

Institution: University of Worcester
Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p>1. Unit context and structure, research and impact strategy</p> <p>Unit context and structure</p> <p>Since 2014, the strength and vitality of research evidenced in the unit has grown steadily within the context of institutional reorganisation which saw the division of the multi-disciplinary Institute of Humanities and Creative Arts (IHCA) into the School of Arts (SoA) and the School of Humanities (SoH) which were drawn together with the School of Education (SoE) into one of three University Colleges, each with a newly created role of College Director of Research and Knowledge Exchange.</p> <p>While the creative and professional practice orientation of the School of Arts is forging a distinctive identity in keeping with the five-year research objective set out in the REF2014 submission to develop ‘an increasingly sustainable community of practice-led researchers’ (Dalmasso, Rippel, Somerville, Reeves, Bradburn), the research culture continues to benefit from long-established strengths generated with Humanities colleagues - most obviously in Cochrane’s work in theatre history and Shakespeare in performance as seen through participation in Humanities’ Early Modern Research Group (EMRG), the European Shakespeare Research Association (ESRA) and collaborative PhD supervision, but also researchers in film history and theory. Film studies is now flourishing at all levels in both Schools, which may be traced back to outstanding work in screen media recognised in previous RAE exercises which culminated in the 2001 targeted award of Capability Funding. This paved the way for successive appointments of researchers in film studies (Koven, Elliott) and more recent developments in film production/practice-based research (Bradburn, Irving) and screenwriting (Evans, Bovey) which are rapidly expanding in the School of Arts.</p> <p>With the exceptions of Newland (College Director of Research and Knowledge Exchange), and Koven (now leading Film Studies within the School of Humanities), all staff in the unit are located within the School of Arts, either in the Department of Theatre and Performance or the Department of Film and Media Production. A core group (Cochrane, Elliott, Rippel) together with the leavers Dalmasso and Swift were submitted to UoA 35 in 2014. Of 12 Category A eligible members of staff (total 10.4 FTE), 9 are being submitted (total 7.8 FTE).</p> <p>Throughout the period under review the enabling of a sustainable research culture was always grounded in a commitment to the core aims of UW’s 2013-2019 Research Strategy for research to be ‘socially and culturally relevant and influential on national agendas’, and towards the importance of arts, culture and heritage. However, the institutional changes outlined above mean that the record in terms of context divides into two distinct phases. From 2014-18, all research-related activity was overseen by the IHCA Research and Knowledge Transfer Committee. Representatives from all the key IHCA subject areas (Drama, English, Media and Culture, Film, History, Fine Art, Art and Design and Law) attended the committee together with the IHCA MPhil/PhD Course Leader, a postgraduate student representative and the internal co-ordinator for the IHCA Ethics Committee. Thus, throughout this period activities such as the organisation of a regular whole-Institute research seminar series were strongly interdisciplinary, with additional highlights such as an event in May 2016 which celebrated the publication of six books from History, Sociology, English and Drama, including Cochrane’s co-edited <i>Theatre History and Historiography Ethics, Evidence and Truth</i>. The extra-curricular ‘Worcester Weeks’ initiative introduced as a key element of the University-wide Curriculum 2013 restructuring which operated until 2017, encouraging staff to mount internally funded research and professional practice events open to the whole University community. This enabled the embedding of a regular Drama, Performance and Film research ‘sharing’ conducted on the model of an academic conference panel, which</p>

allowed researchers to test out preliminary work in progress on both practice-based and written outputs.

In September 2015, the hosting of the annual Theatre and Performance Research Association (TaPRA) conference brought the (then) highest recorded number of national and international delegates to Worcester, and saw the whole Drama and Performance team contribute to the organisation and participation in working groups. Rippel and Somerville contributed work to the PaR (practice as research) gallery, which benefitted significantly from the spatial and technical resources of the Digital Arts Centre (DAC) at the St Johns campus. Immediately prior to TaPRA, Worcester hosted the annual ESRA conference (led by Cinpoeş, who is being submitted to UoA 27), to which Cochrane contributed a keynote lecture. The diverse interdisciplinary remit of the EMRG, established by Cinpoeş and leaver Mueller during the REF2014 review period and now coordinated by Cinpoeş, not only brings together established research interests in the period 1550-1800, but has also contributed to a collaborative postgraduate culture which continues to span both Schools.

The increased emphasis on the production of non-text-based models of contemporary performance as seen in new curriculum initiatives at both undergraduate and postgraduate levels in Drama and Performance and created around themes of gender and sexuality, motherhood, family histories and identity, enabled the development and showcasing of key PaR projects by Rippel and Somerville, now being submitted as outputs and linked impact case studies.

In the summer of 2018, and in anticipation of the creation of the new School, an Arts Research Group began the process of identifying the key imperatives of a future research culture where experienced researchers in Drama, Film and Art and Design would be more closely aligned to teaching staff whose academic career routes had been largely tied to professional practice in the creative industries. In early 2019, Cochrane and McCannon (as respectively the UoA 33 and 32 leads) began a series of School of Arts research development sessions which, while reinforcing the REF 2021 imperatives of originality, significance and rigour, also aimed to build confidence in less-active researchers in the possibilities of a more inclusive and sustainable research environment. Sessions on practice-as-research (PaR) saw more 'sharing' of practice outputs across Drama and Fine Art as well as invited speakers on strategic approaches to PaR and funding possibilities. Professor Robin Nelson and Professor Roberta Mock have been among external speakers advising on PaR. A School of Arts seminar series launched in early 2020 (and latterly conducted online) offered the opportunity for the dissemination of new performance and film research projects, and discussion of further work in progress.

Research and impact strategy

Unit's strategic research objectives during the assessment period

The unit's research strategy was reviewed following REF 2014, and two broad priorities emerged: these were to increase the quality and volume of research outputs, and to develop and deepen the research culture of the unit by exercising external networks in selected areas of research strength. The School of Humanities and the School of Arts aim to consolidate and grow a rich research and impact culture that supports research activity across drama, performance, film and creative practice. It also seeks to strengthen the relationship between research activity and the quality of teaching to sustain research-informed curricula at all levels. Members of the team are expected to be active on a wide range of fronts – to generate peer-reviewed publications in all recognised media, to organise and participate in international conferences and cultural events such as literary competitions, and other forms of public engagement such as talks at cultural venues, radio and television broadcasts. To put this strategy into effect we have reviewed our appointments procedure to make sure that research activity (or potential) are high priorities for the filling of vacant or new posts.

A key strategic objective remains to develop national and international networks and projects. For example, the foregrounding of 'Children and Young People' as a primary area of distinction within

UW's 2014-19 research strategy was reflected in the REF2014 Drama and Performance strategic aim to develop an international, interdisciplinary project focused on 'Performing Children/Performing Childhood' proposed by Broster - then Acting Joint Head of IHCA and a member of ASSITEJ (International Association for Theatre for Children and Young People) and its research wing ITYARN (The International Theatre for Young Audiences Research Network). The invited keynote speaker for the 2015 TaPRA conference was Professor Manon van de Water from the University of Wisconsin-Madison (former chair of ITYARN). In 2016, Broster was invited to deliver a keynote at the international ASSITEJ Festival hosted by the Birmingham Repertory Theatre. While the success of the undergraduate module Theatre for Young Audiences fed into the specific Children's Theatre strand of the MA Drama, Broster's subsequent appointment as Head of the School of Arts necessitated a withdrawal from active research engagement. However, a consultative relationship developed with Polka Theatre in London which brought the opportunity to acquire the archives of what was the UK's first theatre venue dedicated exclusively for children. This is currently being catalogued within the archival holdings of the Hive Library where it can be made accessible to researchers in the field and offer the possibility of initiating funded doctoral level study.

Impact strategy

The creative and performative dimensions of the practice-led research submitted by unit members have contributed significantly to the broader, outward-facing impact of the theoretical lenses and methodologies adopted. This is seen most clearly in the work of Somerville and Rippel, which is presented in the unit's two impact case studies. These were selected and strategically developed not only because of the evidence of effective dissemination and local, national and international reach, but also because of the long-term, sustained attention to the theoretical framing aligned to practical innovation represented by the underpinning research. Somerville's focus on the concept of the operatic and how it is manifested in terms of movement, performance practice and convention continues to enlarge understanding of both the historical and popular significance of opera as well as stimulating new models of contemporary performance. In Rippel's work through Zoo Indigo performance, the integration of new technologies combined with audience interaction reinforces the kinaesthetic apprehension of dramaturgies of migration, displacement and maternal trauma. Although not selected as an impact case study, Bradburn's interactive film *Pandemic*, commissioned by the Science Museum and shown as part of its Frankenstein Festival in 2018, is conceptually and technically innovative, as it seeks to explore how interactivity can envelop the bodies of audience in a narrative which requires moral and ethical decisions to be made. After more than 600 people participated in the three-day Festival there was a blog post on the Museum website and an official British Film Institute podcast. Later screenings occurred at the Bio Medical Ethics Conference at Imperial College and at the 2019 Gothic Feminisms Conference at the University of Kent.

Since 2014 the unit has strategically supported impact and knowledge exchange activities. For example, Koven's research on classic horror and cult films, including Italian Giallo murder-mysteries, Blaxploitation films and international Zombie films, has reached wider audiences through his work as a resident expert for distributors Arrow, 88Film and 101 Film. An extensive output through Blu-ray releases and Blu-ray booklets of feature interviews, essays, video essays, audio commentary and contributions to documentaries has generated both national and international popular impact. As the author of an impact case study for REF2014, Cochrane's long-established work on the history and ongoing record of the Birmingham Repertory Theatre continues to stimulate both academic and wider public impact, especially in the understanding of the priorities and wider circumstances driving the policies of English regional theatre. This has extended to research on other regional building-based theatres, especially in relation to engagement with black British and British Asian practitioners and audiences. As the author of a major study of the social and economic factors shaping twentieth-century British theatre as a whole (submitted for the 2014 REF exercise) the impact of her work has now expanded into the field of historiographic enquiry and analysis as seen initially in her co-edited *Ethics and Evidence* collection cited in section 1. This offers the first specific and wide-ranging scrutiny of the

imperatives necessary for the ethical practice of theatre history, with the participating contributors representing a considerable diversity of standpoints and methodology.

Interdisciplinary research

Interdisciplinary approaches to applied theatre in teaching and research have been fundamental to the core strategy of Drama and Performance at Worcester for over two decades, foregrounding the value of theatre in both primary and secondary school settings (Reeves) and extending established theoretical and practical expertise in approaches to disability, now represented by Wheeler's work. Recently Reeves has diversified her practice from a primary level, theatre-in-education specialism to interdisciplinary, collaboration with staff (Sue Nielson, Brian Nyatanga) from UW's School of Nursing and Midwifery. This has brought together undergraduate drama students with trainee nurses to explore empathetic approaches to end-of-life care with terminally ill children. As a short research project now documented and explored in co-authored outputs, the collaboration began in Worcester, but with the move of Nielson to the School of Nursing within the Institute of Clinical Sciences at the University of Birmingham, anticipated further development in e-learning resources and an evaluation tool is now not only interdisciplinary but also inter-institutional. Our research in Film Studies is also often interdisciplinary; for example, Newland's work on cultural constructions of spaces, places and landscapes draws on theoretical work in the field of geography.

Open research

The University is committed to an Open Research Environment evidenced by its resourcing of this important area (dedicated Open Access Advocacy and Support Officer; Open Access Funding) and its policy development (on Open Access and Open Data) (REF5a 2.6). This commitment is further reflected in the new University Research & KE Strategy which identifies developing its Open Research environment as one of 5 underpinning principles of the strategy (REF5a 2.3.4). The unit echoes this commitment. It has worked closely with the Open Access Advocacy and Support Officer to raise awareness of the Open Access agenda, for example, through running dedicated training events.

Research integrity

At University level, the University's Research Integrity & Governance Committee has oversight of policies and procedures to support research integrity and its Chair is the University's Research Integrity Champion. The Champion is expected to embed a culture of integrity across University through developing training and support for staff but also raising its profile.

At College level, Research Ethics Panels are responsible for review of all staff and research student projects to ensure they are conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. Panel Chairs and Vice Chairs are experienced researchers whilst panel reviewers are drawn from across the College; lay reviewers are also recruited to the panel. Training is provided to all reviewers before they engage in the role. There is an annual audit of reviews to ensure the Panels are fulfilling their role.

Future strategic aims

Practice-led research is now flourishing in the unit, and this will be a key element in the strategy for the next five years. We aim to build on what has been achieved, to extend into new possibilities including within film and new digital technologies, and to develop and thus exploit the creative potential represented in the professional practitioners not yet formally incorporated within the unit's research culture.

As will become clear from the commentary in sections 2 and 3 of this statement, there is a need to strengthen and expand the postgraduate student base. In part this is dependent on securing more regular access to external funding sources, which will also be a means of confirming

confidence in the dynamism and relevance of unit research. While individuals will continue to be supported in projects, especially those that will enable them to engage with wider national and international research networks, the University's 2020-25 Research and KE Strategy Area of Challenge focused on 'culture, identity and social exclusion' offers opportunities for research 'clusters of interest' which may develop into more formal research groups. Although at an early stage of discussion, the concept of the 'fringe' as seen in emerging touring performance ensembles and in fringe opera companies has suggested an area of research which surveys and interrogates the material conditions and mode of operation which determines artistic outcomes and efficacy. As highlighted in section 2, however, the recent formation of a group within the unit to embark on a grass-roots interrogation of issues of structural racism has brought together four researchers with both practice-based and theoretical expertise in the lived experience of exclusion, marginalisation and displacement—all linked to constructions of identity. The work of a such a group grounded in a coherent research rationale and appropriately aligned with other internal and external researchers and stakeholders might go some way to fulfilling the University's core vision of 'fundamentally' improving people's lives.

2. People

Staffing strategy

Table 1 shows the balance between contract levels in the unit for both Category A Eligible and Submitted staff (see REF5a 3.1.5 for institutional comparison).

	% Category A Eligible	% Category A Submitted
Lecturer/Research Fellow (K0)	12	0
Senior Lecturer/Senior Research Fellow (J0)	64	66
Principal Lecturer/Principal Research Fellow/Head of School (I0)	18	22
Professor (F1)	6	11

Table 1: Proportion of staff by contract level

Seven Category A eligible staff have been appointed in the assessment period, four of whom are submitted (Bradburn, Newland, Somerville and Wheeler). There remains a single Professor in the School (Cochrane), but the appointment of Newland as College Director has strengthened research leadership in the unit. His publication record in film history and theory, which aligns with Elliott's, not only positions his outputs within this unit, but also within a growing interest in practice as research, which further signals our strategy in this area.

As highlighted in the REF2014 environment statement, existing (Irving) and new staff (Bovey, Bradburn, Evans) in screen writing and film production have been appointed for their outstanding track records in professional practice and their strong potential to contribute to future knowledge exchange. Furthermore, the introduction in 2015 of the new four-year level 7 integrated taught Masters course, MTheatre Touring Theatre, brought a further focus on the skills of professional artists appointed as lecturer practitioners: Wheeler, a founder and former artistic director of the leading learning disability arts company Mind the Gap; Coleman, with extensive experience in directing and dramaturgy and the founder of Dawn State Theatre Company, and Wills-Crisp physical theatre practitioner and founder member of Jammy Voo Theatre Company. Wheeler, in the light of research-oriented interests and extensive experience in disability arts, was encouraged in 2020 to transfer to a standard teaching and research contract with a view to foster his academic research potential.

As section 4 of this statement makes clear in the examples of Irving and Bovey, high-quality professional practice and creative expertise mediated through professional networks, community engagement and knowledge exchange have considerable potential for capture in more formally

structured models of research. Bovey, for example, is a writer and director for both short and feature films, as well as an established writer for BBC television and radio. Recent short plays are attracting increased critical attention, most notably 'Franklin', broadcast on BBC Radio 4 in November 2020, which focuses on an artistic/moral dilemma which arose for the cartoonist Charles Schulz in the aftermath of the assassination of Martin Luther King.

Staff development

The University was granted the HR Excellence in Research award in 2016, and is a signatory to the new Researcher Development Concordat, reflecting its commitment to researcher development.

All research-active staff complete an individual research plan as part of the annual Appraisal process, with short- and long-term objectives: progress against these objectives is monitored with line managers. Each member of staff has an opportunity to discuss the support for their research, including the resources required, and to agree their personal development needs and objectives. There is also a research mentoring database where individuals can search for experienced researchers with relevant expertise to help them with their projects and personal development. This mentoring is initiated by the researcher and focuses on specific issues related to a research project from initial proposal to publication.

Development needs can often be met through the University's Researcher Development Programme, which is designed to support staff at all career stages (REF5a 3.2). Staff in the unit have consistently engaged with the University's Research Leadership Programme, its Research Supervisor Development Programme, Bid Development training and Impact and Engagement training. Staff in the unit have also been active contributors to this programme. This is complemented by development events run by the School.

Staff can also access the University's Research Mentoring Programme (REF5a 3.2.4). They can do so at any point from appointment onwards and at any career stage. This programme has also offered an opportunity for mentors to develop their skills, with all mentors receiving dedicated training for the role. More subject-focused mentoring is provided at School-level. Mentoring is a key part of academic career progression at UW.

Staff in the unit have been supported to undertake doctoral study both through funding for 50% of fees and workload management: Somerville and Rippel have completed in the period, whilst Bradburn and Evans have embarked on doctoral research based on their creative practice.

Staff in the unit can access the University's research leave programme (see REF5a 3.2.3). Two members of staff have been awarded leave in the assessment period (Elliott, Koven), enabling them to develop their research, publish and extend the impact of their research. Further, all Category A staff have 20 days research and scholarly activity leave. This is complemented by individualised allocation of workloads, for example: Rippel's teaching load was balanced to enable her to complete her PhD successfully in 2018.

Research students

The unit offers both a PhD programme and, since 2015, a Masters by Research (MRes) programme. The PGR community in the unit is small. There are currently 5 students on PhD programmes in the School of Arts and 2 students in Humanities co-supervised by Cochrane, both in receipt of University Studentships, and 4 on the MRes. There has been one PhD completion in the period supervised by Elliott, focused on documentary film making. This student was in receipt of a University studentship. There has been one MPhil (supervised by Koven). However, the unit has increased its supervisory capacity to 10, and is now well-placed to develop this community.

Recruitment to doctoral programmes is overseen by School-level Course Leaders (PhD and MRes) who work closely with the central Research School (REF5a 3.3.2-3). Course Leaders also

play a core role in oversight of research student progress. They sit on the University's Research Degree Board and are responsible for annual monitoring of student progress within the School.

The University has a well-established graduate school (branded as the Research School) which is responsible for the management of all Research Degree Programmes (RDPs) from recruitment to examination, in partnership with the academic schools (REF5a 3.3.2-3). The Research School is also responsible for research student life, i.e., for the wider development and wellbeing of research students.

The University has expanded the Research School team to reflect the growth in student numbers over the REF period. It provides a dedicated work and social space for students. The Research School team, co-located in the student space, provides advice and guidance for students on their programmes, and, working closely with other student-facing departments such as the Disability & Dyslexia Service, the student mental health team, careers service, also offers pastoral and wider support. A comprehensive programme of support and guidance has been developed for PGR students and supervisors around mental health and wellbeing.

All students on research degree programmes are required to undertake an associated training programme, run by the Research School (REF5a 3.3.4-5). The programme has been mapped against Vitae's Researcher Development Framework. The programme offers a suite of modules, short courses and workshops, delivered face-to-face or online, some of which are compulsory for all doctoral students, focused on the following core areas: planning and managing research; academic writing; research methods; data analysis; research integrity and ethics; dissemination, engagement and impact; careers and employability. This is complemented by the School with PGRs able to access subject-level methodology modules, studying alongside PGT students. The University also supports students to engage with external training where this is specialist and not available through the University's programmes. Students are also able to access training offered through the GuildHE Research network.

Beyond the programme, the Research School offers additional development opportunities. Research Students have opportunities to teach, and can access modules and workshops to develop their skills in this area, with the opportunity to gain associate or full fellowship of the Higher Education Academy. The University offers research student-specific dissemination opportunities including an annual 'Images of Research' exhibition and student-led PGR Conference. The University provides funding opportunities for students to attend and speak at external conference and events and separate funds to support students to develop inter- and cross-disciplinary networks, seminar series, conferences and events. The University is a member of the Brilliant Club, a charity focused on improving access to University, which provides opportunities for doctoral students to go into schools and deliver tutorials in their area of expertise.

Supervisors are supported in their roles through the Research Supervisor Development programme. This programme has been in place for 20 years but was redesigned and relaunched in 2018/19. The programme offers a wide range of support for supervisors at various career stages on themes such as: introduction to supervision, supervisory styles, regulations and processes, supervising international students, PGR mental health and wellbeing, supporting student progress. New supervisors must complete the whole programme, but more experienced supervisors must also engage with core elements and all supervisors are required to engage in regular refresher training (every 3 years). The programme is complemented by supervisor lunches that bring together supervisors to discuss key topics and challenges in supervision. Staff in the School have also benefitted from the experience of supervising MRes students before moving to doctoral supervision. All supervisors are encouraged to engage with the UKCGE Good Supervisor Practice Framework and Accreditation programme, with workshops currently underway to support supervisors to apply for recognition.

Equality and diversity

The University has a fundamental commitment to equality and diversity (REF5a 3.4). It seeks to consider and apply equality and diversity principles in all that it does. Its policies and processes are designed to disadvantage no-one, and are subject to ongoing equality impact assessment to ensure this is the case.

The unit's approach flows from this with the Head of School ensuring that the University's principles and policies are fully enacted. Line managers ensure staff are aware of and are supported to engage with, for example, the University's flexible working policy, its parental leave policies, its policies which support carers (such as its Critical Illness Policy) and its staff wellbeing initiatives (see REF5a 3.1.8).

Several staff in the unit have benefitted from the University's flexible working policy (REF5a 3.1.8) with a move to part-time or compressed hours. There is no evidence that this has impacted on research productivity, access to funding or progression. It is notable that both at institutional (REF5a table 2) and unit level, part time staff are as well-represented in the Category A submitted as eligible category. The School has a fair and flexible approach to working, particularly during the current lockdown period in recognition of the challenges of home schooling.

Staff in the unit are committed to equality and diversity. Staff were members of the University's Athena SWAN self-assessment team; the University received its institutional Bronze Award in April 2018 and is committed to making departmental applications in the next 2 years. Staff are also engaged with various staff networks focused on protected characteristics and with the LGBTQ+ Allies scheme. It is clear, however, as recent vigorous debates within the Standing Conference of University Drama Departments (SCUDD) and TaPRA have reinforced, that significantly more needs to be done to achieve fuller inclusivity. Members of this unit are demonstrating direct engagement with these issues. Somerville, whose work underpins one of our impact case studies), is a founder member of Worcestershire Pride and is chair of UW's LGBTQ+ staff network. Cochrane, as a founder member in 2015 of the SCUDD Diversity Working Group and a member of the Diversity Group of the West Midlands, What Next Chapter, has consistently aligned her research and teaching interests with undergraduate and postgraduate curriculum content reinforced by the introduction of artists of colour to the student experience. Rippel's teaching and performance practice increasingly focuses on questions of cultural heritage, difference and displacement (as exemplified by her impact case study). Wheeler's extensive experience in all aspects of disability arts permeates his practice and teaching and is especially relevant in a learning and teaching context where there is a high incidence of declared student disability, in particular neuro diversity. As the period covered by this Environment Statement ended, staff in the unit formed the Drama and Performance Anti-Racism Group with the object of raising awareness of the effects of poorly understood structural racism. This work has begun by examining curriculum content and the experience of students of colour but is also advocating attention to the employment of staff of diverse cultural heritage with the aim of securing permanent appointments in both teaching and research. An associated aim is to integrate these practical concerns with a strand of whole School research culture which invites challenging perspectives and rigorous critical enquiry.

3. Income, infrastructure and facilities

Income

The unit is supported in its income generation by the central Research Office and primarily, since the academic restructure, by a College Director of RKE and a RKE Facilitator. The Director's role is to provide leadership and guidance for Schools in developing their strategy, whilst the Facilitator works with groups and individuals to develop a bespoke funding opportunities service for members.

Staff submitted to this unit have not received any external funding such as can be recorded in University HESA returns. Remedying this is an essential priority for future research development which will be taken forward by the College Director. However, several School of Arts members of

staff are practising professional artists and have had significant success in attracting income either from commission or funding sources outside the academy and this in turn has benefitted PaR outputs submitted to this exercise:

- Rippel, with her Zoo Indigo partner Rosie Garton, received a total of £50,000 project funding from Arts Council England for work on the development and tour of *No Woman's Land*. Their most recent project 'BRITIZenship' - in development during the REF period - was awarded £1,500 by the Attenborough Arts Centre in Leicester which commissioned the work. Further funding from Arts Council England of £15,000 was awarded to which was added £4,800 from the European Regional Development Fund.
- Bradburn's interactive film *Pandemic* was commissioned and financed by the Science Museum.
- As a former artistic director of an Arts Council National Portfolio Company with a history of substantial fund-raising, including from European sources, Wheeler brings significant skills to future income generation. As a consultant he is currently working on a retrospective impact study for the British Council's worldwide Disability Arts Programme from 2012-2020 which beyond this REF period will permit an independently considered and published research output.

Infrastructure

The University has significantly expanded its institutional infrastructure for supporting research and impact over the assessment period, establishing a RKE Directorate consisting of a Research Office, Research School and College RKE infrastructure (REF5a 4.1). It has also expanded support for researchers offered by Library Services.

The University RKE Directorate provides wide-ranging support and guidance for researchers around identifying funding (including access to funding databases, such as *Research Professional*), bid development, KE and impact generation (including use of *Vertigo Ventures Impact Tracker*), project delivery (including contract negotiation, liaison with partners, financial and other reporting) and research governance (including data management, data sharing, protecting and exploiting IP).

The University has established robust Pre- and Post-Award processes for externally funded projects (approved in 2018/19 and subject to evaluation and review in 2020/21). These processes scaffold the Research Office support systems set out above and ensure good governance for bids and for projects.

The University also provides access for researchers to a current research information system (PURE) and a publication repository ([WRAP](#) – Worcester Research and Publications). Unit members have consistently benefitted from the help given by the dedicated manager of WRaP and from the work of the Open Access Advocacy and Support Officer. This has become especially important in the deposit of video records of live performance and research specifically with film. The functionality of the repository has been developed to boost the profile of researchers. Recently WRaP was fully integrated with ORCID API, which facilitates cross-platform sharing and ensures that UW authors can easily maintain an up-to-date publications profile.

Staff have access to major citation databases (Scopus and Web of Science), and subject-specific databases, for example: Project Muse Humanities, ProQuest, JSTOR and International Bibliography of Theatre and Dance). There are also subscriptions to Drama Online, in perpetuity, Digital Theatre + and Box of Broadcasts. Relatively speaking, Worcester's library is 'young', without the extensive print materials accumulated in longer-established universities, so investment in digital publications has been an obvious boom.

The University offers a range of research support schemes designed to support researchers at all career stages and, variously, to pump prime projects, develop international collaborations, advance existing areas of work (REF5a 4.1.6). Staff in the unit have been successful in gaining funding from these schemes:

- PhD studentships: Elliott was awarded a fully-funded PhD studentship in 2015.
- Vacation Research Assistantships (VRAs): Irving was awarded a VRA to work on developing a documentary film.

The School also provides support including workload relief and support for conference attendance (£24,000 over the assessment period) and has recently established a Research Development Fund. Indirect benefit has also been experienced through the commitment to the showcasing of MTheatre student work at the Edinburgh International Festival, which, in the case of Somerville, permitted simultaneous access to a performance venue for his research.

Facilities

The research environment at all levels is enriched by The Hive, a unique collaboration between the University and the City Council which houses the University Library as well as an extensive collection of archives. The Hive is the first joint academic/public library in Europe, which has over 12 miles of archival material, and more than 250,000 books. The Hive has provided a natural venue for public engagement events that contribute to the impact of the team's research (REF5a 4.2.2).

Over the past two decades there has been significant and ongoing investment in facilities which provides important resources for high-level staff/student PaR exploratory activity leading to performance and film outputs. For Drama and Performance there are two flexible studios equipped to a high technical specification. The Drama Studio, with an audience seating capacity of 120, has adjoining dressing rooms, a green room and storage facilities and regularly hosts visiting theatre companies including those led by staff. The Digital Arts Centre (DAC) located close by includes a video studio, film studio, individual edit suites, high-spec computer labs with latest image manipulation, editing and sound post-production software. The Garage, a recently acquired industrial complex, has been repurposed to provide three artists' studios, workshop facilities and lecture/performance spaces. Three full-time technicians serve teaching and research in drama and performance, with a further four supporting work in the DAC. All assist in research-related filming and editing.

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

Research collaborations

Research collaborations have resulted in both traditional academic publication and practice-based research. Cochrane's work with Professor Jo Robinson (University of Nottingham) in their jointly edited collections *Theatre History and Historiography Ethics, Evidence and Truth* and *The Methuen Drama Handbook of Theatre History and Historiography* drew on their long-term relationship with the national and international members of the TaPRA History and Historiography Working Group and the IFTR Historiography Working Group. Both collections feature essays by international scholars, but the *Methuen Drama Handbook* includes the work of 19 international theatre historians. In 2018, supported by the University of Nottingham's Research Leaders' Programme, Cochrane and Robinson organised an international round-table discussion held in the context of the IFTR annual conference hosted at the Belgrade University of Arts in Serbia – an edited transcript of which was published in the book. Newland worked with Brian Hoyle (University of Dundee) on the co-edited *British Art Cinema*, commissioning chapters from UK-based film scholars including UW's Elliott. Joint Reeves/Nielson presentations have been given at the Performing Care symposium held at Royal Central School of Speech and Drama in 2016, at the International Nursing Research Conference at the University of Birmingham in 2018, and the Advance HE Conference in 2019. Rippel's work as a practitioner-researcher is grounded in her collaboration with her Zoo Indigo co-artistic director Rosie Garton (De Montfort University) as well as project-specific collaboration with media artists and film makers (Barret Hodgson and Tom Walsh) and musician Matt Marks. In addition to the touring performances of *Under the Covers* (2015), *No Woman's Land* (2016-18), *Celluloid Souls* (2017-18) and *BRITizenship* (2019-2020), performance lectures have been given at a number of international conferences including 'Cinema

in Theatre' conference at the University of Lyon (2014); Play-Perform-Participate biannual conference of the International Society for Intermedial Studies, Utrecht University (2015); International Conference on Culture, Communication and Transnational Societies, Chulalongkorn University, Bangkok, 2016. Rippel regularly presents her work within the IFTR Performance as Research Working Group.

Contribution to the research base

Invited talks and lectures

In November 2014 leaver Dalmasso spoke on 'Badiou's Ethics of Play' at a conference in Prague organised by the Academy of Sciences of the Czech Republic, Institute of Philosophy, and Charles University Faculty of Humanities. In 2015 he gave a paper 'Stages of Statelessness' at the Institutions, Politics, Performance conference, Green Park Athens. Both Koven and Newland have been invited to give keynote or guest lectures outside the UK. In 2017, Koven gave the keynote address 'Return of the Living Slave: Jordan Peele's *Get Out* as Zombie Film" at The Zombies are Coming 2: Return of the Festival, Albany, NY: University at Albany & Madison Theatre; he delivered three guest lectures in the Department of Ethnology, Charles University, Prague. In 2018 he gave the paper '*Häxan* and the birth of Folk Horror' for the Perspectives on Contemporary Legend, 36th International Conference, held at the Institut des Hautes Études de Communications Sociales (IHECS) Brussels, Belgium. Learned Society conference papers have been given in Rome (2015) and Tallin, Estonia in 2016. Newland's invited papers for an international audience include in 2014, 'The armpit of the world: borders, boundaries and the post-carnavalesque in *Last Resort* (2000)' for the Society for Cinema and Media Studies conference in Seattle, USA; in 2015 'Rustic Never Sleeps: Sublime, beautiful and picturesque music in *YGwyll/Hinterland*' for the Music and Moving Image conference held in New York University; in 2016 'The architecture of sound in the work of Michelangelo Antonioni' for the Music and Moving Image conference, again in New York City. Reeves gave a paper '*Khattam-Shud – The Story is not completely finished*' at the IDIERI 9 conference held at the University of Auckland in 2018. As a long-standing member of the IFTR Historiography Working Group Cochrane has given papers and chaired panels at annual conferences held in Hyderabad (2015); Stockholm (2016); Sao Paulo (2017); Belgrade (2018); Berlin and Shanghai (2019). She also contributed a paper for the Practice as Research in Medieval Theatre Working Group at the American Society for Theatre Research annual conference held in Minneapolis in 2016. In 2014 as part of an ongoing institutional relationship between UW and the University of Minnesota, Duluth, both Irving and Rippel gave guest public lectures. As a member of the international Screenwriting Research Network Bovey gave a presentation on 'Show Business: The Development of a Language of Screenplay' at the annual conference held in Milan in 2018.

Unit members have a consistent record of engagement in conferences organised within the UK many of which had a significant international component. In 2015 in addition to the Drama and English team work on TaPRA and ESRA, Irving was a founding member of the Radical Film Network and steering committee member for the inaugural conference for which he gave a keynote, 'Non-hierarchical self-governing organisational structures'. He was also on the conference organising committee for the 2017 conference held in Tolpudde. Koven organised the two-day symposium '*The Handmaid's Tale* - Gender, Genre, Adaptation' held at Worcester in September 2017, which attracted several international scholars. Cochrane and Elliott both chaired panels. George, as part of her growing research interest in aspects of touring theatre was a member of the Programme Committee for the National Touring Forum's showcase conference 'New Directions' held at Worcester in 2018. Between 2014 and 2017 Newland gave annual invited lectures at Syracuse University in London. His presentation 'Rustic Never Sleeps' was given at the BAFTTS conference in Manchester in 2015. 'Another kind of pilgrim walks the way: *A Canterbury Tale*, fan pilgrims, and the cultural landscaping of Kent' was given at both the Screen conference held in Glasgow in 2014 and at the ECRF Conference held in Galway in 2015. Elliott spoke on 'Through Class Darkly: British TV Noir' at the BFI Media Conference in London in 2016. Koven's extensive contributions to film studies conferences include a keynote 'Return of the Living Slave: Jordan Peele's *Get Out* as Zombie Film' for the 2019 Folklore on Screen, Centre for

Contemporary Legend, Sheffield; 'The Canadian Giallo, or how Italian horror movies influenced the Canadian slasher film' for the Fractured Visions conference held in Cardiff in October 2019; In 2020 for Miskatonic University of Horror Studies (London) a talk entitled 'Golems, Dybbuks and other Movie Monsters: The Search for the Jewish Horror Film'. Bovey gave presentations at the Screenwriting Research Network annual conference in Leeds in 2016 and in 2017 for the Association of Adaptation Studies annual conference in Leicester in 2017. Reeves presented at the Inspiring Curiosity conference held to celebrate the beginning of TIE at the Belgrade Theatre in Coventry in 2015. She spoke on 'Teaching Empathetic Practice' at the Advance HE conference at Northumbria University in 2019. Somerville's PaR conference contributions include the presentation of the script and supporting practice research contextualisation of 'Dancing Nessun Dorma' at 'SALVAGE' the BCLA XIV Triennial International Conference at Wolverhampton University in 2016. In 2020 he presented a performance derived from research on Joshua Sofaer's opera-related work for the launch of the book *Joshua Sofaer Performance, Object, Participation* organised by the Live Art Development Agency and Intellect Books. In addition to *Pandemic* as a film maker Bradburn's practice-research has been disseminated widely both locally and nationally. This includes: *The Judas Fire* (2016) – an exploration of the landscape around South Birmingham looking at the convergence of the rural with the impact of the Industrial Revolution. *The Mountain of Dead Selves*, a group show *Constructing the Self: David Bowie*, shown at Vivid Gallery (2016); *A Line Between the Heavens and the Earth* – live AV performance at the Vivid Projects Gallery as part of the Supersonic Festival under the name Ferric Lux.

Editorial and review work

Cochrane is series co-editor with Professor Bruce McConachie (University of Pittsburgh, USA) of the Bloomsbury Series of Cultural Histories, and reviews book proposals for other publishers including Palgrave Macmillan and the University of Pennsylvania Press and articles in journals such as *Research in Drama Education*. As the longstanding (2008-) Reviews Editor for *Theatre Notebook* she has extended the range and diversity of the pool of reviewers for publications on British theatre history and has offered review opportunities to colleagues Reeves, Wheeler and Rippel. As the former Secretary of SCUDD, Cochrane was made an Honorary Life Member in 2015. As part of her professorial role, she is also consulted on senior level promotion applications at other universities such as Kingston, Anglia Ruskin and Royal Holloway, University of London, the Universities of Vienna and of Haifa in Israel. Newland is on the editorial board of the *Journal of British Cinema and Television* and the *International Journal of Creative Media Research*. He also reviews proposals for Manchester University Press, Routledge, Palgrave, Continuum and the journal, *Music Sound and the Moving Image*. Koven is on the editorial board of *Shofar: An Interdisciplinary Journal of Jewish Studies, Jewish Film & New Media* and *Jewish Cultural Studies*. His peer reviews include work submitted for McFarland & Company, University of Wales Press and Colorado & Utah State University Press. Bovey has reviewed for Bloomsbury and Screenplay Unlimited Publishing, Reeves for Routledge.

Research Degree Examination

Senior unit members have acted as external examiners for PhD theses. Cochrane: Bristol 2014; Exeter, 2015; Nottingham, 2018, 2019; Birmingham 2014, 2017, 2018/19; Glasgow 2018; Swinburne University of Technology Australia, 2019; Warwick 2020. Newland: Southampton and Portsmouth 2014, Exeter 2018. Koven: Bangor 2014, University of South Wales 2019. Elliott: Essex 2019.

Contribution to economy and society

There is a strong record of public engagement and popular dissemination of subject specialisms. In this respect the Hive has proved to be an excellent resource. As the chair of the University Professors' Group, from 2013-15 Cochrane organised a public cross-disciplinary professorial lecture series to which professors from across the whole University contributed. A highlight of Sarah Evans' record of bringing guest speakers to Worcester was the 2018 Screenwriting Festival which brought screen writers and producers Samantha Doland De Vaux, Elliott Hope, and Mog

McIntyre to interact with both students and the public. A continuing relationship has been forged with high profile writer and producer Steven Knight in whose name an award has been established to benefit level 6 students. Koven's long-running 'Splendid Cinema' series which utilised the Hive and Worcester Arts Workshop made a varied selection of both popular and international avant-garde films available for public screenings. Again, at a local level Irving has formed a partnership with the chair of the Worcester TUC to run Worcester Radical Film Society (WoRF), a small group including campaign and community groups which collaborates in the screening of films with challenging political content. Irving was also active in the setting up of AMP Worc, a social enterprise project originally funded by HEFCE/ Unitd* as a co-operative to work with students, local groups and businesses to provide media production services. Bradburn has also worked with local organisations such as Big Brum Theatre in Education Company. In 2017 he made the documentary 'Worlds Apart Together' about the site-specific project at Highbury Hall in Birmingham which introduced school groups to memories of the First World War. Reeves is now a Board member of C&T Theatre Company which has a very long-established relationship with Drama and Performance at Worcester especially through its artistic director Dr Paul Sutton. Again, at a local level Cochrane frequently responds to media enquiries about the history of the Birmingham Rep and has acted in an advisory capacity with volunteers currently maintaining the theatre's extensive archives. As a Trustee of the Sir Barry Jackson Trust since 2013 she now chairs the grants subcommittee which oversees the distribution of grants to small-scale theatre makers and liaises with the Rep's producers of the annual community tour. In 2020, working with other Trustees such as the playwright David Edgar, she assisted in the allocation of emergency grants to theatre makers suffering the effects of the Covid crisis. Since 2018 as a consultant, Wheeler has been engaged by the British Council Georgia on a programme for government and NGOs to support development opportunity for disabled artists; the British Council and The Informal European Theatre Meetings (IETM) for a research project mapping the performing arts sector in the North of England. From 2015, he has been a steering committee member of Creative Case North, a consortium convened by Arts Council England comprising National Portfolio Organisations and freelance artists/consultants. The Committee awarded small grants to develop exemplar partnership working. He is also an Arts Council England Arts Quality Assessor.