Unit-level environment template (REF5b)

REF2021

Institution: University of the West of England, Bristol

Unit of assessment: 34 Communication, Cultural and Media Studies

Section 1. Unit context and structure, research and impact strategy

Context, Structure and Core Focus
This unit comprises the work of 30 staff with significant research responsibility based principally in the Faculty of Arts, Creative Industries and Education (ACE). Staff conduct research across the breadth of Communication, Cultural and Media Studies in scholarly and applied contexts.

The principal locus – 20 staff – is the *Digital Cultures Research Centre* (DCRC), a cross-faculty, multi-disciplinary network founded in 2009 by Professor **Dovey** and led since 2014 by Professor **Rose**. Its core focus is interrogating established and emergent digital technologies and creating practical approaches to responsible digital futures. DCRC expanded significantly by establishing the cross-faculty *Creative Economy Unit* (CEU) in January 2017, led by **Dovey**, to explore critically how creative ecosystems are produced, managed and sustained, developing knowledge exchange programmes that enable creative practitioners, businesses, artists, and academics to develop models of sustainable and inclusive growth for creative industries.

A secondary locus – 8 staff – is the *Moving Image Research Group* (MIRg), established in 2018 under the leadership of Associate Professors **Bould** and **Crofts** to consolidate and extend the work of the Film and Television Studies Group (2006-17) and the Creative Media Group (2008-17) reported on in REF 2014. MIRg staff conduct research into the creative, cultural and historical dimensions of moving image production, distribution and exhibition.

The *Science Communication Unit* (SCU), based jointly in the faculties of Health and Applied Sciences (HAS) and Environment and Technology (FET), forms a third locus. The work of three SCU staff is included in this unit – co-directors and Associate Professors **Weitkamp** and **Wilkinson** and Senior Research Fellow **Sardo** – because their research explores how scientific communication is embedded in social and cultural ecologies.

Although these groupings have distinct foci and are located in different physical spaces, they have porous boundaries and overlapping interests. Staff work collaboratively on joint projects and shared PhD supervision. Each contributes to the two cross-cutting themes described below.

The unit maintains a stable and sustainable research environment financed through a mixture of internal and external funding described in section 3. UWE's Research, Business and Innovation (RBI) and Academic Practice Directorate (APD) support external bid development and knowledge exchange, ensuring rigorous evaluation through a Peer Review College and post-award support. RBI provides additional support through identifying funding, disseminating best practice, running a broad range of research and impact events, workshops and training sessions linked to the Vitae Researcher Development Framework, supporting public engagement and assisting with impact evidence-gathering. The faculties provide additional support, detailed in sections 2 and 3.

Overarching Research and Impact Strategy, Ethics and Objectives
Closely aligned to the University's Research 2030 strategy (see Institutional Statement), the broad spectrum of research conducted by staff is challenge-based rather than subject driven, creating and applying knowledge that will contribute to UWE's overarching 'Transforming Futures' agenda. Research in the unit has been informed by a shared research-with-impact strategy with four main aims:

(1) To produce internationally excellent research that has real world impact and contributes to a sustainable economy and society, encouraging diversity and inclusivity.
(2) To enable staff to undertake ambitious projects – developed through partnerships, collaboration and co-creation with regional industry and stakeholder networks – as the

platform on which national and international research-with-impact is based.
(3) To engage in interventionist research that engages with real world issues and policy as a locally embedded civic university with national and international reach.
(4) To support and grow a diverse complement of PGRs, PDRs and Research Fellows in order to broaden the unit's research base and ensure sustainability.

Research practice is framed by UWE's Code of Good Research Conduct, its Data Protection Standard for Research and associated training initiatives. Staff adhere fully to research integrity, ethics, equality and diversity practices, and the University's commitment to an open research environment, as described in the Institutional Statement. Staff actively promote open access initiatives. For example, DCRC is developing an open source network database and visualization platform that all research staff and partners can use.

Achievement of Strategic Aims for Research and Impact, 2014-2020

1. Digital Cultures Research Centre
During the reporting period, DCRC increased substantially its range of collaborations, and the significance and reach of its impact to become a leading international centre for multi-disciplinary practice-based research and knowledge exchange.

(i) *Creative Economy/Knowledge Exchange*
In particular, DCRC led three significant programmes of work at scale:

(a) Research and Enterprise in Arts and Creative Technology (REACT), an AHRC-funded Knowledge Exchange Hub for the Creative Economy (2012-16), generated a pioneering transferable model of diagnostic workshops that enabled cultural and creative partners to develop shared aims and understandings. Its influence across the creative sector is detailed in the 'Creative economy' Impact Case Study. REACT's findings and methods have been built on in two subsequent research and development programmes, whose multiple partnerships are described in section 4 1.1.

(b) The South West Creative Technology Network (SWCTN; 2018-21, PI **Dovey**, Co-I **Dillon**), invests in interdisciplinary R&D fellowships across three domains – Immersion, Automation and Data – enabling academics, artists, designers, computer scientists, engineers and business developers to research and deliver new products and services across a range of sectors. To date, SWCTN has invested in 75 fellowships and 24 new prototypes across the three domains, alongside dispersing 53 micro-grants to community and cultural organizations and 24 business development grants. The network has provided a springboard for the emergence of 20 new businesses and business pivots across the region. Responding to COVID-19, the network's 'Lessons From Now' support programme enabled eight SWCTN alumni whose livelihoods were impacted by the pandemic to continue their professional practice.

(c) Bristol+Bath (B+B) Creative R+D (2018-23, PI **Dovey**) aims to enhance innovation and productivity in the Bristol and Bath region by commissioning fellowships to research and develop emergent technology prototypes that explore the pathfinder themes of Digital Placemaking, Expanded Performance and Amplified Publishing. To date it has invested in 25 fellowships, four Digital Placemaking prototypes investigating the impact of digital technologies on place-making and live performance and four further prototypes addressing the theme of Expanded Performance, exploring liveness and togetherness in theatre, live music and technology.

These three major programmes have been complemented by numerous smaller projects detailed in section 3, notably the Network for Creative Enterprise (2016-19) that delivered a tailored package of freelance and SME incubation and support to increase economic growth in the West of England. These projects have enhanced and extended DCRC's civic role by building new partnerships between city-wide cultural organizations, community groups and public agencies to widen

participation in co-created ecologies.

(ii) *Interactive and Immersive Media*
DCRC leads UWE's cross-Faculty Immersion Network, and has also consolidated and developed its research into interactive and, increasingly, immersive media, addressing digital transformations within creative industries through interdisciplinary collaboration, often through practice-as-research. Through its i-Docs symposia (see section 4), DCRC is now recognised as a major UK centre for emerging nonfiction storytelling, with a strong cohort of practice-based PhD researchers (section 2) who help deliver numerous outputs and public engagements (section 4).

i-Docs' work has been extended through two substantial projects:

Ambient Literature (2015-18, **Dovey** PI, **Abba** Co-I), which expanded DCRC's ongoing work into emerging narrative forms, producing prize-winning innovative works, *A Manifesto for Ambient Literature* and a major edited collection Ambient Literature to frame collaborations in this expanding field.

Virtual Realities: Immersive Documentary Encounters (2017-20, **Rose** Co-I) in which HEI and creative industry partners explored the production and user experience of virtual reality nonfiction producing an *Interactive History of Nonfiction VR* and three major commissions.

These projects have been complemented by **Crogan**'s research on the cultural politics of automation, including as CoI for the Automation Anxiety Network (AHRC, 2017). **Crogan** received a SWCTN Automation Fellowship (2019) to investigate AI's challenges and potentials for creative production and edited *Unboxing the Black Box* (2020), a collection of Fellows' reflections on this topic.

DCRC's status as a sector leader in creative economy knowledge exchange and emerging media is evidenced by its participation in the UKRI-funded 'Strength in Places: My World' project (2020-25), which addresses immersive media formats and technologies, content creation, delivery and consumption. Co-I **Rose** is academic lead on 'Experimental Productions', which will test and showcase technical innovation through the production of ambitious immersive content. Co-I **Moreton** leads on 'Understanding & Monitoring the Creative Business Ecosystem', which will survey creative sector business models to refine a methodology for mapping creative ecologies that prioritizes resilience and inclusion.

2. Moving Image Research Group (MIRg)
Over the reporting period MIRg developed three main research foci: Screen Industry Studies, Screen Cultures and Screen Production, enabling researchers to make a significant impact locally, regionally, nationally and internationally through civic engagement, cultural leadership and policy advocacy.

(i) *Screen Industry Studies*
This strand builds on a three-year (2013-16) European project, SiFTI (Success in the Film and Television Industries), whose UK work package was led by Professor **Spicer** supported by **Presence**. SiFTI's investigation into the production cultures of film and television companies was extended by further research on Bristol's screen ecology and **Genders**' work on freelancers whose impact is documented in the 'Bristol City of Film' Impact Case Study. The AHRC-funded UK Feature Docs research project (2017-21, PI **Presence**, Co-I **Spicer**), which analysed the factors that have shaped the feature-length documentary film industry's rapid development and the challenges it faces, has generated academic outputs and a major report (see section 4).

(ii) *Screen Cultures*
This strand encompasses research on issues of representation and consumption in film and television. It includes the work of **Crofts**, **Glitre** and **Spicer** on the cultural politics of stardom, **Tincknell**'s work on cultural, including British Asian, identities and her and **Wilson**'s work on the

politics of ageing. **Bould** has developed pioneering science fiction research that has focused increasingly on representations of anthropogenic climate change across screen media.

(iii) *Screen Production*
Promoting and developing media practice-as-research is a longstanding concern, initiated by **Dovey** in 2007 when he founded *Screenworks*. **Crofts** became editor in 2008 and continues in this role, widening the range of formats accommodated and enhancing the journal's profile. **Crofts** has mentored other staff to produce ambitious experimental practice-based film and immersive installation pieces.

3. Science Communication Unit
Over the reporting period, the SCU has achieved international recognition as a leading centre for the investigation and analysis of the ways in which science communicates with society. Its research addresses a wide range of topics through numerous collaborations (see section 4) and externally funded projects including:

(i) *DRY* and the follow up *Endows* (2014-20, **Weitkamp** Co-I) created innovative resources for use in drought risk management, developing best practice for public engagement.
(ii) *I'Nudge* (2017-19, Co-I **Sardo**) translated health care policy makers' decisions into citizen engagement.
(iii) *ClairCity* (2016-20, Co-I **Sardo**) was a citizen-led project to devise the communication of policy options to improve air quality and reduce carbon emissions.
(iv) *RETHINK:* (2019-22, **Weitkamp** and **Wilkinson** Co-Is) analyses the skills and competencies needed by journalists to communicate effectively in the digital era.

4. Cross-Cutting Themes
Researchers from all three groupings collaborate on two cross-cutting themes that address broad issues, seeking to intervene in important debates as illustrated by the following representative examples:

4.1 *Communities/Sustainability/Resilience*
Research in this area grew out of the Creative Citizens (2012-15) programme. DCRC and SCU researchers investigated the changing nature of communities in their historical and cultural contexts and their role in sustaining and enhancing citizens' quality of life. The programme's influential report, *Creative Citizen Unbound*, was launched in April 2016 at a House of Lords event for over 100 academics, cultural intermediaries, policy makers and politicians. **Sobers**' participation enabled him to develop Hidden Presence UK, a series of projects to explore creative responses to the presence of Black communities in Britain, in collaboration with regional arts and cultural organisations, including Bath Black Families Education Support Group. *Stories of Hidden Presence in Bath City* (2016) has been widely screened in the region and inspired participants to produce their own songs and short films. He developed this research as PI for the AHRC Research Network 'Ethiopian Echoes on a British Landscape' (2017-18), which explored the legacies of Emperor Haile Selassie I, who lived in Bath from 1936-41. Sobers' African Kinship project (2014 -) included the film *Blood Sugar* (2018) depicting how African slave labour was essential to the economies of English country houses, which has been widely exhibited nationally and internationally. In recognition of his research exploring the history and legacies of transatlantic slavery, **Sobers** was invited onto the 'We Are Bristol History Commission', formed by the Mayor of Bristol after the toppling of the Colston Statue on 7 June 2020, to decide how the fallen statue will be exhibited to the public.

A second nucleus has been the sustainability and resilience of communities. This concern informs many of the projects already noted but has been the particular focus of **Dillon**'s work as Professor of City Futures. Through leading the AHRC Research Network: Repair Acts (Repair /ReUse /Maintenance, 2016-18), **Dillon** brought together creative artists and environmental activists to research applied, artistic, scholarly and civic practices dealing with the care, upkeep and reuse of objects, materials, buildings, systems and processes. Addressing policies such as the United Nations' Global Sustainable Development Goals (2015), Repair Acts develops restorative

approaches to manufacturing. Project findings have been presented at various international gatherings throughout 2018-20 (see section 4.2.4).

4.2 *Media Activism*
Various forms of media activism and intervention inform several of the projects detailed above. It has been a particular focus in **Presence**'s research on radical film, including as Co-I on the AHRC Radical Film Network: Sustaining Alternative Moving Image Cultures (2016-18) and associated interventions, as detailed in the 'Radical film network' Impact Case Study. **Davies**' investigation of the penal system in *The Separate System* (2017) became a key element in the Howard League's campaign for legal reform. **Dickinson**, **Crogan** and **Salihbegović** have critiqued various systems of surveillance. **Hyder** co-founded BLIMA (Bristol Live Music Archive) in 2009 to document the 'Bristol Sound' whose inter-ethnic mixing and cultural exchange epitomises the city's unique musical identity. As content developer for 'Bristol Music: Seven Decades of Sound' at Bristol's M-Shed Museum (2018), **Hyder** showed how this branding has been central to Bristol's sense of culture and creativity. This work has had national impact by identifying Bristol as one of the UK's pre-eminent music cities and international reach through his membership of the Ten Cities project funded by the Goethe Institute exploring five inner city club cultures across European and African cities.

Activist interventions are a core concern of Journalism staff, including **Gross**'s work on the press coverage of the EU's migrant crisis, commissioned by the United Nations High Commissioner for Refugees. The findings of research on the decline in press coverage of court reporting led by **Reardon** were used by the Transparency Project group, the Courts and Tribunals Service Commons Committee and the Bureau of Investigative Journalism and presented as evidence to the House of Commons Justice Select Committee on Courts and Tribunals Reform regarding Open Justice. **Gilroy-Ware**'s work on social media interrogates the cultural and political economies of digital platforms, their psychological drivers, and their impact on the nature of public conversations. Chamberlain's *Blacklisted: the Secret Battle between Big Business and Trade Unions* (2016) led to an investigation by the Information Commissioner's Office resulting in: compensation for victims of this discriminatory practice; outlawing blacklisting by the European Parliament and by the devolved UK nations; and a high-level enquiry into police and security service involvement in blacklisting.

Future Directions
The overarching strategic aims across the unit going forward are to:

(i) Increase the breadth and, in particular, the international reach and impact of its research collaborations, partnerships and knowledge exchange activities.
(ii) Extend its research activism impact, intervening in major debates and cross-cutting issues including: the new creative industries landscape post-pandemic; sustainability; climate change and green technologies; the politics of place-making.
(iii) Further integrate PGRs, PDRs and Fellows into the unit's research culture to help ensure continuity and sustainability across its research activities and increase the diversity of its research base.

Each grouping will contribute to these aims, which align with UWE's 2030 Strategy's four Research Beacons: Digital Futures; Creative Industries and Technologies; Sustainability and Climate Change Resilience; Health and Wellbeing (see Institutional Statement). Staff will continue to collaborate on the cross-cutting themes with an enhanced focus on sustainability and resilience (including post-pandemic recovery). As examples: **Dillon** is extending her work on repair cultures, and **Sobers** his investigation of marginalised historical and contemporary narratives relating to the African and Caribbean presence and impact on the city of Bath.

DCRC
DCRC plans to broaden its research base, pursuing synergies with MIRg and SCU as part of a co-ordinated programme of research activities with an enhanced range of partners that can respond in an agile way to the rapidly changing creative economy landscape, not least the impact of COVID-19.

Immersive & Interactive Media

In addition to her role in the My World project, **Rose** will explore audience experience of immersive media and its potential to engage publics critically with aspects of climate crisis; **Aston** is developing a polyphonic approach to interactive documentary**,** moving towards more open relations of perception, time, rhythm, aesthetics and process; **Abba** will oversee commercial and research developments in the Ambient Literature Lab, pivoting its work to explore the potential of situated storytelling in a post-pandemic environment; **Stiegler**'s research will address the adoption of social XR platforms and the wider transition to digital societies, now accelerated in the context of COVID-19, exploring how immersive media intertwines with AI technology and robotics and can support sustainable futures; **Salihbegović** will continue to explore the affordances of immersive digital technologies for reconfigurable and responsive performance design and practice.

Creative Economies Lab (CEL)

A major preoccupation will be to ensure that both SWCTN and B+B Creative R+D deliver on their aims to expand and strengthen regional networks, generate spill-over effects across different sectors at multiple scales and develop a diverse new talent base that will lead the region's creative industries to 2030, including developing a second iteration of SWCTN. The Creative Economies Lab (CEL) will pursue Government and other capacity building funding to support the role of HEIs working with creative industries in sustainable economic recovery. The change of title from Creative Economy Unit to the *Creative Economies Lab* registers an enhanced focus on questions of economic diversity and inclusive growth, deploying a creative ecosystems model to develop an ethical, moral and sustainable creative sector by articulating the cultural values that accrue from creative industry enterprise. Expanding its international reach and moving beyond delivering funded projects, the Lab will generate an evolving body of work that is critical, creative and experimental.

MIRg

Screen Industries: **Genders** and **Spicer** will work with CEL staff to broaden their investigation of regional screen ecologies in the UK and internationally, beginning with a faculty-funded European network (2020-21). **Presence** and **Spicer** will extend their work on Bristol as the 'Green Hollywood' (working with SCU); **Presence** will expand the study of the UK feature-docs industry, working with its various stakeholders to transform recommendations into actions and developing international collaborations. **Crofts** will enlarge her research on film tourism and placemaking through a comparative study of the strategic aims of UNESCO Cities of Film through an AHRC network. Stardom, genre, documentary, curation and exhibition, and the cultural politics of identity remain key foci for *Screen Culture* researchers, but with an increasing emphasis on sustainability and inclusivity including investigating the representation of climate change through an Anthropocene Cultures Research Network (**Bould**). *Screen Production* aims to broaden its research base by supporting more practice-based staff to articulate their practice as research, with particular attention to screen adaptation and feature-film development, and to extend its leadership of media practice research through convening international workshops, developing staff links with Norway and Estonia.

SCU

SCU will develop and extend its research that demonstrates how science is embedded in the cultural fabric of society, empowering students and various publics to consider the role science plays and the contributions they can make to current and future societal challenges by:

(a) securing high profile, internationally collaborative and interdisciplinary projects exploring today's 'wicked' problems (e.g. climate change) and identifying new streams of research aligned to UWE beacons;

(b) increasing partnerships with key practitioner groups (e.g. networks, such as Ecsite, the European Network of Science Centres, high profile NGOs) to increase the impact of its research on the research community, science communication practitioners, students and society;

(c) leading the development of a local community of practice in science communication by building on the momentum of the inaugural Southwest Science Communicators' Network meeting (2019);

(d) continuing to provide high-quality online and face-to-face training and professional development for science communicators internationally, embedding best practice in communication and engagement approaches informed by SCU's pioneering research;

(e) explore additional synergies with DCRC through collaborative research opportunities.

Section 2. People

Staffing Strategy and Staff Development

The unit's overall strategy is to recruit, develop and retain high-achieving researchers at all career stages whose work complements and extends the core aims defined in section 1. Its ambition is reflected in the increased number of staff whose work is submitted, from 18 in 2014 to 30 in 2021. 23 staff (76%) hold primarily research-focused positions: 4 professors, 14 associate professors (AP) and 5 research fellows.

During the reporting period, **Abba**, **Aston**, **Crofts**, **Crogan**, **Gross, Sobers**, **Weitkamp** and **Wilkinson** were promoted to associate professor; **Rose** and **Spicer** to professor. These promotions reflect strategic investment to strengthen areas of excellence and increase research capacity. They have been augmented by additional appointments: RF **Foster** and AP **Virani** enhance DCRC's work on creative ecologies; **Virani** strengthens CEL's international dimensions, and is leading its research into the creative industry's strategies for post-pandemic resilience and recovery. **Dillon** was appointed Professor of City Futures in 2016 to lead DCRC's research into urban futures, community, and the ethics of sustainability and resilience. The appointments of SRF **Salihbegović** and AP **Stiegler** have extended DCRC's work in immersive technologies and performance. **Salihbegović**'s research focuses on the integration of next generation immersive digital technologies into performance design and practice; **Stiegler**'s analyses immersion and Extended Reality (XR) technologies as defining elements in understanding sustainable digital futures. **Davies** and **Lees** have extended MIRg's expertise in media practice research; **Genders** has expanded its capacity in screen industries analysis, **Gilroy-Ware** in media activism. The promotion of **Weitkamp** and **Wilkinson** to APs ensures SCU has effective leadership and enhanced research capability.

Recruitment of three Early Career Researchers – **Agusita**, **Genders** and **Lees** – and the promotion of outstanding PDRs (**Genders** and **Presence**) into full-time posts, has ensured the unit's continued vitality and sustainability. **Salihbegović** and **Genders** hold Wallscourt Fellowships and **Aston** a Wallscourt Associate Professorship, part of a UWE initiative aimed at increasing research capacity in priority areas through appointments with an equal split of research and teaching. **Presence** and **Aston** are part of the initial cohort of the Research Accelerator Programme designed to enhance research careers through developing strategic bidding skills and fostering new collaborations.

Support to develop individual and collaborative projects and high-quality outputs is provided through systematic mentoring and peer review. The importance of impact is fully embedded in the research culture in staff interviews, at induction, during probation, in personal development reviews and in career progression and promotion evaluations. Staff are supported to build impact into their research activity at every level, beginning with the conception and design of the research itself. They are encouraged to work with a variety of business and civic stakeholders as active partners, responding to their interests, needs and priorities whilst undertaking rigorous conceptual enquiries that address significant issues for the creative industry and science sectors.

UWE is committed to the Researcher Concordat, as evidenced by holding the HR Excellence in Research Award since 2012, and has a Researcher Skills Development Programme that provides bespoke support for career development. Each research grouping supports ECRs, PDRs and less experienced researchers through mentors and critical friends. Programmes in Research Leadership and Enhanced Research Development and a Researchers' Forum – **Presence** sits on the steering group – enable RAs, RFs and SRFs to exchange ideas and best practice.

All research staff can apply for two University-wide annual funding schemes: (i) the Vice-

Chancellor's ECR awards (VCECR) that support outstanding ECRs with up to £15,000 to undertake preliminary research for ambitious projects that could be developed into major funding applications; (ii) the Vice-Chancellor's Interdisciplinary Research Challenge Fund (VCIRCF), which encourages cross-faculty collaborations. Six unit staff have won VCECR awards: **Agusita**, **Davies**, **Foster**, **Genders**, **Gross** and **Presence**. **Lees**, **Presence** and **Spicer** won VCIRCF awards to work with colleagues in the Faculty of Business and Law. **Lees**' project 'Virtual Maggie', explores the creative, technological and ethical concerns occasioned by the digital simulation of public figures in fiction films; **Presence** and **Spicer** are investigating the impact of COVID-19 on Bristol's Natural History Filmmaking Community. In addition, **Abba**, **Crofts**, **Crogan** and **Rose** received REACT awards; **Crogan** a SWCTN fellowship and **Sobers** a B+B Creative R+D fellowship. These awards enhanced their skillsets and expertise as well as contributing to project outcomes.

All research-active staff in ACE are allocated up to £1,500 per person per year for attending conferences and conducting empirical research and have five weeks scholarly leave per annum. Unit researchers have also benefitted significantly from awards made through the Faculty's five competitive funding schemes:

(i) Research Time provides dedicated research time to complete internationally excellent outputs;
(ii) Research Collaboration Fund provides up to £12,000 to support staff developing collaborative projects with academic and industry partners;
(iii) Research Impact Fund provides money to extend impact activities and evidence gathering;
(iv) Research Publicity and Dissemination Fund enables staff to promote their research inside and outside the academy, including exhibitions, reports and book launches that significantly increase visibility and impact;
(v) Research Group Scheme encourages the creation of new research groups around strategically significant themes and supports the ongoing work of established groups such as MIRg.

Selected staff participate in annual intensive bid-preparation Summer Schools for emerging researchers.

The Faculty's Associate Dean Research, supported by its Director of Research and Associate Heads of Department (Research), ensure that applications for internal funding are evaluated in terms of research excellence, career progression and alignment with research strategy; ECR applications are considered separately to ensure parity. Research leaders liaise with department heads about workloads, and monitor progress and outcomes against agreed targets that are sensitive to career positioning, progression, track record, wellbeing and equality and diversity issues. The Faculty has Grant Capture and PGR Strategy groups that offer advice and support, help shape action plans and co-ordinate and prioritize research projects and PGR recruitment.

ECRs and SRFs are encouraged to join more experienced colleagues on PhD supervisory teams and are written into ambitious projects as part of a developing culture of collaboration, co-presentation and co-authorship, as evidenced in the number of co-written outputs. Each grouping recruits visiting fellows and professors to extend their research base. These scholars play an active role through mentoring staff and PGRs, providing access to global networks, sitting on advisory groups, and collaborating on projects, conferences and symposia. For example, Professor Brian Winston, an internationally respected authority on documentary studies and media technology, has helped develop DCRC's i-Docs research and assisted the development of the Feature Docs project.

Research Students/Post-Doc Fellows
UWE's Graduate School (GS), established in 2012, provides robust governance through a consistent and rigorous framework for monitoring progression, as well as organising supervisor training and a range of student workshops and residentials framed by the Vitae Researcher Development Framework. Staff supervisory skills are regularly monitored and updated by the Graduate School through workshops and masterclasses. PGRs have access to Wellbeing Services,

augmented by dedicated support through the GS. PGR representation is woven into the fabric of the University's PGR governance structures, with voices at Graduate School Sub-Committee and Faculty Research Degrees Committees. The Faculty organises an annual PGR conference with guest speakers, work-in-progress presentations and skills workshops as part of a week-long series of University PGR events. It provides a PGR support fund to facilitate conference attendance, archival research and training opportunities. Two bespoke taught modules – Research Methodologies and Research Portfolio – specifically support arts and humanities PhDs.

UWE's leadership of the 3D3 (Digital Design, Arts and Media) AHRC Centre for Doctoral Training (2014-19), a partnership with Falmouth and Plymouth, the two other principal creative technology universities in the South West, created a step change in PGR provision, training, and completions; these have risen from eight reported in REF 2014 to 27 in REF 2021. UWE staff have supervised 25 of the 55 practice-led doctoral students supported by the consortium. Through the founding partnership with REACT, 3D3 PGRs have been connected to various SMEs, arts and cultural organisations and their international networks, which has increased the visibility and impact of their doctoral research. They have undertaken extended training activities, including placements to develop practice and enhance employability. 3D3 co-ordinators have organised seminars, workshops and training events that have focused on research impact, networking, partnership building, establishing a public research profile and enhancing future employability, IP and community research ethics. Annual international summer intensives in Berlin, Linz (Ars Electronica), Helsinki and Lisbon fostered European collaborations. 3D3 students have won numerous awards; three were featured in the 2019 Forbes Magazine selection of cutting edge XR (Extended Reality) projects. Leading 3D3 has enabled UWE to become an international centre for practice-based research. 3D3 student projects have extended the scope of existing projects (e.g. Ambient Literature) and significantly enriched its research into, for example, immersive technologies and creative ecologies.

In recognition of its field leadership, 3D3 was awarded 12 National Productivity Investment Fund (NPIF) studentships (six UWE-based) in 2017, devised by 3D3 staff, each a collaboration with an industry partner. These students formed an interdisciplinary Design Futures Lab whose investigations and relationships extended 3D3's existing industry-academia collaborations. In 2018, 3D3 was awarded four additional NPIF studentships under the AI and Data Driven Research highlight to develop AI products to meet current and future design challenges.

In 2017, 3D3 was awarded further NPIF funds to establish six Creative Economy Engagement Post-Doctoral Fellowships (two at UWE). These extended research into creative technologies and ecologies, including **Genders**' work on freelancers' place-making role. In 2019, 3D3 offered a further UWE NPIF internship to co-create with an industry partner for six months a touring exhibition that showcased the variety of approaches to artistic research developed by 3D3 PGRs. The NPIF fellows form part of the unit's diverse and thriving post-doctoral community attached to the various projects undertaken by each of the three groupings. PDR is a particular feature of the SWCTN project: **Moreton** will lead an ECR Fellowship programme for the B+B Creative R+D (2021-22), which supports 16 one-year fellowships, offering the next generation of researchers access to critical thinking and practice around the development of inclusive creative economies at the intersection of academic work and socially responsible innovation.

Through its reputation as a centre for practice-based creative technological research, UWE was invited to be one of two additional partners in the reconfigured South, West and Wales AHRC Doctoral Training Partnership (SWW2: 2019-24), an alliance of nine universities in the South, West and Wales, led by University of Bristol. UWE plays a full part in the recruitment, training and supervision of SWW2 students and secured one of the consortium's first three collaborative doctorates, investigating the future of independent cinema exhibition, in partnership with Watershed and Exeter University.

The unit continues to attract additional self- or institutionally-funded PGRs across the breadth of its research range; sponsors include the Universities of Bournemouth and Greenwich, the Eden Project, the Portuguese Foundation for Science and Technology, and CERN. DPhil provision is

being actively extended to support staff to develop a research focus e.g. **Gilroy-Ware**.

Equality and Diversity
Researchers embrace the University's commitment to fairness, inclusion, respect for protected characteristics and the rejection of racial, religious, disability, class, gender or sexual discrimination through its Single Equality Scheme, and as a Stonewall Diversity Champion (see Institutional Statement). Its commitment to Athena Swan guidelines is evidenced by the Women in Research Mentoring Scheme, set up to address the imbalance of male and female staff in senior academic roles, which offers mentorship and support for women researchers; **Rose** sits on the steering committee. **Tincknell** co-leads the Women, Aging, Media (WAM) international network, which contributed to the House of Lords Select Committee Report, Women in News and Current Affairs Reporting (2015) that directly influenced changes in television practice. WAM has sensitized staff to issues of aging, especially the profound gender imbalance that stigmatises women far more than men. **Sobers** initiated and leads the development of the cross-faculty Critical Race and Racism Research Network, which supports academic and technical staff, students and alumni working in this field.

Issues of equality and diversity have become increasingly central to the design and implementation of research projects. Bristol+Bath Creative R+D, for instance, has a dedicated inclusion strand, Creative Workforce for the Future, led by **Virani**, which promotes work for, and by, people from under-represented groups. An apprenticeship scheme for 12 trainees from excluded backgrounds across six cultural hubs and 36 creative companies improves inclusivity in the creative sector through mentoring and developing best practice training guidelines. The AHRC project Dementia Connect, Co-Designing a Creative Economy Healthcare Hub (**Dovey** PI), supported the development of new products and services and made policy recommendations to improve the lives of people living with dementia and their carers.

The selection process for PGR and staff applications is carefully monitored and regularly evaluated. Interviewing panels are trained to ensure they avoid unconscious bias and are sensitive to gender and diversity issues. Over half (16/30) of the staff in the unit with SRR are women who have equal representation at AP and professorial levels. No BAME staff were represented in the 2014 submission against two in the current submission. Extensive support is provided for staff and PGRs who experience ill health, wellbeing issues or who have caring responsibilities that impact on their research. The University and Faculty has implemented measures to mitigate the impact of the pandemic on research (see Institutional COVID statement).

Output selection conformed strictly to the University's Code of Practice. Each output was evaluated independently by two reviewers (professors and APs), who underwent equality, diversity and inclusivity training. Over half the outputs were further evaluated by external reviewers. As stipulated in the Code, outputs were selected on the basis of quality with no pre-determined expectation about the number of outputs an individual might contribute. Where it was necessary to choose between outputs with the same quality score, account was taken of the distribution of outputs between individuals and across the subject areas of the submission.

Section 3. Income, infrastructure and facilities

Research Income
External Income
As described in section 1, a core component of the unit's research strategy is to support staff applying for grants from a range of funders. This proactive strategy and the support given to external bidding through internal seed-funding has secured a substantial increase in external income – from £1.7m (£95,671 per FTE) reported in 2014 to £3.8m (£126,876 per FTE) in 2021 – enabling a broader range of high quality research projects to be undertaken.

DCRC

DCRC's external income includes the later period of REACT (2012-16), a £4.9m AHRC award (£1.2m to UWE as lead). REACT generated more than £9.2m in further project financing from private investment, sales and commissions, plus additional research grants and £2.23m in internal and external investment in legacy activities. Over four years, 22 awards from the REACT Sandbox and Strategic funding calls were made to UWE-led projects, worth £500k. REACT's final showcase, The Rooms, was supported by a £56.5k match-funded grant from Arts Council England.

REACT led to two further major awards:
- (i) South West Creative Technologies Network (Research England: £6m; £1.4m to UWE, plus an additional £90k in fellowship awards to UWE staff);
- (ii) Bristol+Bath Creative R+D (AHRC: £6.5m; £1.4m to UWE, with £45k of subsequent investment in fellowships and consultancy).

DCRC secured six other substantial (£100k+) awards in the reporting period:
- (i) My World Creative Hub (UKRI £30m; £1.25m to UWE);
- (ii) Ambient Literature (AHRC: £630,000; £376,252 to UWE);
- (iii) Virtual Realities: Immersive Documentary Encounters (EPSRC: £1.29m; £260,674 to UWE);
- (iv) Creative Workforce for the Future (BEIS - European Structural and Investment Funds: £631,512; £151,308 to UWE);
- (v) Network for Creative Enterprise (ERDF/Arts Council England, £1m; £500k to UWE);
- (vi) Dementia Connect: Co-Designing a Creative Economy Healthcare Hub (AHRC, £156,633).
- (vii) Freedom in the City - Festival of Learning (AHRC Equality, Diversity & Inclusion Engagement Fellowship, £96,000)

In addition, nine smaller awards enabled individual researchers or small teams to work on specific projects:
- (i) Creative Producers International (Arts Council England, £36k);
- (ii) Repair Acts (Repair/ReUse/Maintenance) International Network (AHRC, £34,500);
- (iii) Creative Territories Video Game Research Network (AHRC, £27,145);
- (iv) Ethiopian Echoes on a British Landscape (AHRC, £23,992);
- (v) Hubs and the Practice of Cultural Ecology (British Council £39,000; £13,491 to UWE);
- (vi) The Hidden Story (AHRC; £226,720; £14,394 to UWE);
- (vii) Bristol Produces (Paul Hamlyn Foundation, £8,300);
- (viii) Automation Anxiety (AHRC, £29,551; £8,056 to UWE);
- (ix) Unexpected Enterprises (Enterprise Educators, £6,300).

MIRg

Major awards during the reporting period include:
- (i) UK Feature Documentary Film Industry (AHRC: £197,286);
- (ii) Success in the Film and Television Industries UK work package (Norwegian Research Council, £67,146) (2013-16);
- (iii) Radical Film Network International Network (AHRC, 2016-18: £30,681).

SCU

SCU has won six substantial awards during the reporting period:
- (i) DRY – Drought Risk and You (NERC, £1m);
- (ii) ENDOWS – ENgaging diverse stakeholders and publics with outputs from the UK DrOught and Water Scarcity programme (NERC, £476,877);
- (iii) Science for Environment Policy (European Commission, £251,000);
- (iv) INSPIRE - In-situ processes in resource extraction from waste repositories (NERC, £131,365);
- (v) I-Nudge – Integrating Upstream Decision-making and Human Health Outcomes into Citizen Engagement (Wellcome Trust, £120,864);
- (vi) RETHINK (European Commission, £159,130).

PGR Awards

UWE secured a substantial proportion of six AHRC PGR and PDR training awards linked to the 3D3 CDT:

    (i) £2.3m for 3D3 CDT;

    (ii) £900k (12 NPIF studentships);

    (iii)£329k (6 Creative Economy Engagement Fellowships);

    (iv)£314,650 (4 AI studentships);

    (v) £30,243 (1 AI Internship).

UWE is a member of the AHRC South West and Wales 2 DTP, awarded £9.25m.

Internal Funding

All three groupings benefitted from strategically-targeted faculty research investment:

DCRC received £1.1m funding, which includes a commitment to the Watershed (Pervasive Media Studio) partnership and supports a 0.4 Director (Rose), two RFs, a Research Manager and Research Administrator; the CEL receives £90k annually to support two RFs (Foster and Moreton). **Virani** was awarded £24k from University COVID response funding to lead a six-month project: 'From Catastrophe to Opportunity? Unpacking the impact of COVID-19 on the creative and cultural industries in South West England'.

MIRg received £5k per annum to hold symposia and invite a series of guest researchers. **Spicer** and **Presence** received HEIF awards to research Bristol's Film and Television Industries in 2016 (£27,500) and 2020 (£32,000).

SCU receives an additional annual allocation, including HEIF funding, of some £33k.

In addition, unit staff secured £143,544 from the competitive internal funding schemes described above over the period 2017-20.

Research Infrastructure and Facilities

Unit staff are located on three of the University campuses: Frenchay, Bower Ashton and the City Campus; there has been significant capital investment in each of these sites over the reporting period. The most important development has been creating a City Campus, building on DCRC's foundational partnership with Watershed's Pervasive Media Studio, which expanded in 2019 into a new studio space of 350m^2 with 30 additional desks, 15 of which are allocated across SWCTN and Bristol+Bath Creative R+D projects.

From April 2018, staff and students have had access to the nearby Bristol VR Lab – established by UWE, University of Bristol, Watershed and the Opposable Group (a commercial tech/VR business) to develop Virtual, Augmented and Mixed Reality technologies and products. In 2020 this provision was replaced by an enhanced facility at Bush House, which UWE shares with Arnolfini Centre for Contemporary Arts, providing a hub for learning, consultation, and experimental research and development in virtual and extended realities, including Arnolfini's curatorial practices.

PGRs and PDRs share workspaces with staff, but also have access to two dedicated rooms with computers and desk space located at Bush House and studio/seminar space at Spike Island International Arts Centre. Bookable kit is available from both the DCRC and the Bower Ashton Media Centre (for all media researchers); specialist equipment for particular projects is either bought or hired. For example, a high-quality drone camera for PhD student Laity's investigation of the cinematic eco-sublime helped him win 'Best Climate Emergency Film' at the 2020 AHRC Research in Film awards.

The development of a City Campus has enhanced engagement with Bristol's burgeoning cultural quarter, enabling significant synergies between DCRC and MIRg staff, working alongside a diverse and distributed community of artists and creative technologists with whom they share ideas, networks and expertise. This fosters a research culture of collaboration and co-creation, which

helps embed our research in the city centre, making it more visible and accessible to the city's creative community, stimulating further projects and boosting impact.

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

4.1 Collaborations, Partnerships and Beneficiaries

Collaborations and co-creation are central to the unit's research; its staff have partnered with a wide range of organisations, regionally, nationally and internationally. These include local community groups, SMEs, national institutions and international R&D companies and organizations. Given space constraints, representative examples only are provided for each of the three groupings (additional examples are detailed in the three impact case studies).

4.1.1 DCRC

DCRC's main research projects involve multiple partnerships with HEIs and creative organisations:

(i) The *South West Creative Technologies Network* (SWCTN) is a partnership between UWE, Bath Spa, Falmouth and Plymouth Universities, and creative producers Watershed and Kaleider (Exeter); *Bristol+Bath Creative R+D*, a partnership between UWE, Bath, Bath Spa and Bristol Universities and Watershed. Both projects conduct research primarily through fellowships co-created with a range of creative organisations. These include: the BBC (R&D), the Royal Shakespeare Company, Aardman Animations, Limina Immersive, Open Bionics (robotics), City ID (placemaking); public sector institutions: Met Office, Cornwall Care; and third sector organisations: Bristol Media, Digital Catapult, Hay Literary Festival, Knowle West Media Centre, Rising Arts and We the Curious. These programmes promote innovation and inclusive talent/skills development and enhanced connectivity, and also networked knowledge exchange that includes support for both early stage and larger scale business growth and investment. The projects are committed to ongoing public engagement through project prototype testing events and showcasing activities.

(ii) Virtual Realities – Immersive Documentary Encounters, is a collaboration between UWE, Bristol and Bath Universities and creative industry partners including Aardman Animations, BBC R&D, the *Guardian* and MIT Open Documentary Lab. Three SMEs won commissions for experimental productions, allowing them to build new forms of production expertise and gain international exposure at festivals and markets. The growing international sector of immersive nonfiction has benefitted from the project's mapping of the field, and from the sharing of findings from studies of the psychology, user experience, and audience reception of VR documentaries. **Rose** leads the project's development of guidelines for ethical practice in VR nonfiction.

(iii) Ambient Literature, a partnership between UWE, Bath Spa and Birmingham Universities, has assembled an advisory group of stakeholders (publishers, technologists, writers, artists, researchers and agents) including Hachette UK, Pan Macmillan, Arts Council England, Bibliotheca cloudLibrary, Google Creative Labs and the British Library, to help shape the development of an Ambient Literature Lab, academic outputs and routes to potential commercial opportunities. The project alerted a range of communities and publics to the potential of digital literature through a showcasing of experimental works launched at various locations in the UK, including a national tour, sponsored by the British Library and numerous international presentations. The project received extensive press coverage evidencing its significance for the future of the book.

4.1.2 MIRg

MIRg staff collaborate extensively with Watershed's cinema curator Mark Cosgrove, who has a 0.2 teaching post at UWE, on numerous events including the annual Cinema Rediscovered season and AfrikaEye festival. Researchers have a longstanding collaboration with Bristol Experimental and Expanded Film to promote creative media practice, organising events, colloquia and presentations of work-in-progress. **Tincknell**'s work on cultural identities directly informed her role as Cabinet Member for Culture at Bristol City Council (2016-18), overseeing the implementation of the

Council's Cultural Strategy, working with diverse partners from across the cultural sector, Bristol Cultural Development Partnership, Bristol Museums and Galleries, and numerous writers, performers, curators and participants. Its central focus was to democratize arts and cultural provision and governance, promoting greater inclusivity, especially of BAME and working-class communities, which historically have found themselves marginalised from Bristol's more elite cultural institutions, through funded projects and festivals.

MIRg researchers have worked on several multi-partnered research projects, including:

(i) SiFTI: a partnership between UWE, Inland Norway University of Applied Sciences, Utrecht University, University of Southern Denmark, which generated academic outputs and a major international conference, New Directions in Film and Television Production Studies (2015) that helped set an agenda for future research.

(ii) The Feature Documentary project: a collaboration with three institutional partners (the BFI, Creative England and the Grierson Trust) and five partners from each of the industry's major subsets: Doc Society (finance), Dartmouth Films (production), Dogwoof (distribution), and Sheffield DocFest (exhibition). Its initial report, which contained detailed, evidence-based policy recommendations to create a more sustainable, innovative and culturally diverse documentary industry, was launched as part of the online panel discussion at Doc/Fest (June 2020): 'Documentary Utopias: Rebuilding the UK Feature Doc Landscape Post-Pandemic'.

4.1.3 SCU
SCU collaborates with a range of local, national and international partners, across multiple projects, to enable it to increase its impact. These collaborations include:

(i) Hosting the bi-annual SciComm South-West conference as the principal focus for SCU's longstanding links with the Science in Public Network, as well as project partners such as Knowle West Media Centre, Bristol Natural History Consortium and The Eden Project. The conference provides an opportunity for local science communication researchers and practitioners to share current projects and promote new initiatives.

(ii) RETHINK, which explores the digital science communication landscape in seven European countries, has academic partners VU University (Netherlands), Zeppelin University (Germany), European networks (Ecsite, European Science Centres Network) and non-academic partners Danish Technology Board, ITQB (Portugal), Centre for Promotion of Science (Serbia), Public and Science (Sweden), Copernicus Science Centre (Poland), and an SME (Sissa MediaLab, Italy).

(iii) the initial research for DRY (Drought Risk and You), involving stakeholders such as water companies, the Environment Agency, DEFRA, NGOs (the Canal and Rivers Trust and Climate Outreach), as well as members of the public and university partners: Dundee, Harper Adams, Loughborough and Sheffield. Subsequent funding has widened the network to include Bristol City Council, Oxford and Reading Universities.

4.2 Wider activities/contributions to the research base
Over the reporting period, staff have contributed significantly to the disciplinary research base through a range of activities, including 12 external examinerships at UK HEIs and examining doctorates at over 40 different institutions in the UK and internationally; reviewing articles for over 30 different journals and evaluating book proposals for 28 different publishers.

Staff have authored a number of impactful research reports, including:

- *Good Hubbing Guide* (2015)
- *REACT* (2016)
- *Creative Exchange* (2016)
- *The Hidden Story* (2017)

- *Go West! Bristol's Film And Television Industries* (2017)
- *An Invisible Army: The Role of Freelance Labour in Bristol's Film and Television Industries* (2019)
- *Keeping it Real: Towards a UK Documentary Film Policy* (2020)
- *Co-Creating Ethical, Inclusive and Sustainable Futures* (2020)
- *Creative Producers* (2020)

Selected examples of individuals' principal contributions include:

4.2.1 Services for funding bodies and research consultancy
DCRC
Aston was visiting researcher at the NonFictionLab, RMIT, Melbourne (2016) and Masyrk University Brno, Czech Republic (2016); advised the BBC Academy about digital storytelling (2014-15); a member Royal Anthropological Institute's Film Committee (2017) and the EPSRC Digital Economy Investigator-led Research Projects call (2018). She also worked internationally, evaluating large grant applications to the US National Endowment for the Humanities scheme (2015) and the Insight Grants funding applications for the Social Sciences and Humanities Research Council of Canada (2016). **Dovey** sat on the AHRC's Creative Economy Advisory Group (2016-19) and was Chair of the Leapfrog Advisory Board (2014-17), led the Shanghai-UK Exchange as part of the AHRC's China Creative Economy Project (2014) and worked (with City University London) on a British Council commission that contributed to an international policy conversation on creative hubs. **Rose** has been industry adviser for Sheffield DocFest (2015-18); reviewer for two MIT Open Doc Lab white papers (2016/2019) and a consultant for Digital Catapult Creative XR call; jurist at various documentary festivals, including IDFA Documentary Lab Digital Storytelling (2018). **Sobers** was a REF reviewer for Birmingham City University (2018).

MIRg
Crofts is an academic adviser to the Bristol City of Film Steering Group, was a REF evaluator for Sussex University (2017) and has been appointed as an Assessor to REF sub-panels 33 and 34. **Davies** was a jury member at the Oberhausen Short Film Festival (2018). **Presence** (2020-22) serves on the main AHRC Peer Review College as does **Spicer** (2017-20), who is also a foundational member of the UKRI Research and Innovation Future Leaders Fellowships Peer Review College (2018-2021). He was a REF evaluator for De Montfort (2019), Leeds Beckett University (2019) and West London (2020) universities, lead evaluator for the Estonian Quality Agency for Higher and Vocational Education reviewing the University of Tallinn's Audio-Visual Media PhD Programme (2018), and an academic consultant for the BFI's Cultural Value project (2019). **Tincknell** was academic adviser, LSE Commission on Gender, Equality and Power (2015).

SCU
Sardo has been a UKRI grant reviewer and a project assessor for the Welsh National Science Academy. **Weitkamp** leads the Science for Environment Policy group, which translates scientific research to enhance policymaking. **Wilkinson** is a Public Engagement consultant for the Wellcome Trust working with its Ethics and Humanities centre at Oxford University; a co-developer of the international Science Communication Masterclass; and a member of the international Hypatia steering group promoting gender inclusivity in science. She is an evaluator for various national and international funding bodies including the Swiss National Science Foundation and UKRI's COVID-19 rapid response scheme.

4.2.2 Journal/Book Series editorships and subject associations
Researchers make an important contribution to shaping disciplinary and cross-disciplinary research agendas through their membership of journal editorial or advisory boards and various subject associations:

DCRC
Aston is on the editorial board of the *Journal of Media Practice*; **Foster** of *Rethinking Marxism*. **Crogan** sits on the editorial review boards of *Games and Culture: A Journal of Interactive Media* (2006-); *Convergence: The International Journal of Research into New Media Technologies* (2008-)

and *Game Studies* (2020-). **Swanson** is on the Editorial Advisory Board of *New Formations: A Journal of Culture, Theory and Politics* (2015-); Advisory Editor *Radical Cultural Studies* series (2016-); and Series Editor for *Directions in Cultural History* (2012-).

MIRg
Bould was founding editor of *Science Fiction Film and Television* (2007–2017) and an advisory editor for *Studies in Global Science Fiction* (2015-) and *Science Fiction Film and Television* (2018-). He also serves on the advisory boards of 11 journals (covering science fiction, horror, comparative literature and culture, world literature, transmedia, archival research, and Marxism), and three series: *Paradoxa: Studies in World Literary Genres* (2008-); *Transmedia* (Amsterdam UP, 2014-); and *Comparative Literature and Culture* (2017-). **Crofts** was on the editorial board of the *Journal of Media Practice* (2004-17) and is the founding editor of *Screenworks* (2008-), practice research editor for *Open Screens* (2019-) and a member (2012-) of the International Advisory Board of *REFRAME*. **Glitre** is on the editorial board for *Movie: A Journal of Film Criticism* (2010-); **Presence** of *Frames Cinema Journal*, and **Spicer** the *Journal of British Cinema and Television* (2011-), co-editing special issues on Stardom (2015) and RED Production (2019).

Complementing this work are ongoing contributions to subject associations. **Crofts** is Vice-Chair of the British Association of Film, Television and Screen Studies (BAFTSS) and the convenor of the Practice Research Special Interest Group; **Presence** and **Spicer** co-convene the BAFTSS Screen Industries Special Interest Group. **Glitre** is a co-organiser of the Screen Studies South West Research Network that supports PhD research and arranges regional symposia.

SCU
Weitkamp is Editor in Chief of *JCOM, the Journal of Science Communication* (2014-); **Wilkinson** series editor for *Contemporary Issues in Science Communication* (2020-) and an associate editor for *Research for All* (2017-).

4.2.3 Conference Organisation and Hosting
DCRC
DCRC organises two ongoing international conference series. The CEU runs an annual international conference – Creativity, Knowledge, Cities (CKC) – where delegates from HEIs, activist groups and cultural organisations critically explore the, often contradictory, relationships between universities, cities and the creative economy. This forum has promoted the CEU as an important locus for creative economy research. **Aston** and **Rose** co-convene the biennial international i-Docs Symposia in Bristol in which around 200 academic and creative industry delegates gather for critical reflection and creative exploration of emerging documentary practices. i-Docs has become a critical community shaping further innovation and experimentation, attracting commissioners from major organisations including Sundance New Frontier Labs and Arte France. **Dillon** convenes Urban Knights, a DCRC-funded public programme of talks and workshops that provokes and promotes practical approaches to alternative forms of urban governance and city living.

MIRg
MIRg hosts an annual Practice as Research Colloquium at the Arnolfini Gallery (with Bristol University) and **Crofts** has organised four *Cary Comes Home* festivals (2014-20), exploring the connections between Cary Grant and Bristol where he was born as Archie Leach. **Presence** organises the annual Bristol Radical Film Festival. Other MIRg-hosted conferences include: New Directions in Film and Television Production Studies (2015; with University of Portsmouth); Fireworks: The Visual Imagination of Angela Carter' (2017); Investigating Regional Creative Clusters (2018); two on Methodologies for Media Industries Research (2018 and 2020); a PhD symposium with Inland Norway University of Applied Sciences (2018); Imag(in)ing the Anthropocene (2019); and Filmmaking in the Academy: Practice Theory Interventions (2020).

SCU
Weitkampf was on the steering committee of the Science in Public network (2016-18), **Wilkinson** of the Festival of Nature Communicate Committee (2016-18), both of which organise annual conferences for science and environmental communicators.

4.2.4 Invited Talks/Keynotes
Staff have given more than 90 invited talks or keynotes during the reporting period, for example:

DCRC
Crogan keynoted on Decomposition of Autonomy, Utrecht University (2014) and Automation and the Future of the University, Durham University (2016). **Dillon** has presented at various international venues about repair cultures including Art, Ecology & Social Justice (Salzburg, 2017), Refrag (Paris, 2018), MAKE CITY (Berlin, 2019) and re:publica (Accra, 2020). **Dovey** keynoted Inside Government: The Dowling Review – Enhancing Business University Collaboration (London, 2015) and Summit for Glasgow: City of Creative Production (2016); **Rose** has been invited to talk on aspects of documentary, VR, Immersion and Interactivity: Cardiff (Teaching Documentary, 2014); Coventry (Producing Participation, 2016); Hunter College CUNY (Virtual Realities: Immersive Documentary Encounters, 2017); Berlin, (4th VR Conference for Journalism & Documentary 2018); and RCA (Virtual Realities & Alterities, 2019).

MIRg
Bould keynoted at various university science fiction gatherings, including: Köln (2014); Śląski w Katowicach, Poland (2016); SOAS (2017); Liverpool (2018); Graz (2018); and Anthropocenes: Reworking the Wound (online, 2020). **Crofts** has delivered talks about practice-based media research at: AHRC Filmmaking Research Network Workshop, University of Sussex (2016); National Association for Higher Education Moving Image, London College of Communication (2017); and Essex University (2018); **Lees** gave a paper 'Deep Fakes and Digital Face Replacement in Film Drama' at the Cultural Studies of Australasia conference (2019). **Presence** has been invited to speak about radical film, feature documentaries and approaches to screen industry studies at various HEIs and for Arts Council England (2017); **Spicer** gave keynotes on media industry research: University of Utrecht (2014); Institute of Cultural and Creative Industry, Shanghai Jiao Tong University (2017), British Council's Digital Cities Final Project Summit, Birmingham City University (2018); **Tincknell** gave various talks about women and aging, including keynotes at University of Gloucester (2017) and 'Domestic Drudges and Difficult Aunties: Older Asian Women in British Film and Television Comedy', Spanish Society for the Study of Popular Culture International Conference, Palma (2018).

SCU
Weitkamp has delivered a range of invited talks on science communication in Jena (2015), Rio de Janeiro (2019) and Sicily (2019) and a keynote, 'Putting the A in STEAM' at the OYAP Trust's STEAM Ahead conference (2018). **Wilkinson** delivered an invited talk at the Science Communication School, Trieste (2019).

4.2.5 Awards & Prizes
Bould won the Science Fiction Research Association's Pilgrim Lifetime Achievement Award for Critical Contributions to the Study of Science Fiction and Fantasy (2016); and the International Association for the Fantastic in the Arts Distinguished Scholarship Award (2019).

BAFTSS Awards include 2015 Best Book Prize awarded to **Spicer** for *The Man Who Got Carter: Michael Klinger, Independent Production and the British Film Industry, 1960-1980*;
Runner-up for Best Journal Article: **Spicer** and **Presence**, 'Autonomy and Dependency in Two Successful UK Film and Television Companies: An Analysis of RED Production and Warp Films' (2016); **Presence**, 'Organising counter-cultures: challenges of structure, organisation and sustainability in the Independent Filmmakers Association and the Radical Film Network' (2020); **Spicer**, 'A Regional Company? RED Production and the Cultural Politics of Place' (2020).