award 2014;
- **Battey**: MADATAC Digital Arts Awards. Spain 2019, and Co-1st prize: MuVi4 International Exhibition of Video and Moving Image, Spain 2015
- **Young**: 1st prizes at *Musica Nova* competition Prague 2018; and *Concours international de composition électroacoustique* KLANG!, 2019.

These awards clearly index the exceptional global reach of the Institute, but there have been prizes elsewhere in the Unit:

- **Ercle** won the prize for best article by an ECR in the *Historical Journal of Film, Radio and Television* (2017)
- **Cartmell** was awarded the Jim Welsh Prize for Excellence in Adaptations (2016). **Cartmell** was also an invited keynote speaker at events at the University of São Paulo, 2019, four Indian universities (Chennai, Adams, Bankura and Gour Banga), 2020, University of Cyprus, 2017; TU, Braunschweig, 2017; Aristotle University, Thessaloniki, 2016; *Jagiellonian* University, Poland, 2016; the National Library of the Netherlands, The Hague, 2015; University of Newcastle, 2014; and was Seminar Convenor at the World Shakespeare Congress, UK, 2016; and the Shakespeare Association of America, Vancouver, 2015.

The UOA will continue with its current approach of developing cultural events, forming partnerships with key cultural organisations, engaging with audiences and researching in partnership with commercial organisations. It will also build on its reputation for innovation, experimentation and blue-sky research, all epitomised by **Vear**'s pioneering ERC 'Digital Scores' project.