

Institution: University of South Wales

Unit of assessment: D33A Music, Drama, Dance, Performing Arts, Film and Screen Studies

1. Unit context and structure, research and impact strategy

1.1 Context

The Creative Industries Research Unit is one of the largest, most multidisciplinary at the University of South Wales (USW). It includes researchers from across the Faculty of Creative Industries' (FCI) two schools, 'Production and Performance' and 'Design and Digital'. In 2013, the Faculty was part of a major re-structure of Welsh HE with the merger of the University of Glamorgan and the University of Wales Newport. The Faculty used this moment strategically to catalyse its leadership of creative industries research nationally as it became the largest such faculty in Wales and one of the largest in the UK. The Unit embraces multidisciplinary working in a profound way, with FCI structured thematically not by discipline. This strategic decision means that the Faculty's infrastructure and culture uniquely reflect the multidisciplinary workings of the creative industries themselves. This context is especially pertinent to how the Unit has defined its screen research from 2013 to include all lens-based media encompassing film, documentary photography, television and new forms of creative practice emerging from technologies including Augmented/Virtual/Mixed Reality. The Unit's disciplinary boundaries are fluid and organic with a significant amount of research being interdisciplinary and applied.

The Unit has strategically exploited its base in central Cardiff, one of the UK's largest creative hubs outside London, to establish major collaborative partnerships with the creative industries and policymakers. The Unit's leadership of creative industries research is made possible by its collaborative ethos of working with organisations as varied as BBC, S4C (Welsh language channel) and Theatr Genedlaethol Cymru (national theatre company), on the one hand, and Welsh Government and the AHRC's Creative Economy programme on the other. Over several years, the Unit's strategy has been to invest resource in developing meaningful external relationships that are directly linked to securing robust pathways to impact for research. This strategy means that the Unit is now a trusted point of leadership and expertise for both the creative industries and policymakers seeking to advance the role of creativity in Welsh economic and cultural life. Strategic foresight shown at the start of this REF period means that the Unit has seized the opportunity to address funders' increasing focus on interdisciplinarity and industrial collaboration in research, most evidently in the areas of Arts and Health, and in Creative Clusters and Screen Media.

The UoA includes 31 members of staff (25.4 FTE). The submission includes outputs by two former colleagues, **D'Arcy** (left April 2020), and **Hand** (left August 2016).

The Unit is presenting a multiple submission to REF2021 (UoA D33), alongside the Royal Welsh College of Music and Drama (RWCMD), part of the USW Group.

1.2 Unit overview and strengths

The Unit has distinctive strengths in multidisciplinary, collaborative research with impact:

Arts and Health

The Unit has played a leading national and international role in the burgeoning field of creative arts and health research. Distinctive expertise in storytelling as both creative practice and social method has generated unique relationships between health, social care, and environmental action groups, ensuring convergences between storytelling practitioners and community advocates and policymakers. For example, the Storytelling for Health conferences, co-sponsored with NHS Wales in 2017 and 2019, have given voice to powerful evidence of the effects of policy decisions and debates on the lives of ordinary people and initiated the establishment of digital storytelling as embedded practice in the healthcare field. This has led directly to enhanced training provision for front-line workers in NHS Wales and NHS England. This collaborative, storytelling research shines a light on community, as well as individual, wellbeing and embodies the spirit of the Wellbeing of Future Generations Act (Wales) 2015. The research directly collaborates with and benefits disadvantaged communities and disempowered individuals, many of whom are experiencing trauma and social exclusion. For example, in the UK, **Underwood-Lee**'s collaboration with Swansea Bay University Health Board led to giving evidence to the Welsh Government's Cross-Party Group on Arts and Health. Her 'Kicking Up our Heels' project (with Prof Brian Lobel, Rose Bruford College) worked with GOSH Arts at Great Ormond Street Hospital (Arts Council England, 2019) to directly inform development of the parent provision in the hospital's new cancer centre. In the USA, **Sobol** led the Cancer Stories project funded by the American Society of Clinical Oncologists (ASCO) and the National Cancer Institute, one of the agencies of the National Institutes for Health (NIH).

Creative clusters and screen media

The Unit has accelerated its capacity for innovation-led research and development with industrial impact in the screen sector. In 2018, it was one of only two universities in the UK to win both a creative cluster grant Clwstwr (total value: £10m) and an Audience of the Future (AoF) demonstrator grant through UKRI's Creative Economy programme (total value: £2.1m). These major collaborative, industrial awards leverage substantial UK Government Industrial Strategy Challenge Funding and match funding from Welsh Government to accelerate innovation in the Welsh screen sector. They have enhanced the Unit's research vitality by enabling investment in new research posts (**Davies, Patrickson, Rendell**). AoF (2018-2020) is a collaborative R&D project aimed at exploring global, commercial opportunities using existing IP (Aardman's *Wallace and Gromit*) to create novel forms of engagement with audiences. In partnership with industrial consortium, Fictioneers, the Unit has developed a new location-based immersive experience using augmented-reality technologies to be launched early in 2021 (delayed due to Covid-19). Clwstwr (2018-2023) is a R&D programme for innovation in screen and news in the Cardiff Capital Region delivered in partnership with Cardiff University and Cardiff Metropolitan University (**McElroy** is Co-director). To date, Clwstwr has invested over £2million into industry-led innovation projects supported by academic research and development insights. The Unit's specific research expertise in small nations' screen production profoundly shapes Clwstwr's priorities for developing bilingual screen innovation.

Practice-Research (P-R)

World-leading Practice-Research is integral to the unit's cultural and artistic impact and is the source of internationally situated creative work. **Durden's** long-standing work as part of Common Culture, **Barnard's** research into complex documentary assemblages and **Wiblin's** film work on the relationships between documentary and fiction, have resulted in internationally-acclaimed exhibitions and publications. **Ayisi's** internationally award-

winning films, selected by festivals worldwide, address the politics of representation and identity through a critical approach to documentary film practice. These critically acclaimed films present previously colonised peoples with agency and voice and positively impact on civil society and cultural life in Africa and Europe (see further 4.4).

(Post)colonial narratives are central to **Lewis'** 'Welsh and Khasi Cultural Dialogues' (The Leverhulme Trust, 2015-2019). This major international collaboration saw theatre-makers, musicians and filmmakers in India and Wales respond to questions of cultural identity, leading to explorations in the heritage sector on how creative practice can be used as an interpretative method to explore postcolonial histories.

The Unit's P-R includes work at the cutting edge of Welsh-language theatre. **S. M. Williams'** plays are critically recognised milestones in Welsh-language drama; several have been translated into European languages, performed internationally, and are GCSE/A level set-texts. **Mason** is an award-winning playwright whose works have been produced by the Welsh-language national theatre, Theatr Genedlaethol Cymru (ThGC). Similarly, ECR **R. M. Williams'** collaboration with ThGC has led to knowledge exchange partnerships (see 2.1.5). The emergence and contextualisation of this work in a P-R context provides a rich interface between industry and research environment which enhances the social and cultural impact of the work.

The Unit's international leadership of performance research is anchored in the journal *Performance Research*, for which **Gough** is General Editor. The journal pursues a policy of cultural collaboration and co-production that has led the discussion on artistic-led research worldwide, often amongst marginal and disenfranchised 'voices', and has enabled significant international collaborations in the field.

1.3 Unit structure

The Unit's research is structured through three multidisciplinary, externally facing Research Centres. These operate against annual research and impact plans and enable the Unit to build relationships with academics, artists, museums, galleries, policymakers, and third sector organisations worldwide, fostering pathways to impact and meaningful engagement with civic life. Research Centres provide a collegial environment for colleagues entering HE from industry to align with academic researchers and are open to *all* PGRs and staff (including fixed-term and part-time), drawing colleagues from across the Faculty and the wider university, Visiting Fellows and Professors, and associate members.

A. The Centre for Media and Culture in Small Nations (CMCSN) led by **Lewis** and **McElroy** situates Welsh culture and creative industries in a global framework of small nations. Conceptualising small nations in terms of relations of political power as much as geographic size or population, the Centre generates unique comparative research that addresses the specific challenges facing creative practitioners and industries in small nations. The Centre's research tackles global challenges including the sustainability of minority-languages in the digital age and the vital role culture plays in sustaining cultural diversity beyond the Anglophile mainstream. It achieves this through:

- Developing international networks for academic/industry knowledge exchange – e.g. 'Television from Small Nations' (AHRC 2015-16, PI **McElroy**), partnered with Aarhus University, Denmark, TG4 (Teilifís na Gaeilge), S4C and the European Broadcasting Union. This research continues with 'Screen Agencies as Cultural Intermediaries' (AHRC, 2018-2021, Co-I **McElroy**) the first comparative study of screen agencies in seven small European nations.

- Informing public debate on creative industries in Wales and the artistic, social and economic contribution they make to the nation's civic life e.g. – the Imagine Wales conference 2015 with Scotland's National Collective explored how artists in devolved nations may imagine political futures.
- Facilitating dialogues between industry, policymakers, academics, and the public, e.g., **Lewis**' major monograph *Performing Wales* underpinned her invited keynote at Amgueddfa Cymru-National Museum Wales' (AC-NMW; 2019) Civic Mission conference, 'Activism: The Future for Museums and Universities'.
- Providing original empirical evidence to inform policymakers including substantive research reports and expertise to UK and Welsh Government e.g. – **Carr's** 'The Welsh Music Industries in a Post-Covid World'; **Davies, Papagiannouli and McElroy's** 'S4C in Context: A comparative overview' for the Department for Digital, Culture, Media and Sport's (DCMS) Review of S4C.

B. The George Ewart Evans Centre for Storytelling (GEECS), led by **Sobol**, is dedicated to storytelling as a means to promote inclusive social understanding and insights. The Centre promotes storytelling as a distinct art form that can enhance inclusion, social justice and cultural life at individual, national and international levels, with uses ranging from health care and environmental action, to social care and oral history. The Centre's research makes a significant and wide-reaching impact on civil society and cultural life by:

- Advocating for the value of creative arts practice as a process that helps build individual and community assets, by fostering storied communication, empathic listening, and social skills critical to civic renewal, e.g., The 'Reducing Industrial Carbon Emissions' project (**Sobol**), (WEFO, 2018-21).
- Working in partnership with third sector organisations – e.g. with Welsh Women's Aid (WWA) on 'Forty Voices, Forty Years' (Heritage Lottery Fund, 2018-19, **Underwood-Lee**). This project explored the heritage of WWA in Wales and has transformed policy and service provision for victims of domestic violence in Wales, as well as informing training for police and domestic violence service providers.
- Leading the national and international research agendas in creative arts and health research (see 1.2 above).

C. The European Centre for Documentary Research (eCDR), led by **Durden**, provides a critical/creative fulcrum of international documentary practice that operates through (inter)national partnership with museums and galleries. Its contribution to scholarship and practice includes:

- Hosting international events that make vital contributions to the field of scholarship in screen documentary practices – e.g. 'The Marvelous Imperfection of the Real' symposium on new forms of storytelling in film and photography (2018) and the 'Capital/Consumerism/Culture' conference with Amgueddfa Cymru-National Museum Wales (2020).
- The international exhibition, curation, publication and screening of award-winning works by Centre members – e.g. **Barnard's** 'Post-traumatic' exhibition at Lianzhou Photo Festival, China (2015); **Ayisi's** documentary films, including *Zanzibar Soccer Dreams* (2016) and *Bronze Men of Cameroon* (2020); and **Durden's** curatorial work on art and comedy (2016-2018) in the UK and Portugal and his celebrated and widely translated publication *Photography Today* (2014).
- An international fellowship programme bringing established practitioners into dialogue with the research community – e.g. including such artists as Clare Strand,

Mishka Henner and Dragana Jurisic and a research platform, *Archivo*, established by eCDR PGR student Ana Catarina Pinho.

- Working in partnership with the museum and gallery sector for academic and wider cultural understanding of national collections and contemporary visual culture – e.g. the 'Women in Focus: Documentary and Citizenship' conference with Arts Council Wales (ACW) and Amgueddfa Cymru–National Museums Wales (AC–NMW) (2019), a response to a season of photography exhibitions at the museum.

Music, Performance and Screen Media are the primary disciplinary research areas for Unit members, though the Unit's collaborative, interdisciplinary ethos means these are cross-fertilised through Research Centres and numerous research projects.

Research in **Performance** comprises work in dance, drama, storytelling and performance studies, including: World Theatre (**Gough**); performance and heritage (**Carr, Lewis, Minier, Smith**); Welsh theatre-making (**Mason, R. M. Williams, S. M. Williams**); intermedial studies and new technologies in live performance (**Papagiannouli**); storytelling and applied social action (**Sobol, Underwood-Lee**); adaptation, translation and dramaturgy (**Hand, Minier**); performance and the body/embodied practices (**Acarón, Allinson, Crews, Ramsden, Underwood-Lee**); performance, gender and sexuality (**Acarón, Crews, Underwood-Lee**); Welsh performance cultures (**Lewis, R. M. Williams**); performance technologies (**D'Arcy**); photography, video installation and performance (**Durden, Wiblin**).

Research in **Music** includes work in New Musicology (**Carr**); music industry and community engagement (**Carr, Smith**); culture and popular music production (**Carr, Jachimiak**); music practice and creativity (**Minchella**).

Research in **Screen Media** spans film and television, broadcast journalism, media and culture, screen documentary and immersive and interactive practices and technologies, including: cultural identity, creative industries, and screen cultures (**McElroy, Davies, Perrins, R. Williams, Rendell, Jachimiak**); media audiences, fans and participatory cultures (**R. Williams**); minority language media (**Davies, McElroy**); ethics and impartiality in journalism (**Mitchell**); digital writing, storytelling and transmedia (**Sobol, Patrickson, Rendell, D'Arcy**); documentary practices (**Durden, Ayisi, Barnard, Wiblin**); adaptation in screen media (**Minier**); cinematography and film aesthetics (**Cowan**); immersive and interactive technologies (**Davies, Patrickson, Rendell**).

1.4 Achievement of Strategic Aims for Research and Impact 2014–2020

In line with USW Research Strategy, since 2014 the Unit's strategic objective has been to produce high-quality, original research of international standing with significant public impact through the following aims:

- a) Nurturing an ambitious, multidisciplinary research culture that supports staff at every career stage to produce excellent creative and critical outputs and to deliver innovative projects funded both externally and through internal Quality-related (QR) investment.
- b) Ensuring a sustainable collaborative research environment that embeds pathways to impact into the Unit's applied research activity beyond academia so that its insights are routinely shared with beneficiaries in creative industries, the public and third sectors.
- c) Bolstering the Unit's PGR provision, including significantly increasing the number of completions and enriching its PGR students' professional development.

- d) Increasing grant capture by working closely with colleagues to improve bid-writing.
- e) Building confidence, collegiality, and leadership skills in the Unit's researchers so that they are empowered to disseminate their work nationally and internationally and to take on international-quality roles with research councils, external bodies and academic journals.

The above aims have been achieved by:

- a) Investing consistently in researchers to enable staff achievement. Support for research leave has been used to enable staff – from Early Career Researchers (ECRs) to senior researchers – to free up time to develop grant applications, undertake research, complete outputs, and disseminate findings. This has included sabbaticals for ECRs and mid-career researchers and specific funding support for ECRs to write grant applications, leading to successful awards – e.g. **Underwood-Lee's** AHRC ECR project 'Performance and the Maternal' (2019-2021).
- b) Using the Research Centres to enable a collaborative and impactful research environment for the unit, capitalising on partnerships, ensuring collaboration in mentoring and co-authoring, and implementing of USW and Faculty impact training, resulting in research practices which embed pathways to impact (see 1.5).
- c) Securing competitive University funding for doctoral bursaries and investing the Unit's QR funding in completion awards, resulting in an increase in completions with 44 PhDs in total (an increase of 25 compared with the previous assessment period).
- d) Supporting staff in writing grant applications, including providing more research time, leading to an increase in the number and quality of applications submitted and secured. In particular, the Unit has built capacity for interdisciplinary, collaborative and cross-sector research.
- e) Providing ongoing development training, especially to support career development of our ECRs, leading to significant interdisciplinary and cross-institutional projects, see 4.1.

1.5 Strategic aims for research and impact 2021-2027

The step-change in the Unit's research environment during this REF period delivered significant growth, greater inclusion and increased confidence across a diverse staff base. It won recognition and investment from USW which identified Creative Industries as one of four Accelerated Development Areas for its 2030 Research Strategy. The Unit aims to:

- (1) Provide leadership to UK creative industries research with a focus on intersections of creative/critical practice and strategic policy developments reflective of the changed landscape post-Covid-19. The Unit will nurture partnerships with local, national, and international external stakeholders to enhance current partnerships and secure future pathways to impact, e.g. **Ayisi's** co-investigator role in 'Co-POWER: Consortium on Practice of Wellbeing and Resilience in Black, Asian and Minority Ethnic Families and Communities', a multidisciplinary project by Black female professors (UKRI funding on Covid-19 and minority ethnic groups, 2021-2022).
- (2) Develop new national and international research alliances by capitalising on well-established research collaborations with industry; e.g., consolidation of R&D outputs from the AHRC funded *C/wstwr* (2018-22) including a collaborative

bid to the UKRI Strength in Places Fund with Cardiff University (value £50m), submitted December 2020.

- (3) Capitalize on developments in multidisciplinary research that have already led to new research in screen media, including immersive and interactive technologies and creative clusters.
- (4) Prioritise capture of follow-on funding for recent projects and a consolidation of new and emerging areas, e.g., developing further expertise in research in arts and health to support activity and policy around the Wellbeing of Future Generations Act; a continuation of the research relationship with Amgueddfa Cymru/National Museum Wales building on our Memorandum of Understanding; collaborative research into the creative industries in Wales and other European 'small nations' post-Brexit.
- (5) Ensure opportunities for PhD scholarships, e.g, via research project grants and CDAs with external institutions in order to attract excellent PhD applications and integrate PGRs as vital members of Unit research teams.
- (6) Challenge ourselves, USW and funders to sustain a genuinely inclusive research environment so that Unit researchers can thrive and grow to become the research leaders of the future.

1.5 Approaches to impact

The Unit is at the vanguard of USW's civic mission (REF5a) and has been acknowledged by the University, repeatedly winning USW Impact Awards for cultural impact (**Carr, Lewis, McElroy, Underwood-Lee**) in 2017, 2018 and 2019 and securing competitive impact leave in 2019 (**Ayisi, Lewis, Sobol**) from USW's Strategic Research Impact Fund (REF5a). Research projects have built-in pathways to impact, supported by institutional and Unit-level research impact funding streams open to all researchers, allowing time and resource for impact planning, delivery and capture. This work is supported by the Faculty Research Development Advisor who co-ordinates planning and development of pathways to impact with industry, policymakers, and public and third sector partners. Research Fellow, **Papagiannouli**, also supports impact activity across the Unit.

The Unit draws on impact training and development provided by USW's Research Impact Support Plan (REF5a), and external courses delivered by the National Co-ordinating Centre for Public Engagement (undertaken by **Minier, Underwood-Lee**) and Institute for Welsh Affairs (e.g., 'How to impact devolved policy makers' undertaken by **Papagiannouli** while an ECR).

The Research Centres' annual impact pathway plans are enabled through investment of QR impact budgets. Research Centre Steering Boards include external members who are key to implementing pathways to impact by ensuring the voices of external experts in the sector are heard in the context of Unit research projects. External members help shape the Unit's research design, delivery and purposeful dissemination beyond Higher Education. For example, Rhodri Williams, former Director of Ofcom Wales delivered the **CMCSN** lecture at the Senedd (Welsh Parliament) to foster public debate and understanding of the regulation of public service broadcasting (directly associated with the Centre's research outputs and impacts).

PGRs are integrated into our pathways to impact. PGR Gareth Bonello, for example, was instrumental in delivering impacts associated with the 'Welsh and Khasi Cultural Dialogues' project through public dissemination of his Practice-Research via the media. PGR Faye Hannah was seconded from the PhD programme to undertake an AHRC-

funded Welsh screen sector skills audit, co-designed with Clwstwr and presented to Creative Wales (the Welsh Government's strategic body for creative industries) to inform their development of a screen skills strategy for Wales. PGR Luke Thomas's research on talent development support informed recommendations to Welsh Government's inquiry into the live music industry.

The UoA's **impact case studies** exemplify its approach to achieving impact:

- The **'Storytelling for Wellbeing'** case study (**Sobol**) represents **GEECS'** work forging relationships between users in health, social care and environmental action groups, and in ensuring convergences between storytelling practitioners and community advocates and policymakers, particularly in ways that have directly benefited communities (see 1.2 Arts and Health).
- **'Providing evidence for media policy and sustainable TV production in Wales'** (**McElroy**) exemplifies the Unit's focus on research that directly impacts policymakers through providing evidence of failures in the UK and Welsh media to build a devolved democratic public sphere at a time when the devolved nations have seen their legislative powers grow. The research has enhanced public scrutiny of broadcasting, developed a statutory remit for digital Welsh-language broadcasting, and secured substantial investment in the screen sector to drive innovation (see 1.2 Creative Clusters and Screen Media).
- **'Welsh and Khasi Cultural Dialogues'** (**Lewis**), funded by The Leverhulme Trust, represents major collaboration in transcultural arts practices. Institutional Research Impact Scheme funding supported performance tours of India and Wales, raising awareness of the effects of historical transcultural exchange on postcolonial identities.

1.6 Future impact

Support for the vitality and sustainability of future impact is embedded into Unit research plans, and includes:

- **Placing researchers in prominent public roles** where their expertise can enrich and inform understanding and policymaking – e.g. **Underwood-Lee's** role as a member of the Wales Art, Health and Wellbeing Network which works closely with the Welsh Government's Cross-Party group on Arts and Health.
- **Ensuring impact on the creative process**, directly through the Unit's creative outputs but also through supporting an environment that enables the creative production of others – e.g. **Ayisi's** collaboration with communities and third sector organisations in Tanzania in the making of her documentary films (e.g. *Zanzibar Soccer Dreams*, 2016) has led to further opportunities for participants.
- **Conducting collaborative research** on a national and international basis that ensures wide reach and offers future potential impacts.
- **Developing new impactful projects stemming from research partnerships.** E.g., Welsh Government through Creative Wales has commissioned **McElroy** to undertake all-Wales screen skills research in 2021, based on her and PGR Hannah's Screen Work 2020 | Clwstwr report mapping the Cardiff Capital Region.

1.7 Approaches to supporting interdisciplinary research

Interdisciplinary thinking is supported in all areas. Research seminars are geared towards supporting interdisciplinarity and draw a diverse disciplinary audience. Research training

is similarly focused on supporting interdisciplinary collaborations and staff are often members of interdisciplinary supervision teams, reflecting the nature of several PGR projects. UoA members' research projects are often cross-disciplinary and interdisciplinary, reflecting the nature and composition of the Unit's Research Centres. 'Reducing Industrial Carbon Emissions' (WEFO, 2018-2021) (**Sobol**), for example, reflects innovative arts and STEM collaborations in GEECS.

1.8 Open research environment

Research outputs are made open access via the institutional repository. Staff are supported to comply with USW's open access policy (REF5a) and can track the progress of their research through this system. Beyond this, the Unit provides funding to support documentation of Practice-Research and creative outputs as well as impact activities. Project websites and blogs disseminate outputs in the most open context possible online – for example: <https://etheatreblog.wordpress.com/contact/>; <https://performanceandthematernal.com>

1.9 Research integrity

The Faculty Chair of Research Ethics (FCRE), **R. Williams**, oversees the process of research ethics applications for staff and PGR students, working with a support network of reviewers. Ethics applications are noted in the Faculty Research Committee and are reported to the University Ethics Sub-Group.

2. People

2.1 Staffing strategy and staff development

Reflecting USW Research Strategy, the Unit operates in an inclusive, open and encouraging way. 'Prioritising People' is one of its central objectives (REF5a). Researchers are the Unit's single greatest strength, and Unit strategies and procedures are dedicated to enabling them to flourish.

2.1.1 Staffing and recruitment policy

Recruitment follows USW's staffing and recruitment policy (REF5a). In 2014 the Faculty formalised processes relating to the development of new academic posts to ensure that research is fully reflected in academic job descriptions. This involved substantially enhancing the mentoring role of senior researchers and delivering training to line managers on research careers and research promotion routes.

The Faculty staffing strategy aims to increase the number of researchers producing high-quality outputs and impacts, enabling progression and promotion across the spectrum from ECRs to senior researchers. It has also included succession planning, taking into account the significant staff changes that have occurred since 2014, including the retirement of senior staff entered in the REF2014 (four Professors, two Readers, one Research Fellow, one Principal Lecturer and one Senior Lecturer). The Faculty has since made appointments across career stages to ensure a balance of staff experience and to support emerging talent. Appointments made during the assessment period include six new Professors since 2016-17 (two appointed externally and four through promotion), three Associate Professor promotions, and five new research posts funded or partly funded through external grants. Two Research Assistants were promoted to Research Fellows during the assessment period. Appointments have been made to three new posts (a Lecturer in Dance, a Senior Lecturer in Creative Music Technology/Popular Music and

a Senior Lecturer in Drama and Performance). 77% of new posts have been filled by women, across the spectrum of roles.

2.1.2 Staff development

Research is integral to USW's Development and Performance Review Scheme which includes a twice-yearly review for all academic and research staff. The USW Academic Workload Model makes a time allocation of 20% for Staff with Significant Responsibility for Research, with professors allocated 30% (since 2018-19). Academic staff within the Unit have varying levels of teaching and other duties. Beyond this research time allocation, internal research funds are used strategically to ensure adequate time is invested in research activity, including development and training. This includes support for conference attendance and for collaborative research activity and training. Regular training in impact and public engagement is provided by USW and externally (see 1.5). The Unit organises bespoke impact training tailored to specific projects.

Research Innovation Services (RISe) provide information on grant opportunities and training and support for grant writing (REF5a). This is underpinned by research mentoring and dedicated seminars on grant capture within the Unit. Research training opportunities on research activities, including publishing, public engagement, ethics and higher academic awards are provided by the Unit and RISe. The Graduate School provides PGR supervision training.

Staff development and mentoring sessions are timetabled to allow part-time staff and those with caring commitments to attend.

2.1.3 Support for Early Career and Postdoctoral Researchers

A staff research induction toolkit and buddy system exist to support new staff.

ECRs, including postdoctoral researchers, are integrated into the Unit's research environment through the allocation of a research mentor and alignment with a Research Centre. Research seminars (3-4 per term), Research Centre projects, conferences and symposia, facilitate multi- and interdisciplinary research, academic and non-academic collaborations, and broader networking support for ECRs and PGRs. ECRs are represented on the Faculty's Research Committee, ensuring their needs and contributions are integrated into strategic development.

The Unit invests in ECRs via a dedicated stream of seed-corn funding to pump-prime postdoctoral research projects. It also funds their attendance at (inter)national conferences and professional development training courses within and outside USW.

Crews, Davies, Patrickson, Papagiannouli, Rendell, and S. M. Williams have all benefitted from such investment while ECRs.

Research Fellows working on grant-funded projects are allocated 0.4FTE time funded through QR to enable them to lead their own independent research projects and produce quality outputs beyond the grant-funded project. In 2020, the Unit invested funding (secured through Clwstwr) to offer a dedicated ECR professional development programme, supporting ECRs to develop their skills in collaborative research with industrial partners. ECRs (**Davies; Rendell**) have been leveraged into individual R&D Clwstwr projects enabling them to work with industry as subject experts and thereby building future pathways to impact.

The Faculty avoids using fixed-term contracts in staff recruitment except where

projects are funded by finite project grants. The balance between short-term and long-term contracts among Category A eligible staff is currently 7% short-term/93% long-term. In all cases, the principles of the Concordat are fully implemented to support career development of ECR staff.

In 2020 the Learned Society of Wales launched their Early Career Network and researchers are encouraged to sign up to this scheme. Research skills training for Welsh-medium ECRs is offered via the Coleg Cymraeg Cenedlaethol (CCC).

2.1.4 Research Leave

The policy is to support all researchers (regardless of contract type) to ensure they have time and space to deliver excellent outputs and research. Sabbaticals have been awarded to researchers at different career stages, e.g. **Crews** was enabled to complete her first book, while mid-career researchers or those with significant administrative responsibilities (**D’Arcy; Minier**), were enabled to complete significant works.

‘Impact leave’ is open to all researchers via the university-wide Strategic Research Impact Fund (SRIF), supplemented where needed by Faculty research funding. This has enabled **Ayisi, Lewis, and Sobol**, to establish firm pathways to impact and time to invest in further impact activities.

Research leave for staff to complete doctoral research has been offered through the Unit investing QR in completion scholarships (fees and maintenance). This has substantially reduced the teaching loads of those staff writing-up PhDs.

2.1.5 Staff exchanges

The Unit sees tremendous value in supporting staff exchanges, for example through industrial secondments, and has suitable procedures in place to make them possible. For instance, there have been 14 Strategic Insight Partnerships (SIPs) during the assessment period – e.g. **R. M. Williams’** partnership with Theatr Genedlaethol Cymru on devised theatre practices in professional rehearsal contexts. SIP is a HEFCW-funded scheme supporting short-term placement opportunities to develop new cross-sector relationships and projects between HE and industry. The scheme allows Unit members to work with a range of arts and media organisations to provide insight that has underpinned research over time.

Research Centres conduct research based on stimulating exchanges between academia and industry, public or third sector bodies, providing new staffing opportunities and partnerships. For example, Clwstwr’s Screen Innovation Lab, led by **McElroy**, provides a series of R&D programmes in product, service and experience development supported by R&D producers, and involves a high degree of knowledge exchange between industry and individuals. It has enabled **Davies, Rendell, Sobol** and **R. Williams** to be released to work on short-term collaborative R&D projects.

2.2. Research students

The Unit has developed a research culture in which PGR students are fully integrated and prepared for further activity. PGRs are encouraged to attend Research Centre and Unit seminars, to work closely with Unit members in organising conferences, to disseminate their research widely, and to participate fully in the activity of Research Centres to which

they are affiliated. PGR students have representation on the Faculty Research Degrees Committee, the Faculty Research Committee, and Research Centre Steering Groups. The annual Creative Industries PGR symposium and the University PGR conference are high points of the research calendar. Welsh-medium PGR students can present papers at Faculty PGR events through the medium of Welsh (simultaneous translation provided) as well as the national Coleg Cymraeg Cenedlaethol (CCC) research conference, and are supervised by bilingual staff teams.

PGR attendance at conferences is supported financially through the Graduate School's Research Engagement Fund (REF5a), supplemented by the Unit where needed.

The Unit has greatly improved access to training, workspaces, and opportunities for PGRs to share their research with their peers. The PGR Studio sits next to the Faculty's Research Office where the FHoR and Centre Directors are based. It has 12 hot desks with computers, lockers, and a seminar area.

The Unit has a significant number of part-time and international PGR students and ensures their full participation and access to the research infrastructure. It has made doctoral completion awards (aimed at non-funded students, see 2.2.1 below) and implemented paid maternity leave for USW-funded PhD students.

2.2.1 Studentships

The Unit attracted 7 externally-funded studentships since 2014, three from the Portuguese National Funding Agency for Science, Research and Technology, awarded in recognition of eCDR's expertise with practice-led PhDs, three from Coleg Cymraeg Cenedlaethol to CMCSN, and one through the AHRC. Additionally, the Unit secured two USW Doctoral Development Awards in 2014/15 (covering fees and bursaries), and a further eight full time USW Centenary Doctoral Awards in 2016. Through its Research Centres, the Unit invested in four doctoral completion scholarships to support part-time PGRs completing write-up. A further three doctoral awards were made to staff providing them with research leave for writing-up.

2.2.2. Monitoring and support mechanisms linked to evidence of progress and of successful completions

The Graduate School (REF5a) is the central entity supporting all PGR provision. At Faculty level, PGR research is overseen by a dedicated PGR lead (**Carr**) who is chair of the Faculty Research Degrees Committee (FRDC). Its members oversee the proper working of the doctoral programme, student applications, and transfers from MPhil to PhD. PhD Manager is used for formal monitoring purposes and allows supervision teams to document student targets and goal setting. PGR supervisors routinely conduct mock vivas for PGRs prior to transfer and final examination.

The Unit has enjoyed a significant increase in PhD completions in this REF period (see 1.4), the result of both investment in the completion awards noted above and improved infrastructure for managing student progress.

2.2.3 Skills and future career development for PGR students

Carr leads the Unit's close collaboration with the Graduate School to deliver training and career development workshops for PGRs. The USW-wide programme is supplemented by

sessions at Faculty level on career support (e.g. on transition from PhD to ECR; writing job applications; how to publish etc). Training and support for Welsh-medium PGRs is provided through the Coleg Cymraeg Cenedlaethol's Wales-wide programme.

The secondment of PGR students into Unit research projects (see 1.5 para 4), as well as their integration into Research Centres, supports a research environment where future career development is integral.

2.3 Equality and diversity

The Unit is dedicated to maintaining an environment that is an inclusive place to work and study where an individual's personal characteristics do not create barriers for them in any aspect of their work or study. It includes support for submission of funding applications, access to internal funds, research related promotion, recruitment for research-related roles, conference attendance, research leave, and training. This follows the USW Strategic Equality Plan (REF5a) and is reflected in our Athena SWAN Institutional Bronze Award, Stonewall Workplace Equality Index ranking and Guardian University Award 2019 for Advancing Staff Equality. We follow the spirit of USW 's commitment to Equality and Diversity in all aspects of our research activity, from enabling all researchers, to providing a voice to people from all backgrounds in community, national and international contexts. Equality, Diversity and Inclusion are fundamental to our cultural values and to how we work with each other and with collaborators. Our research and its impacts contribute significantly to Equality and Diversity agendas in national and international contexts.

Staff may request flexible working in line with USW's Flexible Working Policy. PGR students can apply to suspend their studies and are supported to work flexibly and remotely where required. Staff and research students returning from leave can negotiate phased returns, depending on their circumstances.

Career pathways for part-time and fixed-term staff are supported by stakeholders according to the Concordat to Support the Career Development of Researchers which is fully implemented by the Unit according to our HR Excellence in Research Action Plans and Future Strategy. For example, several of our part-time and fixed-term staff have progressed from Research Assistant to Research Fellow on a permanent basis.

The Unit (25.4 FTE; 22 FT, 7PT) and its REF submission includes individuals from across the career spectrum, from post-doctoral researchers and ECRs to mid-career researchers and Professors. Part-time staff and/or those with caring responsibilities that affect their working patterns are supported to contribute on an equal basis. 55% of the UoA are female with 8% of them part time, and 45% are male with 4% of them part time.

During this REF period the Unit has made it a strategic priority to improve Equality and Diversity in the research environment resulting in significant gains. Promotions referred to in 2.1.1 include four Professors (three of whom are women including one BAME woman), three Associate Professors (all of whom are women including one disabled woman); and two Research Fellows (both women). See also (2.2) on paid maternity leave for USW-funded PGRs.

3. Income, infrastructure and facilities

3.1 Research funding and strategies for generating research income

Winning external research funding has been instrumental to the Unit sustaining high-quality research outputs, producing significant international research impact, pioneering knowledge exchange, and securing long-term institutional collaborations and international partnerships, as evidenced by our impact case studies (see 1.5).

£1,866,451 has been captured through external funding. This level of grant capture has been possible due to the Unit securing significant investment from USW in the research infrastructure including investment in the post of a Faculty Research Funding Development Advisor, focused on supporting grant applications. The Unit has also invested in impact support, with Research Fellow, **Papagiannouli**, having specific responsibility to support impact activity.

The Unit's funding strategy identified diverse sources of research funding to generate income reflective of the full range of our research including Practice-Research. Sources include AHRC, Creative Wales, UKRI, WEFO, The Leverhulme Trust, HLF, ESRC, and The Society for Theatre Research (see also 3.3). Most applications for external funding were underpinned by internal seed-corn awards supporting the completion of applications (through staff buy out, investment in research activities or visits to support the writing of collaborative research bids). All Unit members can apply for this funding in open rounds, with extra funding rounds provided exclusively for ECRs (see 1.4b).

3.2 Operational and scholarly infrastructure supporting research and impact

Unit members are based at USW's Cardiff Campus, established in 2006, and extended further in 2014 and 2016. It houses a 180-seat theatre auditorium, two studio theatre spaces, a dance studio and rehearsal rooms, a cinema, a television studio, editing suites, music recording studios, and design studios. It has a purpose-designed research studio, where the majority of research staff are based. The Faculty hosts high-profile creative industries events – e.g. Royal Television Society Cymru talks and screenings; The Iris Prize LGBT+ Film Festival. A programme of regular talks and circa 50 annual masterclasses by industry experts and partners contributes to the broader scholarly debate underpinning research activity. These are open to all faculty, staff and students.

The Faculty's Research Centres are vital to the infrastructure and help power its research and impact (see 1.2 and 1.3, above). Given the Unit's partnerships, Research Centre activities often take place at creative industry sites (e.g., WMC, Sherman Theatre, Chapter, BBC Wales). Publication of much of the Unit's policy-impacting research is held at the Senedd. Major exhibitions and screenings by staff are held at Amgueddfa Cymru–National Museum Wales and galleries such as Ffotogallery.

Research is supported by dedicated staff across USW, including IT and support staff, and Research and Innovation Services (REF5a), members of whom sit on the FRC. Infrastructure, facilities and expertise are utilised in a variety of ways to support impact activities – to underpin documentation and dissemination through recording, editing and website maintenance; to host collaborative events and impact activities with external agencies and publics in university facilities; to support blogs and podcasts recordings; to mobilise impact narratives via research promotion teams, and to support impact training by dedicated impact officers.

3.3 Funding to support Practice-Research from sources not reported in HESA returns

Unit members have won funding from arts organisations for development and touring of new work related to their research outputs/impact. Examples include: **Acarón** (Arts

Council of Wales [ACW] and Creative Scotland) for *when in roam* (2019); **Ayisi's** documentary film-making has been funded by various means, including The World Bank Group; **Barnard** was awarded the Prestige Grant from Getty Images (2015) for *The Canary and the Hammer*; **Mason** (ACW) for *Gwlad yr Asyn (Donkeyland)* (2019); **S. M. Williams** (Theatr Genedlaethol Cymru and ACW), *Y Pethau Mud* (2018-19); **R. M. Williams** (Gŵyl Arall) for *Bregus* (2018-19); **Underwood-Lee** (Arts Council of England [ACE]) for *Kicking Up Our Heels* (2019); **Wiblin** (ACE) for *Four Parts of a Folding Screen* (2018).

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

4.1 Collaborations, networks and partnerships

Local, national and international collaborations, networks and partnerships, supported through the Research Centres, have led to world-leading research. External partnerships with Visiting Fellows, Visiting Professors and non-HE members of the Research Centres' steering boards, have led to collaborative research outputs. For example, in **CMCSN**, **McElroy** worked with the Institute of Welsh Affairs (IWA) to conduct the 2015 Wales Media Audit which influenced media policy. **Lewis's** collaboration with Visiting Researcher Dr Aparna Sharma (UCLA, USA), led to their transcultural India-Wales research, collaboration with Professor Desmond Kharmawphlang (NEHU, India) and the establishment of a Khasi and Welsh artists' network.

Clwstwr (co-director **McElroy**) provides the Unit with a well-funded route to develop and deepen collaborations with the screen industry with more than 60 individual projects funded to date, each of which is evaluated against its economic and cultural benefit to the region. Many of these emerge from relationships forged in McElroy's AHRC-funded TV Production in Small Nations network.

Research leave support has enabled substantial research collaborations for ECRs, e.g., **Crews'** collaboration with Solomon Lennox (Northumbria University) on boxing and performance, including their book, was facilitated by Crews' sabbatical. Training opportunities for ECRs have facilitated cross-disciplinary collaboration in Wales. For example, the competitive Welsh Crucible research leadership programme has led to the Wellcome Trust-funded 'Fireside Science' project between **Underwood-Lee** and Dr James Kolasinski (Research Fellow, Brain research Imaging Centre, Cardiff University), promoting open dialogue and understanding between non-clinical NHS staff and academic scientists in Wales.

4.2 Relationships, interaction and impact, and effects on research environment

Unit members have interacted with, engaged and developed relationships with key research users, beneficiaries and audiences in multiple ways in order to develop impact. They have done this as:

- **Scholars and practitioners** at the cutting edge of their fields, working in collaboration with and enabling collaboration between others. E.g., **Gough's** roles as Artistic Director of the Centre for Performance Research (CPR) and General Editor of *Performance Research* have enabled widespread cultural collaboration and co-production involving collaborators from around the world as associate editors and co-editors. This facilitates an inclusive practice of editing that encourages dialogue, innovation and opportunities for marginal and disenfranchised 'voices' from around the world.

- **Advocates for cultural sectors and advisors for Government.** **McElroy**, for example, provided expert research evidence for improved public awareness, media policy and sustainable TV production in devolved Wales. This influences the way the Unit is seen, and its research is received, and positions it as a trusted point of expertise.
- **Facilitators and enablers bridging between different sectors.** **Underwood-Lee**'s Practice-Research on the post-operative body has forged new links between sectors, influencing patient care, for example.
- **Artists and conduits for cultural awareness.** E.g., 'Potency and Potential of creative connections in interstitial spaces – learning from Latin American perspectives' project (AHRC; Co-Investigator **Ramsden**). In this project, six communities of artists, activists and academics from Brazil, Mexico and the UK investigated the use of artistic and community spaces for mutual learning, resulting in an international network and exchange workshops and the development of an international arts/activism community of practice.
- **Members of industry consortia** involved in knowledge transfer between industry and HE, such as the Fictioneers, an industrial consortium developing a new location-based immersive experience using augmented-reality technologies, part of the 'Audience of the Future' project (UKRI), see 1.1.3.

4.3 Wider activities and impact

Unit members play a leading role in civic and cultural life, routinely engaging in activities that yield impact from their research. Some of those not captured in the impact case studies include:

- **Carr**'s music industry research, which led to giving evidence at the Senedd and two strategic reports: 'International Best Practice in Music: Performance Education Models and Associated Learning Outcomes for Wales' (2018) and the music industry post-Covid (2020). Carr is a member of the Senedd's Cross-Party Group on Music, providing a significant voice in music-based policy advocacy for the music education sector.
- **Underwood-Lee** led 'Forty Voices, Forty Years', a collaboration with Welsh Women's Aid (WWA) to gather the WWA's heritage across 40 years of organisation and to identify the women instrumental in the development of a feminist social and political agenda in Wales. The project gathered memories and testimonies of activists and survivors and shared them via digital stories. The research was presented at the Senedd with the recorded stories now being used in WWA training for service providers and public bodies, including the police.

4.4. Engagement with diverse communities

The unit engages with diverse communities and in multiple research contexts (see 1.2). Significant engagement takes place at international level – e.g. **Ayisi**'s collaboration with third sector organisations and government departments has included both commissioned and self-generated film projects with communities, groups, schools and non-governmental organisations in Cameroon, Tanzania and Germany. A commission by *The World Bank Group* and the *National Programme for Participatory Development* (PNDP) in Cameroon enabled her to undertake digital ethnographic fieldwork to assess the impact of international development initiatives on rural communities. **Acarón**'s research and professional development programmes in dance

movement therapy, LGBT+ competencies and violence prevention have been instrumental in movement for wellbeing in China, Hong Kong, Norway, and Puerto Rico.

4.5 Contribution to the sustainability of the discipline

UoA members contribute to the sustainability of the discipline and respond to (inter)national priorities and initiatives through leadership and participation in leading disciplinary organisations. **Gough** is founder and Artistic Director of the Centre for Performance Research (CPR); Unit staff are active members of the International Federation for Theatre Research, Performance Studies international and Theatre and Performance Research Association, and co-conveners of TaPRA's working groups in Applied and Social Theatre (Carklin), Performance & New Technologies (**Papagiannouli**), and Performance and Bodies Working Group (**Crews**). **R. Williams** is a member of the steering committee for the Fan and Audience Studies Special Interest Group (Society of Cinema and Media Studies). **Acarón** chairs a professional network of dance movement therapy researchers from 13 Latin American countries. Unit members have served as external examiners on research degrees nationally and internationally during the period of review, in the UK, Italy, Romania and Australia.

4.6 Indicators of wider influence

The Unit's contribution includes steering organisations that respond to national priorities and initiatives – **McElroy** is Chair of Ffilm Cymru Wales, the development agency for Welsh film, a member of the Ofcom Advisory Committee for Wales, and of the Institute of Welsh Affairs Media Policy Group. **Lewis** is a member of the national committee on Research and Scholarship for Coleg Cymraeg Cenedlaethol, supporting Welsh language research. **Lewis**, **R.M. Williams** and **S.M. Williams**, sit on the CCC Creative Industries Network panel, supporting Welsh language collaboration in Welsh universities.

UoA members contribute directly to the creative industries landscape as key members of arts and media companies: **Ayisi** is founder/director of Iris Film, **Smith** founder/leader of community big band Wonderbrass; **S. M. Williams** founder/director of Y Gymraes theatre company; **Durden** co-founder of Common Culture; **Lewis** co-founder of the Khasi-Cymru Collective; **Mason** co-founder of Os Nad Nawr theatre company; and **Acarón** co-director of interdisciplinary artists group Orphaned Limbs Collective and of queer performance company Fflamingo, developing LGBT+ work for diverse audiences. Work undertaken in this context directly influences Unit research and has significant influence on the sector.

These roles and partnerships influence the research environment and have a direct bearing on Unit members' research outputs, activities and impacts. Unit members also influence the national ecology of creative and cultural industries through their role in leading companies and festivals, in which their expertise is valued: **Lewis** sat on the artistic committee of Theatr Genedlaethol Cymru (national theatre, to 2016), **Mason** is board member of papertrail theatre company, **Minier** a trustee of Taking Flight theatre company, and **Underwood-Lee** an active board member of Beyond the Border International Storytelling Festival leading to a longterm partnership between the festival and GEECS. Unit members participate in professional associations – e.g. **Ayisi** has an active role in Directors UK.

Fellowships awarded include **Gough's** Fellowship of the prestigious International Research Centre in Interweaving Performance Cultures at the Freie Universität Berlin, leading a transcultural and interdisciplinary investigation into performance, food and taste. **Minier** was awarded the David Almond Fellowship by the National Centre for Children's Books/Newcastle University. **Prizes** include **Gough's** TaPRA Prize for Editing 2019 for the 100th edition of *Performance Research*, 'On Reflection: Turning 100';

Ayisi's *ICON Award* at the 2018 *Africa Week*, University of the West of England, in recognition of her exceptional contribution to promoting Pan-Africanism on a personal, national and global scale; **Patrickson's** International Association for Media and Communication Research Climate Communication Award 2019 for the special edition of *Digital Culture and Education Journal* on eco-pedagogy; **Minier's** Stephen Joseph Award, Society for Theatre Research; and **Mason's** winning of the National Eisteddfod Drama Medal in 2015, the highest accolade in Welsh-language playwrighting.

Grants committees and research council involvement include **McElroy's** membership of the AHRC Peer Review College, contribution to joint EPSRC/AHRC peer review panels and AHRC COVID-19 peer-review; **Minier's** peer-review for Research Foundation Flanders, Czech Science Foundation and the Slovak Academy; and **R. Williams'** peer-review for the Netherlands Organisation for Scientific Research, Social Sciences and Humanities (2018, 2019) and The Social Sciences and Humanities Research Council Canada (2020).

Conferences and symposia organised during the assessment period numbered more than 30 and drew international audiences. They included regular Research Centre symposia, e.g. the annual GEECS Storytelling Symposium; TaPRA working groups interim events, e.g. Performance and New Technologies and Performer Training (2019); subject-association conferences, e.g. 'Documentary at a Distance', Association for Photography in Higher Education and eCDR (2018); project-specific conferences, e.g., 'Maternal Attitude' with Cardiff MADE Gallery (2018); and stand-alone conferences that reflect urgent research and policy matters, e.g. 'Immersed: Popular Music Education in Wales' (2020) and 'Mediating Civil Society', CMCSN and Wales Institute of Social and Economic Research, Data and Methods (2016).

Editorships of international journals include **Gough**, General Editor of *Performance Research*; **Minier**, Co-editor of the *Journal of Adaptation in Film and Performance*; **Patrickson**, Co-editor of *Digital Culture and Education*; **Sobol**, Co-editor of *Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies*. **McElroy** is an Editor of the *Contemporary Landmark Television* book series. Unit members sit on numerous editorial boards and regularly peer-review journals and books for numerous publishing houses.

Invited keynotes and lectures include **Gough**, the Daniel Gerould Memorial Lecture at CUNY (2014), Guest of Honor Lecture at Brown University (2018); **Sobol**, Centre for Health Ethics Annual Conference, University of Missouri (2016); **Papagiannouli**, V&A Digital Futures, London (2015); **Acarón**, first Puerto Rican dance movement psychotherapy conference (2018); **Minier**, A World of Translations conference, Universidade do Minho (2019); **R. Williams**, A Celebration of Disney, DePaul University, Chicago (2019); and **Underwood-Lee**, The Mothernists II conference Copenhagen (2019). **Invited screenings** include **Ayisi's** films, e.g., *Marie Madeleine*, *A Female Chief* (2018), official selection in 2018 at Silicon Valley Film Festival (USA), Lake International PanAfrican Film Festival (Nairobi); *Zanzibar Soccer Dreams* (2016), 'closing night' film at the Canadian Sport Film Festival, and official selection at Cambridge African Film Festival (U.K.). **Wiblin's** *Four Parts of a Folding Screen* was screened at Cinema Flagey, Brussels and internationally (2017/18). Numerous **exhibitions** and **performances** have been mounted at prestigious international venues, as well as national and local sites. E.g., **Barnard's** work at *The War from Here*, Bunkier Sztuki Gallery of Contemporary Art, Krakow (2017); **Wiblin's** *'BANK'*, Schwarzwaldallee Gallery, Basel (2015); **Durden's** *Common Culture Cabaret* MAC Birmingham (2016); and **Carr's**

'Lost and Found: Recollecting Popular Music Memories in Merthyr Tydfil', Theatr Soar, Merthyr (AHRC Being Human 2017). **Performances** include: **Underwood-Lee's** *Manifesto for Maternal Performance (Art)!* with Lena Simic, SC Gallery Zagreb, RCA London, Astrid Noack's Atelier Copenhagen and LADA London; **Papagiannouli's** interactive performances on UpStage (2014-2020) with international artists, streamed in offline venues including Signalraum Munich and 19 Troy Street Art Space (Wellington, NZ); **Smith's** Wonderbrass collaboration with Gruff Rhys, N'famady Kouyaté and Mary-Ann Roberts on *Carnifal y Môr* National Eisteddfod Wales (2018); and **S. M. Williams**, *Y Pethau Mud*, various performances in Wales (2014-19).