

<b>Institution: University of Gloucestershire</b>
<b>Unit of Assessment: 34</b>
<p><b>Section 1. Unit context and structure, research and impact strategy</b></p> <p><b>Unit Context and Structure.</b>          We are practitioners and theoreticians who create and critique film, music and media, and this is our first submission. From feminist film theory, through community film making to social justice and social media, our 13-member strong unit produces creative work and academic research of international standing. Coming from a small base in 2014, our reach has expanded in scope and number from Cultural Studies and Film theory (<b>Jennings, Grist, Gardner, Griffiths</b>), which we continue to explore (<b>Dolan, Krainitzki, Zinder</b>), to Popular Music Studies (<b>Gardner, Lovett</b>), Film practice (<b>Curran, Dryden, Parker, Zinder</b>), transmedia (<b>Dalby, Swift</b>) and journalism (<b>Cable</b>). Staff are mainly employed within the University's School of Media, with others (<b>Swift, Griffiths</b>) working in the School of Education and Humanities, and the Academic Development Unit (<b>Jennings, Krainitzki</b>). Our associate Reader (<b>Dolan</b>) is a founder member of the AHRC funded research centre (<b>Women, Ageing and Media, WAM</b>) and has worked with us for over a decade.</p> <p>Our research is driven by two dominant and interwoven interests. First, we write and make films about identity, marginality and place. In these there is with a particular emphasis on questions around ageing, gender, sexuality, memory and inheritance. Second, we are interested in 'innovation', in relation to music technology, transmedia and film making practices.</p> <p>Our concerns with the margins can be seen in published work on women and ageing (<b>Dolan, Gardner, Jennings, Krainitzki</b>), queer film theory (and practice) (<b>Griffiths, Krainitzki, Dryden</b>) and documentary film practice (<b>Curran, Dryden, Parker, Zinder</b>). Innovative methodologies in digital storytelling and installations drive practice led/ funded project work (<i>Mysty/Gardner, Faith/Parker</i>) and innovation as a concept is key to our work in music and transmedia (<b>Lovett, Dalby, Swift</b>). Dryden's work in disability film production has global dissemination; her film <i>Unrest</i> was longlisted for the 2018 Academy Awards Documentary Feature category <a href="http://www.lblfilms.com/about">http://www.lblfilms.com/about</a>.</p> <p>These two strands are ably supported by two channels of internal QR funding, 'Being Human' and 'Creative Practice as Research', which constitute two of the University's six Research Priority Areas (REF5A); meta committees that oversee clusters of UoAs. This funding has enabled us to pursue research to successful outcomes via publication and broadcast. Strategies for post 2021 include interdisciplinary impact projects using VR and immersive technology, pasts and presents of Popular Music, feminist and non-binary film practice. There is the potential for us to submit to both UoA 33 and 34 in 2027.</p> <p><b>Leadership</b>          Research Leadership operates at School, UoA and University level through a series of connected committees. Decision making at UoA34 level is made in line with University Research Strategy. Responsibility for Research leadership flows from the University Research Committee and its 6 Research Priority Areas down to UoAs. UoA34 has staff in The Media School and The School of Education and Humanities. UoA34 benefits from unit funding equally distributed from 2 of these 'RPAs', Being Human and Creative Practice as Research. Direct leadership implementing University Research policy lies at School level for staff and PGR research, with the leaders (<b>Gardner</b> for Media School and UoA 34 staff research, <b>Cable</b> for Media School PGR) networked into RPA (<b>Gardner</b>) and the university's central Research administration which lies in the ADU (<b>Cable</b>). Both staff sit in a chain of command that feeds up and down from Research Committee and Research Degrees Committee.</p> <p><b>Gardner</b> leads and supports <b>UoA 34 and Media School</b> staff research through offering a series of research symposia and individual mentoring (bid writing to RPA funds, proof reading copy for publication). The UoA 34 pool of staff internally moderate work going forward to publication.</p>

**Cable** provides **PGR research leadership**, acting as a lynchpin between central research administration which sits in the ADU (**Jennings**). Research training that is open to all staff across the university (supervisor training, managing distance learners etc.) is funneled to the Media School through him and he receives all PGR applications via the Research Administration office and funnels them through the Media School Senior Management Team for assessment on supervisory capability and allocation. 50% of the staff submitting to UoA34 supervise PGR students. The **Media School Senior Management** Team scrutinize applications for small blocks of research leave, conference participation, bid for from QR funds allocated by the RPAs Being Human and Creative Practice as Research. This team does not scrutinise research outputs; the UoA34 group do this.

### Research Themes

Our theoretical work and creative practice centres on the themes of marginality and innovation. The **Women Ageing and Media** research centre (established 2007) is a key feminist centre interrogating the nexus of aging and women's lives. Internally and outward facing, it has an established international summer school, international networks (ACT, NANAS, ENAS) and **Gardner, Jennings, Dolan** and **Krainitzki** are well published in this area. **Curran's** film work also explores aging and death through female experience. **Dryden's** internationally acclaimed documentary films (*Unrest*, 2018, *Trans in America*, 2019) bring the margins to the centre through a methodological film praxis which centres on the disabled and the queer at the productive helm, **Swift** and **Dalby's** considers transmedia and audience and **Lovett**, music, the blockchain and philosophy; both are part of current academic debates around new innovations in media technologies. **Zinder** and **Parker's** documentary film work centre on cultural heritage and identity and marginalised voices within those narratives.

Financial support for this work comes from the RPA 'Creative Practice as Research' established in 2019 to support creative critical work emerging from the School of Art as well as The School of Media and supports UoA 34 and 36. Staff working on filmmaking (**Curran, Dryden, Parker, Zinder**) and transmedia (**Dalby**) can bid into this fund as well as from 'Being Human'.

### Institutional Research Environment

The University of Gloucestershire has a strong PGR research environment with high PRES ratings for tutor support and high completion rates. Structured programmes of written work in the first year of enrolment (see institutional statement), PGR symposia, research workshops and journal subscriptions are all fundamental to the PGR experience. Around 2014, students in UoA34 were predominantly Film and Media Studies students and/or those attached to WAM (Women, Ageing and Media). With new staff, the unit now includes Creative Practice Research students in film and music. Specific examples of a thriving research environment within the UoA include an international summer school, and an annual Media Festival. For twelve years the **WAM** summer school has steadily built up an international reputation and consistently attracts international delegates. Work has been undertaken within the unit to foster an inclusive research culture. Gardner launched a research event called 'Equal Platforms' in 2015; guest speakers, staff and students shared a 'platform' and presented papers, work in progress and dissertation/first class essay content. Academics were invited from BCU, UWE, Leeds, LCM, Loughborough to deliver papers on issues that resonated with the Unit's research themes. The series is now incorporated into the annual Media Festival, where industry speakers are invited to talk. **Griffiths** pioneered an annual PGR symposium called *Hidden Narratives*, where PGR students and staff deliver papers. These initiatives illustrate the wider contribution to the intellectual life of the school that the UoA fosters. Our proactive research culture is resulting in more staff bidding to research funds, more staff enrolling on Masters or PhDs and more staff joining research teams as audio or VR advisors.

**Erasmus+** funding has shown staff how productive project team work is. One staff member who was on a project as video editor, has since enrolled on a Master's in Education. BBC producer Julia Hayball has been audio expert on two Erasmus funded projects ([www.mysty.eu](http://www.mysty.eu) and [www.mamumi.eu](http://www.mamumi.eu)).

**Further Strategies for development** include a) ongoing institutional support for conference attendance and funding from the Research Priority area funds; staff that have benefitted from

this support will be in scope for 2027; b) Media School Workshops on the REF (given by **Gardner** in 2018 and 2019) acted to demystify the external research and funding culture to staff new to research (and exemplify the research leadership in the UoA); these workshops have been virtually rolled out across the University for PGR and staff c) Unit staff are encouraged to embrace bidding culture with the support of **Gardner** and the University Funding Office.

### Strategies for funding

Our strategies for funding the unit centre on using our internal QR funds to develop new research, support publication projects and to bid for external funds for community media projects.

The point of our funded research has always been to make a difference and this can be seen in our impact case studies. Work is now underway to search out funding streams around community impact, marginality and innovation that are not reliant on European funding sources. To date there is the potential for interdisciplinary work where UoA34 staff contribute a media/music element to large scale projects.

### Impact Strategy

Our impact strategy revolves around making a qualitative difference to people's lives by listening and telling stories. **Dryden's** impact is notable for having had considerable exposure within and beyond the film industry. Core to her mission is the narrating of stories made by and for differently abled people and marginalized communities. *Unrest* (2018)'s director was a wheelchair user with ME and was long listed for an Oscar for Feature Documentary. It generated conversations in the medical establishment about the treatment of the condition. Her film *Trans in America* won an Emmy and was screened at SSXW in 2019. Her work is addressed in our ICS studies. Another producer, **Parker**, worked on *Faith*, an installation piece on cultural and religious diversity that has toured internationally. Some of it was vandalised in its Gloucester cathedral space, having generated hostile responses from fundamentalist Christians. These outputs continue our research into marginality, specifically non-normative sexualities, disabilities and, in Parker's case, religious expression.

Away from film, our funded research projects focus on participatory media and 'marginalized' communities, many of which use (digital) storytelling as a methodology for inclusion. We used digital storytelling to reconfigure pedagogic approaches: the *My Story* project (CS1 [www.mysty.eu](http://www.mysty.eu)), developed intergenerational working partnerships with Gloucestershire veterans on the Age UK Veterans' Voices project [www.veteransvoicesglos.co.uk](http://www.veteransvoicesglos.co.uk), (2018-2020) and used digital storytelling as an impact gauging tool with participants on the GEM project. We adapted digital storytelling methodologies to work on a further Erasmus + funded project called Mapping the Music of Migration [www.mamumi.eu](http://www.mamumi.eu). (2019-2021). We also developed free to access e-learning systems for low skilled refugee, asylum seeking and migrant women at [www.medlitpoj.eu](http://www.medlitpoj.eu) (2017 – 2019).

A notable strand of our work is led by Dr Jason **Griffiths**, Senior Lecturer at University of Gloucestershire. Griffiths is Principal Investigator and Co-director of Reading the Forest, Co-director of Voices from the Forest, editor of the Potter Matters website, and is a member of the Foresters' Forest Community Stakeholder Group. From 2007-2019 he was Radio Production BA Course Leader at the University and a PhD candidate in English, where he completed his thesis in 2019. His work has been funded by the Heritage Lottery Landscape Fund and a variety of outputs have characterized this research, all underpinned by community engagement and representation. In 2015, working with Dr Hannah **Grist** (at the time at University of Gloucestershire) and Dr Joanne **Garde-Hansen** of University of Warwick, in partnership with the British Film Institute (BFI) and Dean Heritage Centre (DHC), **Griffiths** conceived, designed and organized this community research, exhibition and screening event based around the film location of Potter's 1968 Wednesday Play *A Beast With Two Backs*. In 2018, **A Fortunate Man...revisited 50 years on** was a three-day long Reading the Forest event across two locations focused on John Berger and Jean Mohr's ground-breaking study of a rural GP and his patients in the Forest of Dean, published in 1967. The main event was held in the village at the

centre of the book. A series of digital stories were recorded in the community, and workshops were undertaken with the local primary school – all generating content for the exhibition. The unit benefits from the continuing working relationship with **Griffiths** and is testament to its dedication to maintaining research links.

Local and national PSB broadcast outputs in relation to **Griffiths'** work are as follows:

BBC Radio 4:	'Tongue and Talk, The Dialect Poets: The Forest of Dean', 30min feature documentary (5 <sup>th</sup> September, 2020)
BBC Television:	Inside Out West, 'Forest Dialect', 10min feature including fully staged public performance of rediscovered dialect pla (9 <sup>th</sup> March, 2020)
BBC Radio Gloucestershire:	'100 Years of Forest of Dean Literature', 18-episode feature-series (April – October, 2019).
	'Female Forest Authors', 10-episode feature-series (March – May, 2018).
BBC Radio 4:	'A Fortunate Man' radio drama, contribution of clips for closing sequence. (27 <sup>th</sup> June, 2020)

## 2. People

**UoA 34 Staffing strategy** is focused on a productive alignment between research and undergraduate teaching; unit members teach material they are actively publishing on and creating. From a small pool of staff with doctorates in 2014 (4), the present staff base recruited into Sports Journalism, Television Production and Popular Music means that 7 have doctorates, 1 is close to completion and 1 is starting.

### UoA 34 Staff Development

Mentoring is a vital activity within the unit, with more experienced staff working to mentor both students through to completion and staff to publication and/or broadcast. We encourage junior staff to produce and disseminate their research through conference attendance and publication. **Dalby**, new to research in 2016, is co-editing a Routledge edition on transmedia and is now enrolled on a PhD with Media and Education. As the critical mass of research active line managers grows, so does the ability to lead by example. **Lovett** and **Curran** have been supportive in this respect; they are line managers with research interests in music philosophy and feminist experimental film and sound art.

All UoA 34 staff work within a *Workload Allocation Model*. This integrates teaching duties, administration and research. The model allows for 185 hours (5 weeks) for 'Research and Scholarly Activity', which includes doing peer reviews, keeping up to date with the discipline and 'small pieces of non-funded research'. In addition to this time allocation, QR funding has been allocated to staff to be bought out of module delivery to complete outputs (**Griffiths**, 2018, **Lovett**, 2019). **Gardner** secured a semester sabbatical from the Being Human RPA (September 2018 – January 2019) to write 'Ageing and Contemporary Female Musicians' (Routledge, July 2019) and **Curran** won a bid to complete a film project called 'Skip' for a sabbatical from the same RPA for Semester 2 2021 (February 2021 – July 2021).

### Research Students

From a small pool of PGR students predominantly associated with the Women, Ageing and Media research centre, the Unit now has increasing numbers of PGR students in film practice and more recently, music composition and sound studies.

Media School undergraduates wishing to continue their studies at postgraduate level, the Media School now has MA programmes in Creative Music Practice (2018), MA Communication, PR

and Media (2018), Animation (2020), Film Making (2020), MA Sports Communications and Digital Media (2021) and a distance learning Screenwriting MA (2021). There has been a marked increase in supervisory capacity due to recruitment strategy and staff not in scope for 2021 are mentored by staff with two completions in supervisory teams of three to capacity build (**Crouch, Friend, Tillotson**). Opportunities are also available for PhD students to gain teaching experience at PGR Masters level. This is scaffolded by the relevant module tutor, so that those who are new to teaching can gain confidence in a supportive environment underpinned by critical and reflective practice. Studio facilities are available for PhD Practice as Research students. There is no dedicated PGR room but the UoA34 open door policy ensures a buoyant and welcoming community. A PGR Facebook site and regular centrally held zoom sessions maintain community through digital means and so has been Covid 19 resistant.

**Cable**, the School PGR lead (2019 – present), works with the central University Research Administration Office on the application, interviewing and admissions of PGR students. In the early stages of their projects, all PGR students complete a minimum of two research-training modules at Masters level. PhD students also have access to a broad range of academic and vocational training, including all of the professional development activities provided for academic staff by the ADU. Moodle, the University intranet system is used by supervisors and their supervisees in order to record student meetings, including progress that has been made, and action points. In addition, members of each supervisory team complete an Annual Progress Report, identifying training needs and logging progression. These measures ensure the support needed at early stage study and help shape the project.

The University's Academic Development Unit organises an annual PGR conference, and together with the annual Women, Ageing and Media Summer school, students are exposed to opportunities to engage in specialist research training and present their work at various points throughout their enrolment. Conference attendance is supported for all research students. PGR students are eligible to apply for research expenses covered by the University to the value of £300 per annum for full-time students and £120 per annum for part-time students. Further funding is accessible via discretionary bids to the University Research Degree Committee.

#### **UoA34 Doctoral Completions, supervisory team, title**

- 2020 **Lisa Buehring** (Jennings and Grist) *'The Wild, Wild West: No Country for Old Men, or is it?'*
- 2019 **Alison Willmott** (Jennings and Grist) *The experience of ageing for women who identified with Punk Music.*
- 2017 **Anthony Hogg** (Gardner and Griffiths) *Can't Buy Me Love" to "How Deep Is Your Love?": A Chronological Analysis of Developments in the Functions of Pop Music in U.K. and U.S. Film of the 1960s and 1970s.*
- 2016 **Kate Latham** (Saguaro and Gardner) *The Novel and Dementia*
- 2015 **Hannah Grist** (Garde-Hansen and Jennings) *Media Heritage and Memory in the Museum: Managing Dennis Potter's Legacy in the Forest of Dean*

#### **Research student data**

There are 9 current PGR students in the unit (FT x 4, PT x 5). Their work can be divided into two disciplines, film and music, theoretical and practice.

#### **Film theory and practice**

Mathew Lopez-Bland (**Crouch and Friend**) *Writing Screenplays for Animation; Narrative Over Motion*

Mark Volker Zdunnek (**Griffiths**) *Altruistic filmmaking" vs. commercial filmmaking: technological and stylistic devices and differentiators in altruistic films to make charity missions happen.*

Knudsen (**Jennings, Symonds, Tillotson**) *Generation X*

R Tusar (**Griffiths**) *'Visual Effects (VFX) in film: Greenscreen/Bluescreen'* DEREK

### **Music theory and practice**

Robin Owen Frederick Dymond, (**Lovett, Gardner, Reeder**) *A study of style and the composition processes used by Michael Kamen.*

Matt Deegan (**Lovett, Gardner, Reeder**) *Generative sound design and music composition.*

### **WAM students**

Carolyn Coyle (**Jennings and Grist**) *A Poetic Inquiry of Older Women's Perspectives on the Social Construction of Ageing in Irish Society*

### **Others (working with staff now left the unit)**

M Krenz () *Modern Museum Makeovers and the Orchestration of Cultural Narratives: Museum Experiences of US-Visitors to Kunstgewerbemuseum Berlin.*

Dandi Supriadi (**Gardner and Cable**) *Journalism Culture Shift in the Development of New Media: The Practice of "Curation Journalism"* passed April 2020 second viva, minor amendments, due April 2021.

## **EQUALITY AND DIVERSITY**

Equality, diversity and inclusion are intrinsic not only to the values of the University as a whole, but also to UoA34. The University of Gloucestershire was shortlisted for its outstanding contribution in the *Times Higher Education* 'Equality, Diversity and Inclusion Awards' in 2020. The University in a signed letter from the Vice Chancellor in 2019 endorsed the institutional commitment to the aims of the Athena Swan Charter and it adheres to the Charter's principles in its support for and the advancement of gender equality across the institution. The University is taking action to narrow the gender pay gap across all grades of staffing through its Gender Paygap Action Plan. In addition, it has introduced a number of practices to facilitate gender inclusivity in its day-to-day activities. One of the most important examples of this is reflected in the way that the university supports working parents / guardians, staff and students with childcare responsibilities, most of whom are women, by timing the start of the working day from 9.15. This provides time for drop-off at school and childcare before teaching and meetings start. This policy also has environmental benefits by providing for more sustainable commuting opportunities that avoid the morning rush-hour peak traffic flow. Working parents / guardians are provided with the opportunity to select flexible working hours to meet their childcare needs.

The University provides specific mechanisms to promote the on-going support and mentoring of female and early career members of staff and other under-represented groups, as reflected in its Women Professors Group, Women's Network, BAME Network and Early Career Network.

**Jennings** is one of the founder members of and sits on the Women Professors Group, which has an explicit remit to support and mentor female academic staff in their career progression and promotion. The Women Professors Group actively seeks to rectify the gender imbalance currently evident in senior and executive academic leadership across the sector, as well as in areas of access to research opportunities, research funding allocation and publication. In a recent example, in collaboration with the university's Women's Network and individual members of staff, the Women Professors Group organised a series of informal interviews and an open online plenary focusing on 'Women Negotiating Academia: Empowerment and Challenges' as part of the University Festival in 2020. A representative of the Women Professors Group sits on the University's Professorial Appointments Panel and the Women Professors Group is spearheading a culture shift in practices aiming towards academic career progression and leadership.

Members of the UoA34 staff team have attended university-wide training programmes on issues relating to equality, diversity and inclusion. One example of this is the compulsory unconscious bias training for all UoA coordinators, attended by **Gardner** for Media, with other members of the team attending similar training events. At institutional level, Equal Opportunities training forms part of the induction programme for all new members of staff and it is also required for anyone involved in the selection and interviewing processes for new appointments. All members of the UoA34 staff team have been provided on an equal basis with the opportunity to bid for internal research funds, to apply in rotation for periods of sabbatical leave and teaching remission, to lead and take an active part in impact case study projects and, where qualified, to supervise research students.

The unit's research activity is firmly allied to activism and policy change with regard to diversity, of age, sexual and religious identity. Equality, diversity and inclusion are embedded in UoA34's strategic aims as the specific focus of individual staff research projects, impact case studies, impact generation and teaching delivery. **Dryden** is known for nurturing exciting new LGBTQ+, women and disabled storytelling voices, and she centres authenticity, artistry and collaboration in her work. A proud founding member of Queer Producers Network and FWD-Doc (Filmmakers With Disabilities), **Dryden** is the 2019 Simon Relph Memorial Bursary recipient, a 2020 BFI Vision Awardee and a fellow of BAFTA/BFI Flare and Guiding Lights. In December 2020 she was invited to be a BAFTA judge and she is keen to engage with BAFTA voting and policy from the inside. The Women, Ageing and Media (WAM) research group secured an Arts and Humanities Research Council (AHRC) grant (£30k) in 2007 to run a series of workshops and an international conference in order to conduct a sustained investigation into proliferating print and screen representations of older women. Film work with faith communities (**Parker, Gardner**) illustrates the unit's focus on community embedded research.

Recent appointments to the UoA34 staff team and part-time teaching cover have tended to reflect the local demographic make-up, which has more limited ethnic diversity in comparison with the national average. As such, staff members make every effort to reflect issues of equality, diversity and inclusion in their teaching delivery, personal tutor and supervisory support, and research outputs. **Dryden** and **Gardner** are active in decolonising the curriculum and as a counterweight to the limited ethnic diversity of the staff team, prominent external speakers are invited to give guest lectures as part of the annual Media Festival week. Likewise, issues relating to environmental awareness, community sustainability and cultural sensitivity are embedded in the UoA's aspirations, values and delivery. This is apparent in our ongoing research projects (**Griffiths, Gardner, Dryden**).

All members of academic staff on fractional appointments are allocated pro-rata equivalent mandatory 'research and scholarly activity' hours on their annual balance of duties as set out in the Work Allocation Model. Additional hours may be allocated to allow fractional and part-time members of staff to undertake funded research projects. Early career academic staff members are paired with a colleague who provides on-the-spot mentoring and they are also allocated extra hours on their balance of duties to allow for initial teaching preparation and professional training.

The University promotes the welfare of all staff and students through a variety of avenues and protects staff and students through the provisions of the 2010 Equality Act. The University has achieved Level 2 of 'Disability Confident' and is actively working to reach Level 3. This Level would identify the University as a Leader. Students with notified disabilities and specific learning needs are well supported at University, School and subject level and every effort is made to ensure that they are not disadvantaged in their educational access and achievement. Access to specialist equipment, ICT hardware and software programmes, guided support and safeguarding measures are in place to facilitate the day-to-day work of staff and students with notified disabilities. The University took an early initiative during the 2020 Covid-19 lockdown, significantly in advance of the formal institutional shutdown, to allow shielding and vulnerable staff and students to work exclusively from home, and provided relevant technical support to do so.

### 3. Income, infrastructure and facilities

The University of Gloucestershire Media School is based at the Cheltenham Park campus and includes the three academic groups, Film and Television, Journalism and Communications, and Music and Sound that are researching within UoA34. Colleagues in the Academic Development Unit (**Jennings, Krainitzki**) and in Education (**Swift, Griffiths, R**) are able to use the Media School Facilities.

Between 2014 and 2020, UoA34 researchers and Media School PGR students have benefitted from £3.6 million investment into the redevelopment of Media School facilities and equipment. A newly constructed film studio was opened in 2016, a 10m wide green screen VFX studio and self-operated tv studio were constructed, along with a state-of-the-art mixing desk and a live room, two rehearsal spaces, sound lab and dubbing theatres came on stream in 2019. Our television studio was enlarged and a new gallery installed during this same period. In addition, an £85K ARRI Amira camera and cinematic lenses, professional quality film, TV cameras and mobile audio equipment and 36 iPhone based Mobile Journalism kits were introduced. This strategic University investment supported the production and post-production work of all Media School subject communities aligned to UoA34. These high-quality and flexible facilities underpin the furthering of teaching and research activity within the School and its ongoing aspirations. The Park campus library also houses the Media School collection and offers additional 24/7 access. In addition, there is a significant online collection, bolstered by an annual 50 item Interlibrary loans allocation that is continually reviewed and enhanced to support off-site working and doctoral study. UoA34 staff and PGRs therefore have access to generous work and social space, as well as computing, editing, production and post-production and library resources, ensuring support for research activity irrespective of location.

Implementing the UoA's research and impact strategy has produced a significant increase in research capacity and capability. Research income, for example, has grown from no base at the beginning of this REF cycle in 2014 to a position where there has been a substantial level of secured income and a healthy pipeline. The University Funding Office has provided significant guidance, support and direction to foster funding applications. This corresponds with other actions taken to widen staff participation in research across the Media School's academic communities, for instance through research allowances within the staff workload allocations, and support for attending conferences. As a result, there is a cultural shift and a focus on building research income and developing infrastructure and facilities in the UoA.

Since REF2014, as a core part of the University's research strategy, the Research Priority Areas (RPAs) are used as a mechanism for supporting funding for research including for infrastructure and facilities through an annual bidding process. UoA34 is part of the Being Human and Creative Practice as Research RPAs, where University funding has been instrumental with engaging staff in developing research capacity and capability and generating research income. It has resulted in the funding of dedicated equipment for research use, such as laptops, digital cameras and voice recorders.

A series of well-attended workshops focused on supporting research from beginner through to funded bid applications were held in 2015, with recurring annual follow-up events. This has resulted in publications from staff not in scope this round in popular music studies, animation and sports ethics. These individuals are being mentored and supported through the QR RPA funding to continue writing for publication.

#### **Research Income**

The trajectory of our research funding is upwards as can be seen below:

Total research income for UoA 34 is £267, 662.

2014	none
2015	none
2016	none
2017	£66 125
2018	£95 597
2019	£59 203
2020	£46 687

This income has come from a) EU funding, b) UK charity c) Heritage Lottery Funds and c) collaborative doctoral partnerships.

- a) Over the REF period the School achieved over €¼ million income from three major funded project applications in successful European Union Erasmus+ funding awards, as well as research income from regional projects. Between 2016 and 2019 there were three successful bids to Erasmus + funds. In 2016, **Gardner** was awarded €237,4077 to run *My Story, digital storytelling for diversity training* to be shared with 7 partners. In 2017 she won €251, 5306 for *Media Literacy for Refugee, Asylum Seeking and Migrant Women* shared with 6 partners and in 2019. In 2019 a further €271, 4837 was secured to run *Mapping the Music of Migration* with 7 partners.
- b) Local funding has backed a digital storytelling project with Age UK Gloucestershire called *Veterans Voices* (£12,600) and **Gardner** and **Livesey** (Criminology) produced data for Child Friendly Gloucestershire, GCC and PPC, £10,000. **Gardner** has used digital storytelling to gauge the impact of the *Going the Extra Mile* project with Professor Courtney (CCCRI).
- c) A consistent income stream for the unit comes from Dr Jason **Griffiths'** extensive work on the **Forest of Dean Cultural Heritage Research and Public Engagement 2014-2020**. Between 2014-2020, the projects with Foresters' Forest have so far secured for University of Gloucestershire School of Media an income of **£108,380**
- d) **Jennings** has established networks with scholars in Canada and the NANAS and secured Income for PGR students through Ageing, Communication and Technology (ACT) funds and a collaborative partnership grant, SSHRC (Canada), 2.9 million Canadian dollars [2014-2021).

The growth in research income over this REF cycle is an enabler and multiplier. It has generated enhanced expertise in project bidding, management and delivery, and has therefore accelerated funding success. Future bidding is targeted at British Council funding, and networks with Russell Group institutions towards AHRC funds. The income affords staff time to undertake research, enables the employment of additional staffing resources to facilitate core research tasks, provides learning resources for teaching and generates outcomes that can be leveraged in other research activity. As such, the research income has been instrumental in enabling infrastructure and facilities development.

It is important to stress that the success of funded projects in the unit is testament to our positive working relationships between research active staff and those with industry expertise. Audio and editing experts have been crucial to Erasmus + projects (**Power** and **Hayball**).

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

##### **Research Base**

Since 2014, there has been a marked upswing in UoA34 members' contributions to their disciplines. This has ensured their contribution impacts at local, national and international level. They have participated in peer review (**Gardner, Jennings, Lovett**), attended conferences, organised conferences (**Gardner, Jennings**), examined PhDs (**Gardner, Jennings**). **Dryden** is an acclaimed producer and director with both professional and research interests in filmmaking led

by women, LGBTQ+ people and people with unconventional experiences of the body and her work is highly significant for the unit. It is at the forefront of inclusivity and activism in film production. She is a high-profile, multi-award-winning producer and a member of the Queer Producers Network (see Research Recognition Awards). This trajectory from a small number of theoreticians working predominantly in Women Ageing and Media and Film Studies, to a more diverse unit that has consolidated and extended its reach into music, journalism, transmedia and creative film production is evidence of our culture of inclusivity, our leadership by example and our creation of a welcoming research rich environment.

### Research networks

Our research culture at UoG is internally rich and externally connected. Staff are members of international scholarly associations (IASPM, BAFTTS, MeCCSA) and have industry affiliations (NAHEMI, BAFTA, Creative England). The longest running research hub is the Centre for Women, Ageing and Media (WAM), founded in 2008. This has had externally recognized success in the form of previous AHRC, and European Research Council grants (in collaboration with University of Maastricht) and also in 2014, with the Canadian Ageing, Culture, Technology (ACT) project. ACT was international research collaboration with a focus on ageing, culture, communication and technology, aligns strategically with the School of Media and brings benefits in terms of external influence, mentoring, expertise and PGR funding such as the successful 2016 bid for a co-supervised WAM/ACT/UoG studentship for a PhD in ageing and popular music. This student has recently been awarded their doctorate (**Wilmott**). WAM produces the online peer reviewed PG Journal in Women, Ageing and Media (PGWAM) links and hosts the WAM international Summer School, whose strategic role is in developing doctoral and post-doctoral development for scholars at the University of Gloucestershire and across the European Network in Aging Studies, The North American Network in Aging Studies, The ACT partnership and beyond. The outputs of the WAM Summer Schools have contributed to the production of the WAM Manifesto which has in turn led to WAM researchers contributing to the production of the Charter Against Ageism and Sexism in the Media (with the New Dynamics of Ageing research group based at the University of Sheffield and Women in Film and the National Union of Journalists). **Jennings** was Co-Director of the ENAS 'inheritAge' Research group (2013-7).

### External examinerships/validation panel members

Staff contribute to the wider academic community in their respective disciplines with ongoing work as external examiners. **Griffiths, (R)**, BA Film and Media at the University of Sunderland 2014-2018; **Jennings**, MLitt Gender Studies Stirling University; **Lovett**, BA (Hons) Music Performance and Production, UEL, FdA Creative Music Production and Business, Westminster; **Zinder**, BA (Hons) Screenology Bristol, University of St. Mark's and St. John's.

### PhD examinations

Between 2014 and 2018, **Jennings** has examined 20 internal and external PhDs and **Gardner** has examined 1 UoG PhD and 2 external PhDs.

### Peer Reviewers (academic/publications)

Members of the unit are plugged into their discipline's publications culture as peer reviewers. **Gardner** reviews for journals *Popular Music* (CUP), *Popular Communication*, *Volume!*, *Feminist Media Studies*, *Journal of The Royal Music Association* and is book proposal reviewer for *Bloomsbury Academic* (New York), and Emerald Publishing. She is on the advisory board for Emerald Studies in *Popular Culture and Gender*, on the judging panel for the IASPM Andrew Goodwin Memorial prize (2020 – 2022), and an AHRC networking grant bid lead by the University of Sussex (feminist Epistemologies of Popular Music). **Griffiths (R)** is a regular peer reviewer for Routledge, the BFI/Palgrave, I.B. Tauris, Bloomsbury Academic and Intellect and **Lovett** reviews for *Concentric: Literary and Cultural Studies* journal and *Popular Music*. **Cable** reviews for a number of journals including *The European Journal of Communication* and is on the Editorial Board for the Football Collective <https://footballcollective.org.uk/>

**Peer Reviewers (grants/academic positions)**

**Jennings** peer-reviews grant applications for the ESRC, Independent Social Research Foundation (ISRF) UK and Carleton University (Ottawa, Canada) and is a Panel Review Member for UoG Professorial Board (Applications).

**Conference participation**

Staff regularly attend conferences to network with their discipline associations and present papers (**Cable, Dolan, Gardner, Lovett; Swift, Zinder**). On average, a UoA34 theoretician will attend one or two a year. **Jennings** has given **public lectures** (Sexism, ageism and 'late style': Marianne Faithfull and Kate Bush', University of Gloucestershire Public Lecture Series, May 11<sup>th</sup> 2017) and **keynotes** (2015 "Older Women and Popular Music: Reflections on Genre and Late Style", at the inaugural North American Network in Aging Studies (NANAS) conference, May, Miami University, Oxford, Ohio, USA ' Popular music, ageing and identities: approaching memory through autoethnography' Institut für Volkskunde/Kulturanthropologie, Universität Hamburg, Germany (2015), You wear it well: women, ageing and pop music', London College of Fashion Public Lecture (2014) Series *Better Lives on the topic of 'Ageism in Fashion,'* alongside Professor Paul Matts (Research Fellow, Proctor and Gamble) [watch the video at **Better Lives: Ageism** <http://youtu.be/MsAZ91ROz7A>. **Gardner** has been invited to talk about Ageing and Contemporary Female Musicians' at Birmingham City University on 6/11/19, on Women's Rock Memoirs at The University of Newcastle <https://research.ncl.ac.uk/sacs/icmus/seminars/>. She delivered the John Bird lecture on 'Music and Ageing' at The University of Cardiff, <http://blogs.cardiff.ac.uk/musicresearch/john-bird-lecture-series/archive/>, was on a panel on gender, music and dance in November 2017 in Bern at the Dampfzentrale Arts Festival. <https://dampfzentrale.ch/festival/tanz-in-bern-2017/> and on a panel in January 2015 discussing Englishness and popular culture/arts., *Letting England Shake: PJ Harvey and Englishness*. In: Englishness Rising, 6/01/15, University of Sunderland. In 2014 and 2015, **Griffiths (R)** was invited to discuss his work in Hamburg (Queer Film Culture: Queer Cinema and Film Festivals' Hamburg, 14-19/10/2014), Liverpool (Film After Thatcher: Gender and Sexuality in post 1990 British Cinema', Liverpool Hope University 2/7/2014) and San Diego ('The Coming of Age of LGBTQ Studies, Past, Present and Future, April 2015). **Cable** regularly presents his work on football culture, representation and social media, **Lovett** has spoken on musical technologies, improvisation and the Blockchain, **Swift** has given papers on her exploration of audiences, Zinder on women in the Western and Cult TV/Film, as well as his documentary films.

**Research recognition awards**

**Dryden's** production work has been recognised by a string of highly prestigious awards. In 2019, her short film *Trans in America* won an Emmy and a Webby. In 2017, her feature length documentary, *Unrest*, was longlisted for an Oscar (feature length Documentary/*Unrest*, 2017), and won at The Sheffield Doc Fest VR (*Unrest*, 2018) and the River Run Audience Award in the same year. *Unrest* also won the Sundance Special Jury Award for Editing and the Nashville Film Festival Grand Jury Award for Best Documentary Feature (*Unrest*, 2018). In November 2019, she won the Relph Memorial Bursary, launched by Creative England and BAFTA, in recognition of her award-winning films and activism. In 2020 she is one of the awardees of the BFI Vison awards, which funds emerging production companies (along with the producers of *Bait* and *Saint Maud*). **Zinder's** documentary short 'Signwriter' was commissioned by The Canals and River Trust, and won Directors Choice Award, Black Maria Film festival (2016), Best Editing Los Angeles Film Festival and Certificate of Excellence, Canada Shorts. **MYSTY**, the digital storytelling for diversity Erasmus+ project won a 'best practice' award (2019).

**b) Contribution to Economy, Society or Community**

The unit has contributed to society and local communities through its documentary film work and applied digital storytelling. **Dryden's** *Trans in America* won an Emmy, achieved more than 3.7 million views, and has acted as an effective platform for activism by and in support of trans communities, especially in challenging and conservative settings such as Fox News and the US

Republican party. It has also acted as a springboard for further activist documentary projects by members of the production team. Her work on *Unrest* ensured that ME was considered by the medical establishment (see ICS 1). **Zinder**'s film ensured the recognition of a way of life in danger of dying out on the British canals. **Parker**, a film producer, worked with local artist Russell **Haines** and Dr Dave **Webster** (SOAS) to produce a multi-media in Gloucester. A site-specific exhibition with work by artist Russell **Haines** and filmmakers Mike **Parker** and Rob **Daglish**, who created four films that were integrated within the exhibition opened in January 2017. The exhibition has toured nationally and internationally. In mid-January, parts of the exhibition were vandalised (<https://www.theguardian.com/world/2017/feb/12/vandals-artworks-gloucester-cathedral-religions-death-threats>).

Digital storytelling initiatives forged over the last decade have had local impact. This started when Professor Joanne **Garde-Hansen** was at the University. She pioneered work in the field working on oral histories of the Barton and Tredworth area of Gloucester. She and **Gardner** worked with Cheltenham Hebrew Community in 2009, producing an oral-history/digital story film for the only Jewish festival held in Cheltenham. (Synagogue Lane, 2009;) then a digital story project with local primary schools and The Everyman Theatre in 2016 ( My Jewish Storybook,) and recently, 'In My Own Right' (**Zinder** and **Gardner**), a documentary short about two women who run the local Orthodox Synagogue (Miami Short Film festival, (2019, Near Nazareth Film festival (2019). **Gardner** used digital storytelling with Age UK Gloucestershire called Joining Forces with local veterans of Aden and The Korean War ([www.veteransvoices.co.uk](http://www.veteransvoices.co.uk)). and as a methodology for impact assessment on GEM <http://www.glogsem.org> the CCRI (<http://www.ccri.ac.uk>).

Jason **Griffiths** was Radio Production BA Course Leader at the Media School from 2007-2019 and a PhD student in English, on the forest's literary heritage, completing in 2019. Working initially alongside **Garde-Hansen** and **Grist**, his ongoing work in the Forest of Dean is illustrative of our approach to research. He has used capacity building and skills development as key elements of both Foresters' Forest projects (Reading the Forest, and Voices from the Forest). This has involved developing strong local networks, and design and delivery of bespoke training and one-to-one support for volunteers and the wider community. From the beginning, for both projects, **Griffiths** and Deeks have worked closely with a number of local voluntary sector organisations such as the Forest of Dean Local History Society, Forest Voluntary Action Forum, Dean Heritage Centre, Heritage Open Days, and Dean Writers Circle. In addition, the planning and delivery of events and exhibitions have afforded partner-working with parish councils, church groups, local venues, local tourism business, and Gloucestershire County Libraries. *Reading the Forest* in particular has worked with a number of local schools supporting their integration of local literature and history into their curriculum. Both projects have generated significant engagement from local volunteers in support of research, events organisation, media and other aspects of project delivery.

A hybrid approach has been developed to engage the public in the production and dissemination of the projects' research findings. These have included working closely with regional & national media; creating engaging social media content; exhibitions and activities at local events; and the staging of a series of bespoke events involving exhibition, screenings, talks and panel discussions.

<https://www.readingtheforest.co.uk/authors.html>

<https://www.voicesfromtheforest.co.uk/>

<https://pottermatters.weebly.com/>