

Institution: University of West London
Unit of Assessment: 34 Communication, Cultural and Media Studies, Library and Information Management
<p>1. Unit context and structure, research and impact strategy</p> <p>1.1 Context</p> <p>The University of West London (UWL) offers a broad range of courses; structurally it is divided into six Schools and three Colleges, each led by a Dean or Head of School. UoA34 is firmly embedded in the London School of Film, Media and Design (LSFMD) which - established in 2015 as part of a restructure - retains a small fraction of staff (Dowd; Strong) from the former Ealing School of Art, Design and Media who were submitted in 2014 under UoA36. The restructure was intended to consolidate and grow research capacity; our research agenda is therefore framed by the decisive emphasis on research in the University's strategic plans (<i>Ambition 2013-2018; Achievement 2019-2023</i>).</p> <p>Over the present REF period, the unit has concentrated on growth and diversification. Retaining the film and screen studies strand embodied in the REF2014 submission, it now also includes work in new media, photography, race studies, and the crisis of work, with emerging research on technology, embodiment and the post-human; and in art markets, branding, and linguistics.</p> <p>1.2 Structure</p> <p>The unit comprises ten members of staff (9.5 FTE). The underpinning theoretical paradigms which have been a hallmark of the unit over two decades remain - contemporary and continental philosophy, critical theory, feminist theory, and cultural politics. The environment is dynamic and fluid in terms of groupings, within a number of strands. These strands are crosscut by the interdisciplinary research centre PRISM (Policy and Practice Research in Screen and Music), established under the leadership of Caston, appointed at UWL in May 2017. At the core of the research centre, the <i>Hidden Screen Industries</i> Research Group (led by Caston and supported by external funding) stimulates and disseminates research into those sectors of screen industry content production which have been overlooked in mainstream film and television studies (e.g. TV and cinema commercials, branded content, fashion films). PRISM serves as a hub for the School's two research groups initially established within the unit in 2015. <i>Thinking the Image</i> (first under Henning – who left UWL in September 2019 - and Dowd; now under Dowd and Mikuriya) focuses on the theoretical tools and philosophical basis for analysing the image in the twenty-first century, while the <i>Gender, Technology and Work</i> Research Group (led by Hester) focuses on the crucial area of overlap between the areas named in its title.</p> <p>Research in the intertwining strands of film, screen, genre and adaptation has developed from the core established in REF 2014, while adding diversity and sustainability. The unit has made massive strides, producing monographs and edited volumes in film studies (Nardelli), Bruno Munari (Nardelli), pornography (Hester), disability (Brylla who left UWL in November 2019), James Bond (Strong), televised sport (Milne who left UWL in 2018), music video (Caston) and genre studies (Dowd). Dowd and Strong built on RAE 2008 and REF 2014 with outputs on Deleuze (Dowd) and adaptation studies (Strong). Strong expands research in the field with articles on adaptation and history, and on the recurring character. Dowd's co-edited volume <i>Genre Trajectories</i> (2015) added to a volume co-edited by him and Strong in 2007 which featured in REF 2008, thereby sustaining another tradition in the unit and its precursors at UWL (Caston's 2020 book also addresses genre). Strong's edited collection <i>James Bond Uncovered</i> (2018) pays particular attention to questions of adaptation in the context of Bond's transit across multiple media forms.</p>

The well-established affinities between film/screen studies and broader **visual cultures** have been underpinned both in the formation of the hub that is PRISM and in the *Thinking the Image* research group where the research in photography and cinema gave rise to monographs by Henning (*Photography: The Unfettered Image*) and Mikuriya (*A History of Light: the Idea of Photography*), which stood alongside Nardelli's monograph *Antonioni and the Aesthetics of Impurity: Remaking the Image in the 1960s* (2020). Henning's research on Ilford Limited and its subsidiaries in the war/interwar period has brought to light archival materials and little-read texts that reveal the emergence and development of key photographic terms and concepts, such as the death mask analogy in photography theory and photographically dependent ways of conceptualizing climates and places.

A strong feature of the profile of the unit as it stood at census date, is the **creative industries** strand that emerged as a result of appointments which saw the work of Caston on music videos as a 'hidden screen industry' (*50 years of British Music Video* [2018]; *British Music Videos 1966 – 2016: Genre, Authenticity and Art* [2020]) augment this profile through the combined research of Lelis (branding), Milne (televised sport) and Robson (art markets; modernism). The cultural-institution and industry-facing and research-led engagements of Nardelli (BFI) and Henning (Ilford Archives) further contribute to this strand.

Several of the unit members have backgrounds in **art** history (and theory), which can be seen in several outputs by Mikuriya, Henning and Robson – all of which serve to enhance the range and reach of the unit beyond its compact focus in 2014. In addition to her research specialism in cinema, Nardelli also works extensively on the Italian artist, designer and inventor Bruno Munari (2017 edited collection) and contemporary art (essays on land art and moving-image gallery installations). The recent research of Hester has had its principal dissemination conduits in art institutions and galleries (as outlined in section 4); her work with the art collective Laboria Cuboniks (which ultimately gave rise to Hester's *Xenofeminism*) serves to consolidate this strand.

Hester, who joined UWL as a junior academic in 2015, represents a notable expansion in range. Grounded in **Cultural Studies** paradigms and methodologies, Hester's work has retained its strong interdisciplinary dimension, but now reaches well beyond the initial research foundations. Recent research sets out an approach to connections between contemporary technologies and gendered forms of labour, particularly those associated with biological procreation and social reproduction. Although interdisciplinary in scope, both strands of this research share a cultural studies perspective grounded in a materialist feminist tradition.

Henry's work in linguistic expression in 'deejay' culture is directed by sociological and cultural studies perspectives, while Magne sets out to challenge the monolingual bias inherent in the native and non-native speaker distinction.

1.3 Research and impact objectives since 2015

The main research objectives identified in 2015 linked to the University's strategy (see institutional statement, section 2.1) and were to:

1. Build capacity in research and foster interdisciplinary research.
2. Enhance the research culture within the unit and the School.
3. Improve its engagement with the wider world through academic collaborations, and industry engagement.
4. Develop new impact sites.

Build capacity for research and foster interdisciplinarity

This unit has grown in size significantly over the period, from 2.6 FTEs in 2014 to a 9.5 FTE in REF2021. Of these four are Professors, one is Associate Professor and five are Senior Lecturers, six of the total having been appointed post-2014. The substantial gains made in terms of growth

and diversification are reflected in the fact that members of staff belonging to the unit published 6 monographs, 5 edited books and 2 special journal issues in addition to 20 book chapters and 20 peer-refereed journal articles, and delivered approximately 80 conference papers over the assessed period.

We have also ensured the sustainability of this expansion by increasing in the same proportion the volume of doctoral students and by nurturing junior researchers through mentoring and access to the research forums we have developed in the School, abetted by progressive induction into supervision experience for junior researchers (see section 2). The unit adopts an interdisciplinary ethos reflective of the diversity of subject areas in LSFMD, and we have also supported successful PhDs in the areas of hospitality, health, sociology and music. It is expected that these collaborations will result in strengthening interdisciplinarity in the future, not least through engagement with colleagues in music through PRISM.

Enhance the research culture within the unit and the School

With its focus on the creative industries, PRISM has been central to increasing visibility for our research areas. Twenty+ members strong, PRISM is interdisciplinary, and acts as a research hub for members of both UoA33 and UoA34. It has used its status as operating from the very same site as the old Ealing School of Art, and its famous creative alumni (Tony Palmer, Freddie Mercury, Ronnie Wood, Pete Townsend), to bring together research that focuses on music, film and television. The unit has engaged with research communities both inside and outside of UWL; and has significantly enhanced its support for its growing doctoral community (see section 2).

Improve engagement with the wider world

Over the period, unit members have organised five conferences; five symposia (with visiting keynote speakers) and twenty-five seminars at UWL. They have also organised external symposia or other research events at institutions including Tate Britain, the Institute of Contemporary Arts, UCL, University of Birmingham, Senate House.

The School has supported the UoA's engagement with industry (as detailed further in section 4), through visiting professorships for industry figures, public lectures within the University's series, and public networking events at UWL. Examples of the latter include *The Branding Conference* (Lelis), *Brand New Day* (an industry event organised by Lelis, 2019), Power Panel: Celebrating Inspirational People in the VFX and Creative Industries (2018) and the History of Advertising Trust (organised by Caston, 2019).

The unit was able to reach out to the secondary education sector through the donation (by PRISM) of approximately 1,000 copies of *the Power to the People: Fifty Years of British Music Video* DVD box-set free of charge to education charity the English and Media Centre for students and teachers on the GCSE and A Level Media Studies (in each, music video is a core part of the curriculum).

Develop new impact sites

The School and the University became sponsors in 2015 and co-organisers of the Ealing Art Festival – a relationship which gives research-informed work in the fields covered by UoA33 and 34 a showcase in a local community context (for example Brylla's film *Zanzibar Soccer Dreams* was screened at the 2018 event).

PRISM has generated engagement with a wide range of industry contacts, among them Warner Brothers, the British Film Institute (BFI), the British Council, Thunderbird Releasing, the British Library, the Advertising Producer's Association, the History of Advertising Trust, the GRAMMY Museum, Los Angeles and the Ibiza Music Video Festival.

Caston and Hester respectively form the focus of the unit's two Impact Case Studies. Caston's extensive music video heritage research programme has led to significant changes at the British Film Institute (BFI), in the British and Cuban industries, and significant shifts in the way that

audiences internationally view British music videos. Caston worked closely with the curators at the BFI and British Library and enabled these national institutions to remedy the large gaps in their collections and scholarship on music video. As a result, the collections of both organisations have been strengthened and for the first time they have a common database template that records for posterity the collaborative artistic contributions to music videos.

The second ICS is based on Hester's research (Gender, Technology and Work: Policy Debates and Creative Practice) and demonstrates impact across two broad spheres: public policy debates, and creative practice. Perhaps uniquely, both a series of leading public policy think-tanks and cultural institutions and artists have drawn on her insights. The case study describes the results of her engagement with a number of UK think-tanks, international organisations (UNESCO and Fundación Saber Futuro), and successful collaborations with arts venues (ICA and Science Gallery London).

1.4 Plans for the next five years

Over the next five years the unit will seek to expand its interdisciplinary reach and to consolidate and grow its research base. We also aim to cement the unit's reputation for policy-informing research in the areas of the creative industries and the crisis of work - two core areas to have emerged during the assessment period. Our objectives are based on the University's plan for research and include the following objectives:

1. To increase research income by securing funding from research councils, attending to the direction calls take, in particular in relation to the creative economy.
2. To build capacity in our research staff and PGR student base.
3. To continue to identify, nurture and monitor impact target communities.
4. To secure more industry-based and third sector research collaborations.
5. To further expand PRISM and generally to continue to develop our internal research infrastructure.
6. To positively support equality and diversity in our research-related recruitment and activities.

We will move towards realising these objectives by continuing to expand and deepen existing collaborations, and ensuring we further exploit synergies within UWL (music, health and computer science in particular), and externally through our wide-ranging industry, cultural institution and policy networks. We plan to expand the range of activities of the Hidden Screen Industries and the Gender, Technology, Work research groups and through these to seek partnerships with industry and the third sector. We will further expand our local community links. We have identified future local impact sites, including the Pitzhanger Manor and Gallery Trust, Watermans Art Centre and the Chiswick Book Festival where at all levels, from undergraduate exhibitions linked to research-led courses (Watermans), to exhibitions by staff and talks (e.g., Caston at the Chiswick Book Fair in 2020) we have sought engagement with local audiences.

We aim to build on our present connection with arts and media organisations, and to sustain our impact on policy via policy organisations and activist groups. We will continue to build capacity through supporting junior researchers and expanding our PhD base. We will continue to engage with research councils with the intention of trebling the level of income over the period. In parallel, members of the unit will contribute to the growth of PRISM, supporting its engagement with and shaping of national and local agendas in the arts and creative sectors. Our strategy to positively promote diversity will positively encourage applications from BAME students, and promoting research projects addressing the needs of minorities or underrepresented groups.

1.5 Support for standards and ethics**Academic research infrastructure to support standards**

The University Research, Scholarship and Enterprise Committee (URSEC) meets termly and is chaired by the Deputy Vice Chancellor. URSEC receives reports on issues of University-wide interest, including termly updates and an annual report from schools on research, enterprise and scholarly and knowledge transfer activities. URSEC also advises on research governance within the individual Schools. The University Research Degrees Sub-Committee scrutinises progression of postgraduate research students to registration to MPhil status, and onward to doctoral (PhD) completion.

Ethics

The University Research Ethics Committee (UREC) – also a subcommittee of URSEC - has overall responsibility for ethics and research integrity, and it monitors all staff and students research projects. This UoA's research is overseen by the School's Research Ethics Panel (SCREP), chaired successively by Strong, Dowd and Hester. SCREP panels scrutinise and approve student and staff applications and report regularly to UREC. UREC sub-group meetings are convened where 'high risk' applications are identified by any School/College SCREP.

1.6 Interdisciplinary Research

Interdisciplinarity was a significant objective of the post-REF14 strategy, as shown above, and the unit is mostly constituted by researchers whose roles lie in the different disciplines within LSFMD. As such there is already an operational and structural foundation for collegiate interaction and collaboration which embraces an interdisciplinary ethos. The establishment of PRISM epitomises and seeks to consolidate this characteristic. Staff frequently work, research and supervise in contiguous fields, resulting in interdisciplinary (Caston for example) or multidisciplinary work (Hester for example). This unit also has collaborative links with the Dementia Care group in UoA03, and has co-lead with Tischler a number of impact events (Dementia Café and Sandpit Event to promote art in dementia care).

1.7 Open Research Environment

UWL fosters a culture of openness and supports Open Access to both publications and data. UoA34 has run 2 seminars to discuss Open Access with its members. All members of the unit have received training on uploading outputs to the institutional repository, including bespoke sessions on compliance. We support the open research agenda, and 35% of our repository outputs include publications other than journal articles and conference proceedings. Examples of open data engagement include the donation by Caston of research data to UCLA (California); the sharing through a donation to the British Library of an industry database of tens of thousands of officially licenced music videos with metadata; and an archive of Warp Records' music videos and accompanying metadata. These are instantiations of our approach to ensure we share research data whenever possible. Other examples within the environment include the archiving of recordings of talks as free-to-access podcasts at the Genre Studies Network event in 2013 (UWL as project partner with University of Birmingham); and the full range of papers as free-to access podcasts at the Light | Sensitive | Material conference in 2019 via Backdoor Broadcasting.

2. People**2.1 Staffing Strategy**

In 2015, the University introduced a new employment framework - the Academic Employment Framework (AEF) - for the management, development and support of all staff (see institutional statement, section 2.1, paragraph 5). In this framework all academic can focus (in addition to

teaching) on research, scholarship and/ or knowledge exchange activities. They agree targets for these activities which form part of their annual appraisals.

The AEF has enabled the unit to take an overall approach to staffing that reflects our strategic objective to recruit, develop and retain established and where possible, world-leading researchers; and to ensure sustainability. In the period, a number of significant appointments/promotions were made (see section 1.3) that have enabled us to grow and have provided ring-fenced research time to increase research activity and impact. Through these, we have developed links with The Urban Photographers Association (Mikuriya); the Photographers Gallery (Henning; Mikuriya); the British Film Institute (Caston; Nardelli); the Institute of Contemporary Arts the New Economics Foundation, the Institute of Public Policy Research, and the think-tank Autonomy (Hester).

We have also nurtured junior members over the period to enable 4 of them to become SRRs and be included in REF21. We are taking this approach forward in the next period, and are mentoring recently appointed junior staff who form part of our 'next generation' of researchers. That generation will feed into research on screenwriting, advertising, architectural theory and broadcast news, manifesting a broader research base in the future.

2.2 Staff development

Career development responsibility is shared between the central services and Schools/Colleges. The AEF framework provides a 5-day annual allowance for continuous professional development, and strong support (open to all academic staff) to attend conferences. This UoA has contributed to 50 national and 40 and international conferences over the period. The AEF also encourages staff to pursue further qualifications, and to undertake sabbaticals or periods of study leave. Three LSFMD staff have been supported to undertake a PhD (including through a 100-hour reduction in their workload), one of whom one was awarded within the period. One member of staff in the unit benefited from a semester-long sabbatical to work on her monograph. The School also has an additional budget to support staff in attending and participating in events and conferences.

Research and Enterprise Operations Services (REOps) offer regular sessions on research issues such as Knowledge Exchange and impact; collaborative projects; research commercialisation; managing research budgets, funding opportunities, bid writing, industry and user engagement; they support applications for research funding. All members of the unit have attended these events, and have been supported by REOps with successful funding applications (e.g. Caston; Henning; Strong). Human Resources offers training on equality and diversity, appraisals, preparing for promotion, and working with external collaborators. The Library offers training and one-to-one support on Open Access and compliance. It has encouraged staff and research students to sign up to and use ORCID ID. 90% of submitted staff in the unit have an ORCID ID. The Communications Office offers advice on media; public engagement; engaging with diverse audiences; using social media; and lobbying strategies. The Research Communications group meets monthly to strategize media exposure for research; the unit is represented on this group by Caston and Hester.

The University has an Impact Group that has provided advice and review opportunities; it has also provided guidance on REF and the REF Code of Practice. The annual University Research Conference led by the PVC (Academic) provides opportunities to disseminate research findings and to network with potential new research partners. The unit fully engages with university-wide research events and support, including contributions to the doctoral training programme (Dowd, Strong, Hester); co-management of the Annual Research Conference (Strong), with regular attendance and presentations at university-wide events. Members of the unit have attended training sessions on impact, public engagement, interdisciplinary research, mentoring, new career researchers, and ethics.

The UoA's research groups provide an intellectual context (through regular meetings) for the production, writing, and dissemination of research and engagement with research, both within and outside an academic framework as detailed in section 4. Since 2014 the UoA has led a research mentoring scheme across LSFMD, open to all, including those interested in starting research, or seeking to embed research in the curriculum. The mentoring scheme is supported by a 'Research Community' page (a non-hierarchical forum, to which both mentors and mentees contribute as equals) on the University's VLE.

2.3 Research Students

Expansion has been a key priority and the number of doctoral students has grown since 2014 (from 6 to 15); with 8 students being awarded over the REF period. Eight were successful in securing a Vice-Chancellor's PhD Scholarship since 2016.

Our doctoral students are an integral part of the UoA's research community and activities. Through PRISM, the three research groups, reading groups, and doctoral presentation events, we develop students' engagement with research and provide opportunities for peer discussion and exchange. We support students as they prepare for presentations at UWL or outside, and mentor them to write for publication. Drawing on this support, and on a central annual conference fund, students have presented twelve conference papers and published two articles in discipline-specific journals and four in the UWL Open Press journal, *New Vistas*. The annual UWL doctoral conference, organised by the Graduate School, which includes a competition from across all PGRs, has seen UoA34 students win four prizes over the period. The School's own annual staff-doctoral symposium, featuring external speakers, is a showcase for students' work in progress. Our PGRs have also been able to assist with, and present papers at conferences. They are able to contribute to mentored teaching (depending on experience) up to six hours per week (including preparation) (see institutional statement, section 3.2). During the COVID-19 pandemic a weekly online writing retreat was held to compensate for the negative impact restrictions have had on a normal sense of community.

In addition to LSFMD-based training and mentorship, our students benefit from a formal centrally run research training programme based on the *VITAE Framework* and run by the Graduate School, with contributions from senior academics from across the institution. Students complete a series of Research Development Units (RDU) throughout the entire period of their registration, with embedded Epigeum interactive online activities. An emergency support plan was put in place in 2020 (under the conditions imposed by COVID-19) to aid students who needed additional time or resources.

One of the University's priorities (see institutional statement, section 3.2) has been to support students to complete in time. We aim to support completion within 3 to 3.5 years through a university-wide 'doctoral journey' and mechanisms to support all students in achieving this (monthly supervision meetings, termly reports, annual reports, and the opportunity to speak directly to the Graduate School for extra support). This strategy has generated a very high level of satisfaction of our graduate students with the support and opportunities they receive. In the most recent PRES 2020, UWL was ranked 4th (out of 103) on the research skills measure, and 7th on Progression.

Whilst supervisors support progression through regular meetings with their students (at least once a month), the Graduate School oversees all doctoral students' progress and monitors satisfaction; it scrutinises and makes support recommendations on students' annual reports. Pastoral advice is provided through the University's central student support services. The Graduate School also offers training to all supervisors across the University. Our supervision arrangements include annual mandatory training; regular forums for discussion (UWL termly research days); and the assignment of a subject specialist principal supervisor, and of a second supervisor, for all students.

In case of multidisciplinary research projects, a third supervisor from a different discipline is also assigned, when needed. Supervisors discuss the University's *Code of Practice for Research Students and Supervisors* at the Graduate School training sessions. The latter outlines the University's principles and values, and its priorities in terms of doctoral education (see institutional statement, section 3.2).

2.4 Equality and Diversity

In order to increase access to doctoral studies in the unit, we provide financial support through 'alumni discounts', fee waivers, and Vice-Chancellor's PhD scholarships. The commitment to diversity and equality in the unit is evidenced by virtue of its critical research agenda, centred around issues of race (Henry), disability (Brylla), gender and sexuality (Hester). Recent and current doctoral topics include the representation of aging and femininity, gender and reproductive labour, race and photography, the figure of the witch in British culture, male thinness in visual culture and gestational technologies and visual culture. Our interactions with research students also frequently interrogate various modes of exclusion and bias which may be operative in cultural and artistic media. We seek to generate inclusivity and critique through our text selection for reading groups and in our choice of invited speakers. The School allows flexible workload and remote working to enable travel and overseas stays; for example one UoA member has been supported in this way for two periods of parental leave.

The University has clear formal channels to address positively the EDI agenda (see institutional statement, section 3.3):

Training

HR delivers a mandatory programme of training for all staff on all aspects of equality and diversity which has been attended by members of the unit. Supervisors have been trained on EDI issues through the training run by the Graduate School.

Research development opportunities

There is a transparent process governing all applications for research opportunities. All competitive opportunities are supported by briefing, clearly expressed protocols, and follow established procedures; they are open to all staff meeting the relevant criteria.

Recruitment and progression of research students

The recruitment of doctoral students, and the award of the Vice-Chancellor's PhD scholarships, are based on criteria that specify entry requirements, with submission of a written statement and attending an interview with a panel including supervisors and a Graduate School representative, to ensure fairness and consistency across the institution.

REF

The unit has received training on recruitment, promotion and appraisal; and the unit's leads and reviewers have received specific training on equality and diversity, and unconscious bias to support them in their roles.

During the COVID-19 period the University has engaged with students and staff on an ongoing basis, with guidance and help on well-being and progress issues.

3. Income, infrastructure and facilities

3.1 Income

Our growth strategy has been to support applications targeting both external income (Research Councils, industry, government agencies, consultancy, etc.) and internal investments. Internal funding is used to support active researchers with travel and equipment, and to provide funding for bursaries for PhD students. The University has a strong structure (REOPs) to identify relevant

funding opportunities and support bids. REOps have provided impact support to staff from the unit undertaking both grant-funded and unfunded research including: advice, support, brokerage of industry contacts, advice on patents and commercialization, and impact.

The research income linked to the unit has increased from £23,000 in REF2014 to £221,000 in REF2021. This increase was generated through bids, including sponsorship by and collaboration with creative industry and cultural institutions (e.g. BFI, ICA, GRAMMY Museum, the Ilford Archives). Our recruitment strategy was calibrated to support this endeavour and now we can call upon solid national and international networks linked to staff returned in REF 2021 and, looking to the future, in new areas which should, in time, achieve a solid research basis in terms of outputs. In order to sustain this success, we seek to include junior colleagues in applications to enable them to gain research bid writing, and to enhance their potential to become PI.

Henning was the recipient of a £130,000 AHRC Leadership Award for her project on Aesthetics, Industry and Innovation in 20th Century Photography: the Ilford Archive. Mikuriya was a named participant in the project. Caston was PI of an AHRC follow-on grant Dancing, Drawing and Dreaming 2017-18 (£76,568) and Co-I on the AHRC on Fifty Years of British Music Video: Assessing Innovation Industry, Influence and Impact 2015-2018 (£477,089). She brought these awards with her when she joined UWL in May 2017. Caston was also PI on Nothing Compares to you, which was funded by a £5,000 grant from The British Council (2018). Strong leads a project Colourful World: a game for sustainable development education for children - an Erasmus-funded project with 6 European partners (2018 – 2021) with a value of € 264,423.

To supplement external funding, the School has financially supported research and impact-related events and equipment linked to research projects in this unit. The School has also financially supported the unit's research groups and has allocated research and administration time to staff organising and contributing to these events, e.g. After Work (2018: Gender, Technology and Work research group) and Light | Sensitive | Material (2019: Thinking the Image research group).

3.2 Infrastructure and facilities

In addition to a significant investment programme on campus that has created social and open learning spaces, advanced simulation spaces for research, a new library, a large flexible performance auditorium and a Sports Centre, the University has also installed specialist facilities for the School such as a Motion Capture Studio and a state-of-the art Radio studio. The infrastructure includes 24-hour access to a large library of books, journals and IT resources and dedicated studios for TV, radio, print, film, photography, music and artistic practice. The UoA also benefits from a media resource centre shared with the London College of Music, with an extensive stock of recording, live sound, photographic and video equipment.

PRISM offers an inclusive platform for UoA33 and 34 researchers to engage with cultural institutions and with arts, music and media organisations. PRISM focuses on research which has a progressive impact on industry practice, public sector practice or government policy in the creative industries, with particular focus on diversity and gender studies. It acts as catalyst to generate interdisciplinary research through internal and external events; and plays a transactional role in supporting research and impact activities.

All doctoral students benefit from a bespoke doctoral student hub, the newly built Rami Ranger House which offers to the unit's PGRs spaces for individual and collaborative work, socialising, supervision and mentoring (see institutional statement section 4.4). A team of technicians, library and computing staff within the School also provide support and training to LSFMD staff and students. The unit has benefitted by being able to access state-of-the art facilities to host national and international conferences (see section 4).

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

Since 2014 the unit has substantially increased its level and range of collaboration with other HEIs and partners outside academia. Staff in the unit have collaborated with individuals and groups from other institutions in research networks, think tanks, research-led public education programmes, subject associations, edited volumes, special issues and conference organisation. The UoA has sustained, initiated, and developed a number of collaborations with partners in HE and cultural institutions.

4.1 Collaboration and Networks

Academic collaborations

Collaboration on publications has been a notable contributing factor in the increased vitality of research in the unit. Nardelli collaborated with colleagues at University of Cambridge, Università Cattolica di Milano, CUNY, NYU, Harvard, UCL, and others for research seminar and subsequent edited book project (2016). Brylla (2015-20) co-edited books with colleagues from Surrey University and Aarhus University, Denmark. Dowd co-edited with Rulyova (detailed below). Hester collaborated with the collective Laboria Cuboniks and with Nick Snirnek (Kings College London) on articles, papers, chapters and book projects.

Dowd continued his work (initiated in the last assessment period) within the AHRC funded Genre Studies Network with Rulyova (Birmingham). The collaboration led to the editing and publication of a volume of essays, *Genre Trajectories: Identifying, Mapping, Projecting* (2015), with Dowd and Rulyova as joint editors. He was also an invited contributor to the AHRC Research Network Serge Daney and Queer Cinephilia for its 2018 Paris conference (Dowd's work will be included in a forthcoming volume based on the event).

Henning's **AHRC** Research Leadership project (2018-2019) not only fostered a network of participants, contributors and interlocutors, but also included key industry engagement at the **Ilford archives**. The grant supported Henning in disseminating her field-redefining research on processes, industrial machinery, historical products, and materials at a number of conferences and seminars. The project also generated outreach research-led events at the **Photographer's Gallery** (see below) in London.

Creative industry and cultural institution partners

Caston's (2020) The Hidden Screen Industries Research Network was formed in collaboration with Patrick Russell, Senior Curator Non-Fiction at the **BFI National Archive** as a follow-up to the pioneering AHRC research project Fifty Years of British Music Video. Caston's contribution to the London Screen Dance Festival, 2016, run by **Sadlers Wells** and the BalletBoyz, led to a number of collaborations between musicians and Sadlers' Wells resident choreographers. In 2018, Caston's landmark collection of 200 British music videos 1966 to 2016 was given as an official donation to the **UCLA, Film and Television Archive**, the second-largest repository of motion pictures and broadcast programming in the United States and is now being used in teaching with UCLA students.

In 2017, Hester worked closely with the **Institute of Contemporary Arts** (ICA) and **Science Gallery London** (SGL) on the 'Post-Cyber Feminist International' – a 5-day series of workshops, performances, and discussions, building from ideas first outlined in O5 (the text in which the term 'post-cyber feminism' was coined). The event reached a total audience of 1,349 and generated substantial media coverage. A full account of Hester's engagement with art organisations is given in the ICS centred on her research.

In 2017, **Nardelli** collaborated with an independent curator, Luca Zaffarano, and a private museum (**Museo Ettore Fico**, Turin) for an exhibition. She also delivered two 6-week seminar series (on Antonioni [2019] and on Fellini [2020]) linked to retrospectives on the directors at the **British Film**

Institute and as part of the organisation's education programme (participants consist largely of senior citizen members of the BFI). Strong partnered with the national organisation **The Culture Capital Exchange** on their 'walking weekends' – delivering aspects of his research to a non-academic public. **Brylla** was involved in planning and organising the *Edge of the City Short Film Festival* (a community and international film festival in Barking) - with colleagues from University of East London, Warwick University and University of Hertfordshire

Unit member involvement in external research/policy networks include Urban Encounters and Urban PhotoFest (with Goldsmiths, Kingston University, Tate and the Photographers Gallery), Autonomy, Panafrican Thought Network, and the National Black Crown Prosecution Association (NBCPA).

The UoA was co-funder of Urban Photofest in 2017 and 2018 and hence was a partner with Goldsmiths, under this umbrella, on the Urban Photographers Association conference at Tate Britain in 2017 (with papers by Henning and Mikuriya and panels chaired by Henning and Dowd).

4.2 Activities and contributions to the wider research base, economy and society

As an indication of the unit's success in adding to its contributions to economy and society, in particular through influence on policy, the work of Caston and Hester has been central. **Hester's** reputation for field-defining research into labour in relation to gender and technology, with a focus on reproduction, has resulted in significant and still growing recognition from within academia but in particular in an art institution context on the one hand and a policy context on the other. **Caston** has been a prominent contributor to several annual BFI events run with the Media Magazine Centre (with a focus on young adults from BAME groups) which developed resources for the National Curriculum for GCSE and A-Level. Caston was an invited member of the Adobe Creative Campus Executive Roundtable on digital literacy initiatives across European HE and secondary education (2019). In the same context she has operated in a consultancy capacity for the Learning Grid for London (2019).

Editorships and membership of editorial boards

Among the varied activities and contributions to the research base associated with the subject areas of the unit, the expertise and authority of our members has received the acknowledgement of a significant number of academic journals and publishers through invitations to act as series editors or members of editorial boards. **Henning** was (over the period) a member of the Editorial Board for *Photographies*; **Hester** is Series Editor for Routledge *Sexualities in Society Series* and a member of the Editorial Board of *New Formations*; **Lelis** is a member of the Editorial Board of *BrandTrends Journal*; **Mikuriya** is Series Editor for Universitas' *Photography and Philosophy Series*; **Strong** is a member of the Editorial Board of *Adaptation: The Journal of Adaptation Studies* and also of *Critical Commentary* and *New Vistas* (University of West London)

Conferences/symposia

An important aspect of our approach to building recognition for our work, has been to attract academics from other HEIs and practitioners and researchers from the creative sector to UWL-based and UWL-partnered externally hosted events. **Film, Photography and Visual Cultures** (including adaptation studies) were all represented by academic research events (with industry-facing elements) convened by members of the UoA. **Henning's** AHRC Leadership project (2018-19) culminated in the Light | Sensitive | Material conference at UWL (November 2019; co-organised with **Mikuriya**) - a major photography research event with keynote speakers Prof. Howard Caygill and Prof. Laura U. Marks and numerous established academic speakers. It attracted 150 delegates and the event formed the basis for a successful proposal by Henning and Mikuriya to edit a special issue of the journal *Photographies* (Routledge) with contributions by, among others, Caygill, Jussi Parrika and Peter Buse. The special issue is forthcoming in 2021. 2019 also saw the ancillary practitioner-focussed training event *The Stuff of*

Photography organised (over 6 weeks) by **Henning** in association with her PhD student in collaboration with the Photographer's Gallery, London. In a similar vein, **Mikuriya** was the convenor of Urban Photography: Making, Researching, Teaching Symposium (2017) – a further collaboration with The Photographers' Gallery. **Strong** along with **Dowd** and Osbon [UoA 33] were Co-convenors of the *Sound and Screen Symposium* (2015), while **Strong** convened *Representing the British Spy: Fictions, Histories and Futures* – both at University of West London. **Strong** was also Co-convenor for *Adaptations and the Metropolis*, the 10th Annual Conference of the Association of Adaptation Studies which was held at Senate House (2015). **Nardelli** was Co-organiser of *Zabriskie Point at 50: From Counterculture to Capitalocene*, a symposium at the University of the Creative Arts, Farnham (2020). **Lelis** organised the 2018 edition of the annual industry event, the Brand Design Conference, at UWL.

The area of post-work has been prominent also with two events convened by **Hester**, first the *After Work: Life, Labour, and Automation* Symposium (2018), held at University of West London in association with Autonomy (with input from the WrkWrkWrk study group comprising PhD students) and subsequently as a co-convenor for a panel at UCL. Her role as part of the organising group for *The Post-Cyber Feminist International Conference* (2018) held at the Institute of Contemporary Arts, London, brought together her research on labour, gender and technology.

In addition, unit members were invited to chair panels at approximately forty academic conferences and ten policy or industry events during the period (including the Deleuze Studies annual conference, the Adaptation Studies annual conference and panels at the BFI and ICA among others).

International leading roles

We have held leading positions in professional subject associations and learned societies. **Strong** (2010-16) was Chair and co-Chair of Association of Adaptation Studies (AAS) for 2 terms and is a trustee of the Association of Adaptation Studies (2010-). **Caston** (2019) occupied the role of Steering Committee Chair on the Archaeology of Fashion AHRC Award to University of the Arts London. **Hester** (2018-) is a member of the Board of Advisors of the think-tank Autonomy. **Dowd** (2015) was joint UK manager for the COST (European Cooperation in Science and Technology) New Materialisms Network. **Magne** (2016-18) acted as Chair of the London Second Language Acquisition Forum.

Keynotes, invited and funded papers

An index of the gains made in the unit in terms of influence and reach is to be found in the number of **keynote addresses** (and equivalents) to conferences members have been invited to give at universities, learned societies and cultural institutions. **Hester** was keynote at *Cultural Production and the Redundancy of Work: Precarity, Automation and Critique*, The Raymond Williams Society Annual Conference (2019); **Henning** at *The Business of Photography*, Photographic History Research Centre, De Montfort University (2019); *Photography Off the Scale*, FAMU, Prague (2019); **Mikuriya** at *Cities of Light: Paris*, Université de Paris: Sorbonne (2018) and the *International Day of Light Symposium*, Chelsea College, University of the Arts (2018); she was also honoured with a Roundtable Discussion to mark the publication of *Historia światła: Idea fotografii* (Universitas) at the Museum of Photography, Krakow, Poland (2019); **Strong** was keynote at the *Evolving Stories* Conference De Montfort University, Leicester (2017); *Adaptation and Nation Symposium*, Queen Margaret University, Edinburgh (2017); *Safeguarding the Planet: Meeting Sustainable Development Goals*, University of Essex (2016) and *Adaptation Studies: New Approaches*, Vellore Institute of Technology, India (2020).

Members of the unit have commanded the attention of a substantial number of conference and seminar organisers, achieving a high degree of visibility and gaining access to conduits of dissemination and network-enhancing opportunities through **invitations to present** at events, of which the following is a representative sample: Universitat Internacional Catalunya: Barcelona

(2016) and Writtle University College (2014) (**Strong**); University of Portland (USA) (2020) and UNIVATES, Brazil (2020) (**Lelis**); The School of Creative Media, City University of Hong Kong, Institute of Cultural Enquiry, Berlin (both 2016, **Mikuriya**); Senate House, Institut d'études avancées de Paris, Paris 8 (all 2018, **Dowd**); American University in Rome (2019), Royal Holloway, University of London (2019), University of Bern (2017), Pembroke College, University of Cambridge (2015) (**Nardelli**); International Film School, Havana (2019) (**Caston**); Durham University (2018), European University at St. Petersburg (2018), SOAS London (2018), Leuphana University of Lüneburg (2019), Scripps College Claremont, CA (2017), Camberwell College of Arts (2017), London School of Economics (2017), Goldsmiths College, London (2016) (**Hester**); De Montfort University (2019), Science Museum London (2019), Birkbeck (2018), School of Anthropology/Pitt Rivers Museum, University of Oxford (2018) (**Henning**). Of the total number of such invitations forty-seven were funded by the host institution(s) and twenty-five took place in an international setting.

Our members have been in demand when it comes to contributions to events beyond the domain of academia. They have been invited to speak at a range of art and cultural institutions and societies with a significant international dimension. Just a sample of these would include the Jane Austen Society of North America Annual Festival (2018) (**Strong**), International Music Video Festival, Ibiza (2017, 2018, 2019) (**Caston**); Healthcare Academics Race Equality Diversity and Inclusivity Network (HAREDIN) (2020), Middlesex University (2020) (**Henry**), Max Planck Institute/Hertzian Library Rome (2019), (**Nardelli**); Floating Arts Space, Hong Kong (2016) (**Mikuriya**); Oslo National Academy of the Arts (2015), Centre de Cultura Contemporània de Barcelona (2019), Museo Reina Sofía, Madrid (2019), Strelka Institute of Media, Architecture and Design, Moscow (2019) (**Hester**).

Members of the unit have appeared in roles connected directly to their research profiles in the media and are represented by appearances in the following: *Video Killed the Radio Star* (Sky TV) television series contributions (**Caston**), *The Guardian* Science Weekly Podcast, RTVE Radio 3, Spain, TV3 Catalunya, Spain and BBC Radio 5 (**Hester**). In addition, **Strong** has published pieces in *The Conversation*.

Review activities, subject level recognition

Staff in the unit have been book peer reviewers over the period for the following academic presses - Cambridge University Press, Wallflower Press, Bloomsbury, Palgrave Macmillan, Polity Press, Bristol University Press, Routledge, Wiley-Blackwell, Ashgate, University of Toronto Press, Penn State University Press and University of Minnesota Press.

We have been in demand as peer reviewers for research councils and other funding bodies both in the UK and abroad. **Dowd** served as funding application reviewer for COST/Horizon 2020.

Henning acted as reviewer of funding applications for the Netherlands Organisation for Scientific Research, the European Science Foundation, the AHRC Collaborative Doctoral Applications Scheme, the HERA JRP scheme and the FWF Austrian Science Fund. **Hester** (ESRC), **Lelis** (AHRC) and **Nardelli** (Israel Science Foundation) also served as peer reviewers for funding applications.

Members act as reviewers of submissions for over twenty-two academic journals, among them: *Music, Sound and the Moving Image* (**Caston**), *Samuel Beckett Today/Aujourd'hui*, *Modern French Studies*, *Journal of Deleuze and Guattari Studies* (**Dowd**); *Photographies*, *Journal of Visual Cultures*, *New Formations* (**Henning**); *Convergence*, *Intensities: The Journal of Cult Media*, *New Formations*, *Porn Studies*, *Sexualities*, and *Studies in 20th and 21st Century Literature* (**Hester**); *Theory, Culture and Society*, *Mosaic*, *The Journal of Architecture* (**Mikuriya**), *NECSUS: European Journal of Media Studies*, *Photographies*, *L'avventura: International Journal of Italian Film and Media Landscapes* (**Nardelli**); *Adaptation*, *The Journal of Adaptation in Film and*

Performance, Shakespeare: The Journal of the British Shakespeare Association, Australian Humanities Review, The Journal of Agricultural and Environmental Ethics (Strong).

Memberships

Staff in the UoA have been selected to review on several external validations; for example, **Hester** (2017) was a member of the Delphi panel for the research project 'Pornography's effects on audiences: explaining contradictory research data,' funded by the Australian Research Council.

Mikuriya (2017-) is a member of the Deutsche Börse Photography Foundation Prize Academy on behalf of The Photographers' Gallery. The UoA holds many memberships including the following: BAFTA, The Royal Television Society; Association of Adaptation Studies; British Association of Film and Television Studies, MeCCSA; Association of Art Historians, Popular Culture Association/American Culture Association (USA), College Art Association (USA); European Documentary Network; Associacao Nacional de Designers; the Urban Photographers' Association; Feminist Studies Association, UK and Ireland.

Awards, prizes, distinctions

Robson was the winner of the Carl Bode Award for Outstanding Article published in the *Journal of Popular Culture* (2016) for 'Industry: Art Angel? Pepsi-Cola's "Portrait of America" Art Annual as an early instance of corporate art sponsorship'.

Hester is supervising a Wellcome Trust funded PhD student, for a project on gestational technologies and visual culture (to run 2020-23).

Visiting professors/scholars

Henning was Visiting Senior Research Fellow, Digital Cultures Research Centre University of the West of England, Bristol (honorary post) from Dec 2013 to Dec 2016.

Our approach to developing a rich environment within the UoA and the School, and to ensure our research benefits from exposure in open access debates. We have fertile networks, which have provided us over the period with access to influential international industry, cultural institution and arts organisation partners. This has provided impetus for the UoA and a sense of direction for the future. We will continue to extend our intellectual endeavours to benefit our sector, and future generations of researchers. We are intent on ensuring we continue to engage and support the next generation of researchers to continue to develop and grow this UoA towards the next REF, and beyond.