

Institution: University of Warwick

Unit of Assessment: Panel 35

a. Overview

We comprise two departments, Film and Television Studies (FTV) and Theatre, Performance and Cultural Policy Studies (TPCP), located in Millburn House, a tailored £3.94m facility dedicated principally to the study of visual, performance and media cultures. In response to Warwick's interdisciplinary emphasis and greatly aided by our relocation to Millburn (completed in 2008), we have increasingly been able to initiate multidisciplinary exchanges across the Faculties of Arts, Social Sciences and Sciences, without losing our distinctive subject specialisms. We have forged strong, on-going links with all Modern Languages, History, Politics and International Studies (PAIS), The Digital Lab and Warwick Business School (WBS). We have also formed notable collaborations with key international partners, such as JNU (New Delhi), Monash (Melbourne) and the University of Chile (Santiago). Guided in part by these relationships and cognisant of the proliferation of cross-media dialogues and the blurring of old subject boundaries, our research since RAE 2008 has become increasingly grouped around 4 thematic areas: 'Cities, Spaces and National Identities'; 'Memory, History and Historiography'; 'Interrogating the Popular'; 'Cultural Policy and the Value of Culture'.

Between 2008 and 2013 we have been successful in our pro-active pursuit of research funding, gaining external grant income of £1,087,883. Institutional confidence in our departments has also been reflected in over £100,000 of internal investment to support pump-priming activity, international research and networking. All research staff across both departments have sustained high levels of activity during this REF period, producing large numbers of monographs, co-authored books, edited collections, journal articles and book chapters, only a portion of which have been submitted as outputs. Alongside individual publications we have edited numerous special journal issues, contributed entries to reference books and made valuable contributions on television, radio and in the print media. Indicating our international standing, several books have also been translated. Bilton's *Management and Creativity: From Creative Industries to Creative Management* appeared in both Serbian and Chinese editions in 2010, Bruzzi's *New Documentary* was translated into Chinese in 2013, Gundle's *La Dolce Vita: The Dark Side of Rome in the 1950s* came out in Italian and Spanish editions in 2012 and Kershaw's *The Radical in Performance: Between Brecht and Baudrillard* will be published in Turkish in 2014. In recognition of her standing in the field, the University of Belgrade commissioned a collection of Reinelt's essays to be translated into Serbian: *Politics and Performance* (2012). Kindle editions of 12 of our books have so far appeared, and several chapters and articles have also been translated for foreign anthologies. During this REF period, our thriving postgraduate research community has seen 71 postgraduate research registrations and 44 completions, in addition to 559 MAs awarded across 6 MA programmes.

b. Research strategy

Positioned at the cutting edge of our disciplines, we have steered and responded keenly to developments within our respective fields, for example FTV's innovative research into the impact of digital technology and TPCP's radical remapping of cultural policy studies, moving from the pragmatic to broader, philosophical questions of creativity and value. Kershaw and Reinelt's leading interventions into practice-as-research, theatre and ecology, radical performance, politics and ethics, has maintained their status as key figures in their field, providing consolidation and leadership within the discipline nationally and internationally. Alongside our shared core research themes we have still, within a holistic research strategy, prioritised impact activity, actively fostering research that carries social and community benefits, particularly in areas of cultural heritage, knowledge transfer and policy-making and have supported individual scholarship that explores and pushes multidisciplinary boundaries. Our main research strands have emerged organically across the disciplines and are inflected differently in each department. Productive synergies have emerged between our themes and Warwick's wider global research priority programmes (GRPs), such as Connecting Cultures, Food Security and Sustainable Cities.

'**Cities, Spaces and National Identities**': A significant portion of our research is orientated

towards the analysis of cities and/or landscapes and their impact on national media and performance cultures. Brunsdon continues her internationally recognised investigation of the audio-visual city with a co-edited (with Burrows) special issue of the *Journal of British Cinema and Television* on 'Screen Londons' (2009), articles on underground and empty spaces and the cross-disciplinary appeal of the cinematic city. This theme has been extended into Phillips' analysis of Jean Renoir's photography, Schoonover's work on cultures of waste and Wheatley's analyses of spectacular and colonial landscapes on television. *World Film Locations: Venice*, (ed. Pigott), contains contributions from Warwick PGRs and alumni and Pigott's writing on the New York films of Joseph Cornell engages directly with issues of urban identity. Within TPCP important research on space and identity includes: Jestrovic's *Performance, Space Utopia: Cities of War, Cities of Exile* (2012), Gluhovic's research on performing the 'New' Europe, and Holdsworth's *Theatre & Nation* (2011) and forthcoming edited collection *Theatre and National Identity: Re-Imagining Conceptions of Nation* (2014). All address theatrical and performative responses to cities and nations as evolving entities, and Haedicke's studies of contemporary street arts, Whybrow's work on art, performance and the city and Vickery's on urban space centre on the city, politics and aesthetics.

'Memory, History and Historiography': Research emanating from both departments challenges received notions of memory, history and historiography and encompasses work with national, international and transnational reach. TPCP's diverse engagement with this theme is exemplified by Hutchison's innovative Leverhulme funded work on verbatim theatre, intercultural practice and the performance of memory in South Africa. Gluhovic's *Performing European Memories: Trauma, Ethics, Politics* (2013), addresses key preoccupations with memory in contemporary European theatre and performance and Garde-Hansen's research on media and memory is forging important cross-disciplinary links through the ESRC funded *Sustainable Flood Memories* project, ongoing research with colleagues in Brazil also explores the theory and practice of (digital) media and memory. In relation to performance and performativity, memory is also a driving concern, as in Jestrovic's investigations into the performance of exile, as it is in Kershaw's work on heritage sites and nostalgia for 'the future of the past' and Reinelt's engagement with the ethics and politics of performance and the public sphere in relation to Jan Lauwers and David Edgar. FTV has extended the theme of memory and history through Brunsdon, Moseley, and Wheatley's work on British television cultural histories, by Gundle's seminal analyses of Italian stardom under fascism, Schoonover's historicised interrogation of Italian neo-realism, and Burrows' study of the transformation of cinema into a mass medium from 1906 to 1914. Although negotiating different topics, research by Bruzzi and Brunsdon shares an interest in how any particular field of study is constituted, for example Bruzzi's Leverhulme research into representations of history in media and art and the reconfiguration of documents and factual events. FTV's advancement of the 'Histories of the Digital Future' project, headed by Brunsdon, seeks to map disciplinary debates and contours in the context of the way in which the mediums of film and TV have been transformed by the shift to digital. Outputs from this ongoing strand include a symposium, a programme of visiting speakers and an AHRC project grant bid on projection (outcome pending).

'Interrogating the Popular': This themed research offers meta-critical analyses of diverse constructions of the popular. In Theatre Studies, Harding's pioneering work on the blurring of art and life in the historical and contemporary Avant-Garde; Gluhovic's on the Eurovision Song Contest; Davis's research into 19th century popular theatre forms and visual culture and Holdsworth's research on modern and contemporary British theatre histories, especially her ground-breaking study of Joan Littlewood's theatre and paratheatrical activity, all critically analyse various aspects of the politics of the popular. Within this theme, Bruzzi offers a retheorisation of masculinity in Hollywood cinema via an analysis of 'men's cinema' style and *mise-en-scene*, Gallafent analyses the narrative importance of letters, reading and literacy in Hollywood and Constable advances her arguments for recognising the philosophical dimensions of Hollywood cinema. This theme also encompasses Brunsdon's scrutiny of television representations of police and crime and MacDowell's interrogation of Hollywood's 'happy endings'. In Cultural Policy, Bilton's research on management and creativity, Belfiore's cultural value project and work with Bennett on social impacts of the arts, and Bennett's work on implicit cultural policy, together challenge popular definitions and assumptions around management, creativity, culture and policy respectively. An awareness of popular culture likewise underpins Garde-Hansen's research on

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memories of Dennis Potter, which will lead to a co-authored book (2014).

Under the theme '**Cultural Policy and the Value of Culture**', explicit and implicit engagement with issues of cultural value is fundamental. Most explicitly, cultural policy research such as Belfiore's investigation of how definitions of cultural value are framed by dominant policy logics to the exclusion of 'marginal' cultures and communities. 'Implicit' cultural policy research continues, for instance Bennett's exploration of the influence of religious, educational and social institutions on our beliefs and actions. Definitions of 'culture' and 'policy' extend to include Bilton's work on the value and scope of 'creativity' in management theory and practice, Wright's research on cultural consumption and Vickery's exploration of the politics of urban space. The common thread is a recognition that 'cultural policy' extends beyond the aesthetic or political sphere and requires a multidisciplinary, critical engagement with 'cultural' institutions and practices and the ideologies which lie behind them. This theme is enriched by other diverse interdisciplinary work, such as Harding's on the performance of surveillance and state security; Kershaw's on nature/culture and performance ecology; Moseley's on television cookery programming; Bruzzi's research on fashion, from *Mildred Pierce* to Jackie Kennedy's pink suit in *Fashion Cultures Revisited*; Gundle's AHRC funded research examining the cult of Mussolini, his book *Glamour* and his work on Italian beauty and the 1950s' Montesi scandal in *Death and the Dolce Vita*.

Research Strategy 2014-19

Current key themes will continue to resonate and be added to in future research, grant bids and publications. In terms of 'Cities, Spaces and National Identities', Phillips and Moseley are actively involved in research on landscapes, identity and representation, such as Moseley's interdisciplinary work on Cornwall in film and television, which will reach fruition in a forthcoming monograph. Emphasis on cityscapes is maintained in forthcoming publications such as Brunsdon's on television cities and Whybrow's on performing cities. Wheatley's contracted monograph on spectacle and visual pleasure on television radically rethinks histories of US and British TV and earlier work on televisual specificity. Three externally funded 'Memory, History and Historiography' projects continue: Davis's on Anglo-Australian cultural exchange, interaction and performance 1880-1960, Holdsworth's on amateur theatre in the navy, within 'Amateur Dramatics: Crafting Communities in Time and Space' and Garde-Hansen's recent BA award of £9277 for *Inheriting British Television: Memories, Archives and Industries*. Burrows is researching a jointly authored book on early 20th century cinema as a mass medium, Bruzzi will publish a monograph related to the Leverhulme research, while Gundle has submitted a bid for follow-on funds for the historical project 'The Cult of the Duce: Mussolini and the Italians 1918-2005'. The theme is enriched by Garde-Hansen's investigation of the relationship between social media, memory and community and Hutchison's of the ways dominant narratives of citizenship and nation are both constituted and contested in performative public events in South Africa. 'Interrogating the Popular' continues to be a priority with Constable's book on postmodern aesthetics and Hollywood, MacDowell's *Irony in Film*, and Gallafent's study of the representation of adultery in Hollywood. Further outputs will emanate from Wheatley and Moseley's collaboration with the Herbert Gallery, Coventry around children's television and culture, and Davis's contracted books on theatre and entertainment, popular Victorian stage adaptations of Dickens and 19th century comic performance. Under 'Cultural Policy and the Value of Culture', Belfiore is engaged in ongoing research addressing debates surrounding the value of arts and humanities, Bennett is researching narratives of cultural optimism and pessimism, Gluhovic is working on performance, religion and the public sphere, Reinelt is investigating contemporary theatre spectatorship and Wright is examining the sociology of cultural consumption.

Underpinning this research is an enduring commitment to multidisciplinary, demonstrated by the diverse specialisms offered by our newest appointments and exemplified by future work such as Gray's application of political science perspectives to cultural policy and the application of arts and humanities research themes to social science subjects (e.g. creativity in business, aesthetic dimensions of urban policy, emotion and memory in social media). Pigott and Bruzzi continue to examine synergies between film, television, video and film art and installation. A collaborative project spearheaded by Brunsdon, Burrows and Pigott will look at the demise of the film projectionist and assess the impact of the digital on 35mm projection, while Harding's inherently interdisciplinary research into the ramifications of contemporary surveillance culture will crystallise

into the forthcoming monograph *Theatres of Spies: Sanctioned Deception, Democratic Oversight, and Acts of Intelligence*. Other emerging areas of research interest include 'Sustainability and Waste' instantiated by Haedicke's research exploring the intersections of performing arts, biodiversity and local food production, Whybrow's work on urban art and sustainability and Schoonover's joint bid with colleagues in History to the Wellcome Trust, exploring global toxicities as diverse cultural constructions of waste.

c. People, including:

Staffing strategy and staff development

In order to enhance existing multidisciplinary interests and take our work in new directions, both departments follow a policy of appointing top national and international scholars to senior positions and national and international scholars showing exceptional promise to more junior posts. The RAE 2008 period was one of significant staff turnover; conversely, this period has proved one of consolidation and expansion, in which only Scheer has departed, while our new appointments (Garde-Hansen, Gray, Harding, Pigott, Schoonover, Wright, MacDowell) have broadened our research scope. Smooth succession planning is crucial to our staffing strategy, and while there have been 7 heads of department/directors of centres in the 2008-13 period, stability has been retained via, for example, the heads' leadership programme, which supplemented University-wide leadership training. Staff are actively encouraged to take up leadership and committee positions within the University, and besides Bruzzi (Faculty Chair 2008-11), Bilton has chaired Arts Graduate Studies Committee, while many others have held positions on Senate and other crucial committees such as Academic Resourcing and Academic Quality and Standards. Stability enables staff development, and our excellent record at nurturing staff is demonstrated by the 6 internal promotions to Associate Professor, Reader and Professor since 2008. In terms of Early Career Researchers, and in line with University strategy, we have grown the number of postdoctoral fellows, including 7 who have gone onto the Institute of Advanced Studies (IAS), Warwick's first Newton Postdoctoral Fellow and FTV's first 2 cohorts of Non-Stipendiary Associate Fellows: institutional affiliation granted to the most outstanding recently completed doctoral students. The 2011 appointment of ECR Pigott across TPCP, FTV and History of Art was part of innovative Arts Faculty strategy to prioritise cross-disciplinary appointments. Warwick offers excellent staff development support and opportunities and has a Concordat designed to support the research activities of all staff. Typical sabbatical entitlement is 1 term in 7, and from 2008 to 2013, 43 terms of study leave (excluding externally funded leave) were taken across both departments. ECRs are supported at both departmental and institutional level through a 5-year probation and are given reduced teaching and administrative loads. All have access to the Learning and Development Centre (LDC) for courses and one-to-one coaching sessions to promote staff development, career planning, leadership and management skills. All staff participate in the Annual Review programme, where future research plans, for example, are discussed.

Research students: Our postgraduate community continues to thrive and currently numbers 71 PGRs, the majority of whom have secured external funding from organisations such as the AHRC, Leverhulme, Heinrich Böll Foundation and Marshall Scholarships or internal funding from Warwick's competitive scholarship schemes. Support for PGRs is rigorous. PGRs are offered regular, single or joint supervision and reviewed annually. They benefit from department-level graduate skills programmes, research methodology and critical reading programmes, as well as practical instruction in using technical equipment. Outside the departments, Warwick provides PGRs with a range of effective research skills and methods courses run by the Faculty, the Graduate School, Student Careers and Skills, the Library, the Centre for Applied Linguistics and the Wolfson Research Exchange. Our specialist subject librarian provides generic induction for all PGRs and tailor-made support. A vibrant research community is fostered via departmental research seminars and a cross-departmental culture via the 'Millburn House Seminars', run with History of Art. We maintain an excellent completion record, with the majority of students submitting their PhD within 3-4 years. PGRs are assigned mentors alongside supervisors and gain practice at presenting their research in annual departmental doctoral research seminars. Our 6 taught MAs have also yielded successful PhD candidates. For instance the MA International Performance Research has produced 18 PhD candidates at universities including Amsterdam, Barcelona, British Columbia, CUNY, UC Davis, Exeter, Hyderabad, Royal Holloway and Warwick.

PGRs also fully use and exploit Warwick-based opportunities open to them. Under the auspices of the Humanities Research Centre's (HRC) annual Doctoral Fellowship Competition, 3 one-day conferences have been run, including 'Glorious Technicolour, Breathtaking Cinemascope' (2009/10). 7 PGRs to date have won prestigious IAS Early Career Fellowships, enabling them to initiate postdoctoral research projects and fund related activities such as conferences, for example 'Watching Politics' (2013), a multidisciplinary event on politics and representation. Students have had success with the HRC PG Scholars Scheme, which funds small clusters of Arts research students to develop and present themed cross-disciplinary research through conferences, symposia and creative projects. 4 of our PGRs have benefitted from this scheme, 2 developing a project on colour. If progressing well with their research, PGRs gain beneficial teaching experience and those who do so are also encouraged to complete Warwick's Postgraduate Award: Teaching and Learning in Higher Education. A PGR won one of Warwick's inaugural postgraduate teacher awards (2012) and others have received nominations. PGRs attend national and international conferences, and both departments, alongside the HRC and Humanities Research Fund (HRF), provide financial support, enabling our PGRs to present at prestigious conferences and working groups including Screen, MECCSA, NECS, TaPRA, IFTR, PSi and ICCPR.

We continue to attract and train excellent graduates as demonstrated by the number of students who, in a highly competitive market, have been appointed to full-time posts at: Bristol, Glasgow, York, Hull, Royal Holloway, Reading, Birkbeck, National Cheng Kung University (Taiwan), UNAN-ENES (Mexico) and Warwick. Many PGRs have written and published books, chapters and articles in this period, including monographs commissioned by Edinburgh UP, IB Tauris and Peter Lang.

d. Income, infrastructure and facilities

Our shared location within Millburn House, with its state of the art facilities for the study and research of our performance- and media-based subjects (including a £75,000 2K digital projector in our 60-seater cinema), has greatly expanded our collaborative potential. In terms of facilitating research, both departments have had notable success in this REF period at securing vital internal research funding via Research Support Services, the HRF, the HRC, the IAS and the Research and Development Fund (RDF). Warwick's Strategic Partnership Fund supports international collaborations and overall our departments have had great success in attracting funds from University sources for a range of research activities including pump-priming for major external funding applications as well as for the development of internal and external networks, and Warwick-based conferences. Our total grant income from competitive internal sources comes to £104,560, which includes Haedicke's 2012 RDF award of £20,000 for 'Hope is a Wooded Time'. In 2013, £49,354 from the Warwick Impact Fund (HEIF) was awarded to Bilton, the Digital Lab and WBS to develop activities within the Warwick Creative Exchange initiative, a network connecting academic researchers with cultural organisations in the West Midlands. Gluhovic received internal funding for a workshop on the Eurovision Song Contest/New Europe project, Holdsworth to support a range of activities including conference costs, publication expenses, and public engagement activities, Belfiore to support research on cultural value and Bruzzi (with History) to host an international network of fashion scholars, culminating in a symposium at Warwick (2010). In 2011 Pigott received financial support c/o the Digital Change GRP for his collaborative Sherlock Holmes ebook project and Whybrow was awarded funding under the 'Sustainable Cities' GRP theme. Brunsdon got pump-priming money in 2012 to aid her AHRC bid 'The Projection Project', and Gundle to prepare the follow-on AHRC bid for 'Cult of the Duce'.

We have also achieved notable successes in external funding competitions. Moseley and Wheatley were awarded **£422,138** for 'A History of Television for Women in Britain, 1947-1989' (2010-2013); Leverhulme Research Project grants were awarded to: Hutchison **£140,826** for 'Performing Memory: Theatricalising Identity in Contemporary South Africa' (2009-2012) and Davis **£132,000** for a study of Anglo-Australian cultural exchange 1880-1960 (2012-1014). Bruzzi was awarded a 24-month Leverhulme Major Research Fellowship (2011-13) of **£101,450** for 'Approximation: Documentary, History and the Staging of Reality'. Belfiore was awarded **£56,779** as part of an AHRC Connected Communities grant of £1,479,859 to extend her work on social impact and cultural value. Holdsworth has been awarded **£115,775** as part of an AHRC project 'Amateur Dramatics: Crafting Communities in Time and Space'. Other externally funded grants include Holdsworth and Jestrovic's AHRC Research leave awards to complete the monographs

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Joan Littlewood's Theatre and Performance, Space, Utopia: cities of war, cities of exile; Bilton's £29,191 from AHRC/NESTA for research on Digital R & D in the Arts (2012); Reinelt's award from UKIERI to fund a visiting scholar to JNU (2011); Gluhovic's £38,455 AHRC grant for a research network on the Eurovision Song Contest and the New Europe (2010-12) and a small British Academy grant for research on 'performing the New Europe' (2008) alongside support from the official European Broadcasting Union, enabled him to create a network of scholars and events. Other small British academy grants include Wright for his project 'Cultural Capital and Tastes in the UK and Finland', (2009-11) Gray's for cultural policy research on English art galleries and museums (2012) and support from the Association of British Theatre Technicians for research into theatre and sustainability (2012). As part of the ESRC grant 'Sustainable flood memories', Garde-Hansen brought £7,175 to Warwick.

e. Collaboration or contribution to the discipline or research base

We benefit from and contribute to a wide spectrum of networks and partnerships locally, nationally and internationally. Collaborative research carried out by department members has proven international reach. There is a concentration of research expertise and effort around exchanges with business, industry, other academic institutions, public or third sector bodies, which includes Belfiore's valuable relationship with the Research Department at Arts Council England (ACE), her links with funding bodies internationally, including the Australia Council for the Arts, and her online resource (www.culturalvalueinitiative.org) used by individuals within academia and in the broader professional/artistic community. Additionally, there is Bennett's role, through membership of his London Cultural Policy Reference Group (a select group of 7 experts appointed on the recommendation of the Mayor's Director of Cultural Policy) as cultural strategy advisor to the Mayor of London's office (2009-2012) and Bilton's 'master-class' on innovation and organisational change for the Roads Academy (2011), presentation to Highways Agency (2012). Other related work includes Vickery's commissioned research papers by IXIA Public Art Think Tank Birmingham UK: 'Public Art and the Art of the Public' (2012) and European Centre for Creative Economy's web resource LabKULTURE.tv: 'After the Creative City' (serialised in 15 parts: May-August 2012) and Belfiore was guest speaker at a House of Commons breakfast chaired by Baroness Bonham-Carter (June 2013) on the role of the arts in the 21st century.

An important aspect of recent collaborations has been the enabling of research activities and exchanges with parallel departments both within Warwick and with our strategic partner institutions, such as Boston, Monash and JNU. Internally, the Politics and International Studies (PAIS)/TPCP interdisciplinary collaboration: *Warwick Politics and Performance Network (WPPN)* held 4 workshops in 2011 that will lead to the edited volume *The Grammar of Politics and Performance* (2014). Externally, links with the School of Arts and Aesthetics at JNU, led by Reinelt and supported by funding from Warwick's Strategic Partnership Fund and UKIERI have resulted in 2 research symposia: 'Research and Documentation in Theatre and Performance Studies: Strategic locations, disciplinary challenges, and critical dialogue' at JNU involving 7 TPS staff (March 2010) and 'History, Memory, Event and the Politics of Performance' at Warwick involving 7 members of the JNU faculty (November 2010). This collaboration has resulted in teaching and research exchanges and the publication of a jointly authored research dossier in *Theatre Research International* (July 2012) documenting their cross-cultural inquiry into methods and topics of performance research that continues to yield a robust international dialogue capable of approaching performance through multinational lines of inquiry. The ongoing collaboration was also reflected in 2 Warwick/JNU joint panel presentations at IFTR (2013). Collaborations with our strategic partners extend to Phillips' work with Nagoya University on a major edited collection on Japanese cinema; Phillips, Wheatley and Whybrow with Monash ('*Thinking Film and Television's Digital Future through the Past*' and '*Sustainable Cities*'); Gluhovic with Boston (*Postcolonial Cosmopolitanisms*). We are developing significant international collaborations, notably with Latin America through Bruzzi's prospective involvement in the *South of the West Research Network*, a multi-disciplinary complex connecting researchers on documentary around the globe, initiated by Monash and University of Chile, Wright's research on cultural consumption, taste and distinction with colleagues in Santiago, Chile and Garde-Hansen's project 'Iconomy and Memory' in conjunction with the University of Sao Paulo, which has been awarded Santander pump-priming money. Also funded by Santander (2013), was a joint enterprise between FTV and Hispanic Studies at Warwick to form an interdisciplinary research network around film studies with

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universities in Chile, building on Bruzzi's visit to Santiago (2012).

As indicated, important multi-disciplinary engagement centres on 'Cities', much of which has led to collaborative research with internal and external partners, especially via networks. For example, Whybrow leads the 'Creative Spaces' work area of Warwick's *Sustainable Cities* GRP. Evolving activities include: a link with the Theatre and Performance Department, Monash which is running a major site-specific urban bodyweather project in Melbourne and a multi-faceted assessment of Venice from the point of view of its chances of survival, involving Warwick's departments of Art History, Italian, Hispanic Studies, History and Performance Studies.. Whybrow is also involved with an urban public art group involving the Bartlett School (UCL), Humboldt University (Berlin) and RMIT (Melbourne), drawing together architects, geographers, sociologists, art historians and urban designers to interrogate the uses of art in public space. Phillips has contributed to a major collaborative research project on the cinematic city coordinated in Paris with the Maison des Sciences de l'Homme and co-convened an international symposium 'Beyond the Flaneur: Paris in the Cinema' (Paris 2012) which will lead to a co-edited book. In 2011 Vickery chaired the main symposium on public participation in contemporary art at the Folkestone Triennial. From 2010 to 2012 he was a major contributor to the UK's main public art and architecture news blog (The A&AJ Press blog) and was an invited member of the Public Evaluation panel for an Arts Council RFO in Birmingham, Eastside Projects, and has contributed a chapter to their forthcoming book.

The development of networks with academy and industry partners have continued to flourish. These include FTV's on-going hosting of the Midlands Television Research Group with members from BCU, De Montfort, Lincoln, Leeds and Hull. We have maintained active engagement with a variety of national and international organisations, such as IFTR, PSi, TaPRA, ICCPR, European Network of Cultural Administration Training Networks (ENCATC); European Union South East Europe Programme, BFI archives, BBC archives, ATRIUM (Architecture of Totalitarian Regimes in Urban Management), LUCE Institute (Rome), and Home Movies archive in Bologna. 'TV for Women' has led to an AHRC Television Projects Research Network with colleagues from the 'Spaces of Television' Project (Reading, Glamorgan, Leicester), the Southern Television Project (Nottingham), and Television Plays Project (Westminster). In 2007 Reinelt, alongside colleagues from professional theatre and education, formed the British Theatre Consortium (BTC), a shared forum for theatre makers, administrators, students and academics, co-organising 4 conferences including 'All Together Now? British theatre After Multiculturalism' (Warwick Arts Centre 2009). In 2008 Arts Council England commissioned BTC to carry out research on new writing, 2003—2009 and a joint 2011 symposium with the Royal Society of the Arts, London 'From Spectatorship to Engagement' followed. The group was awarded an AHRC Cultural Value award (2013) to undertake a comparative analysis of theatre spectatorship.

Other strong international collaborative links include Phillips' involvement in a European network on *Migration and Exile in Classical European Cinemas* with Southampton and Universidad Autónoma de Madrid and Haedicke's international project using artistic practice to effect social change with relation to biodiversity and food systems with Sociology and Life Sciences at Warwick, which involves partners in France. Schoonover is a founder member of the *Global Queer Cinema* AHRC Network, outputs for which include a panel discussion between filmmakers and curators at the 2012 BFI London Gay and Lesbian Film Festival. He is also part of the AHRC Network *World Cinema On Demand: Film Education and Distribution in the Streaming Media Era*.

Membership of Research Councils or similar national/international committees, University research panels, national or international research advisory boards, Leading positions in professional associations and learned societies: We contribute to numerous research councils and international committees. Belfiore, Bilton, Bruzzi, Davis, Holdsworth, Reinelt and Vickery are members of the AHRC Peer Review College. Bruzzi served 3 times as panel member for AHRC Fellowship applications, is a member of the Strategic Advisory Board and also twice sat as a referee for the Social Sciences and Humanities Research Council of Canada. She was a jury member on the BUFVC's Education on Screen awards (2012). Gundle is a member of ANVUR panel for media, communications, cinema (the Italian REF-equivalent) and Chair of the Association for the Study of Modern Italy (2009-). Belfiore is a jury member for the Cultural Policy Research Award instituted by the European Cultural Foundation (2011-). Garde-Hansen is Expert for the Education Audiovisual Cultural Executive Agency, which peer reviews EU funding applications. Holdsworth served as panel member for AHRC's Translating Cultures and Connected Communities schemes and is an international member for the Irish Research Council for the

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Humanities and Social Sciences (2011-). Hutchison is a reviewer for South Africa's National Research Foundation. Reinelt is a member of the American Society for Theatre Research (ASTR) Distinguished Scholars Committee (2011-14) and the ATHE best journal article committee for 2013. Haedicke is treasurer and an Executive Committee Member of the IFTR; Harding is Vice President of PSi and previously sat on the ASTR Executive Committee. Schoonover co-founded the Film and Art History Scholarly Interest Group within the Society of Cinema and Media Studies and served as co-Chair (2007-2011). Vickery was nominated to the Association Internationale des Critiques d'Art (AICA) in 2011 and in 2013 was elected Chair of The Art of Management and Organization Ltd (non-profit).

Organisation of conferences or other scholarly encounters: TPS recently secured the *World Congress of the IFTR* to be held at Warwick in 2014, bringing together some 700 delegates from over 60 countries. This developed out of a long association with IFTR: Reinelt had been President immediately prior to the REF period, Davis co-convened IFTR's Historiography Working Group meetings in Seoul, Lisbon, Munich (2008-10) and an interim meeting (Warwick, 2012); Haedicke currently convenes IFTR's Theatre and Public Space Working Group, while Kershaw co-founded/convened the Performance as Research working group (2005-2010). Bennett is a founder member of the Scientific Committee of the International Conference for Cultural Policy Research and has co-organised 3 major international conferences for ICCPR - the major international conference in CPS's field (Istanbul 2008; Jyväskylä 2010; Barcelona 2012) and an interdisciplinary, international symposium on 'Religion and Cultural Policy' (Warwick 2010), which led to published proceedings in a special edition of the *International Journal of Cultural Policy*. As part of *Screen's* 50th Anniversary, Brunson, Bruzzi, Moseley and Wheatley organised the 'Television Classics' conference (2009). Constable organised the 3rd *Film-Philosophy conference* (2010), supported the British Society of Aesthetics. Gluhovic co-organised 3 AHRC funded theme-based workshops: 'European Margins and Multiple Modernities' (London, 2011); 'Queering Europe' (Venice, 2011); 'Feeling European: The Eurovision Song Contest and the European Public Sphere' (Düsseldorf, 2011) and co-convened a working group on 'Rethinking Secularism' at ASTR (Montréal, 2011). Gundle organised the international conference 'The Personality Cults of Modern Dictators' at the IGRS (2010). Holdsworth co-convened TaPRA's *Performance, Community, Identity Working Group* (2008—10) and a symposium on Rancière and Performance (2009). Moseley and Wheatley mounted 'Television for Women: An International Conference' (2013).

Both departments have hosted visits by leading international academics, including Lynn Spigel (Northwestern, 2008), Tiziana Panizza (University of Chile, 2011), Adrian Martin (Monash, 2011), Patrick Keiller (2012), Joseph Roach (Harvard, 2008), Bishnupriya Dutt (JNU, 2009), Stephen Orgel (Stanford, 2010), and Marvin Carlson (CUNY, 2011). These visits included postgraduate mentoring, research seminars, symposia and screenings. International scholars have also contributed to all our research seminar series, including: Sue-Ellen Case; Tracy Davis; Elin Diamond; Harry Elam; Mark Fleischmann; Susan Leigh Foster; Michel Kobialka; Paul Rae; David Savran; A.L. Rees; Murray Pomerance; Christine Geraghty; Vanessa Toulmin; Robert Burgoyne; Ranjani Mazumdar.

Editorial positions, Refereeing for academic publications or research proposals: Reinelt co-edits Palgrave Macmillan's award-winning book series *Studies in International Performance*, Phillips is on the board for the BFI *Film Classics* series and Bruzzi and Moseley for *TV Classics*. Bennett is the founding and continuing editor of the *International Journal of Cultural Policy*, the key academic cultural policy journal. Phillips is an editor of *Screen* and Davis an editor of *Nineteenth Century Theatre and Film*. Other journals of which staff sit on editorial boards include *Movie: A Journal of Film Criticism* (Gallafent, MacDowell); *Journal of Italian Cinema and Media Studies* (Gundle); *South African Theatre Journal* (Hutchison). Staff are advisory editors of over 30 refereed journals, including: *European Journal of Cultural Studies*; *Journal of Japanese and Korean Cinema*; *Popular Television*; *Critical Studies in Television*; *Film, Fashion and Consumption*; *Australasian Drama Studies*; *Contemporary Theatre Review*; *New Theatre Quarterly*; *Theatre Journal*; *Art and the Public Sphere* and *Organizational Aesthetics*. Colleagues regularly review material for these and other journals, report on manuscripts for leading publishers including Blackwell, Columbia, CUP, Palgrave, OUP and Yale and referee grant applications for academic organisations including the AHRC, Austrian Science Fund, British Academy, Commonwealth scholarships, Croatian Academy of Arts and Science, ESRC, the Irish Research Council for the

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Humanities and Social Sciences, the Leverhulme Trust and the Wolfson Foundation. In this period 19 staff have externally examined over 60 doctorates in the UK, Ireland, the EU, Australia, New Zealand, North America and South Africa. Colleagues have participated in or advised professorial appointment panels at Belfast, Bristol, Dundee, Exeter, Kent, RHUL and York.

Scholarly awards or fellowships (2008—2013): Bruzzi was elected Fellow of the British Academy (2013), Kershaw was made Honorary Life Member of TaPRA for his lifetime contribution to theatre studies (2011) and Reinelt received the ASTR Distinguished Scholar Award for Lifetime Achievement (2010). Brunsdon was Fellow of the Australian Humanities Research Network (2008); Bruzzi was Plumer Visiting Research Fellow, St Anne's College Oxford (2011-12), Associate Researcher, Dept. of Anthropology and Museum Studies, Oxford (2011-13) and Visiting Scholar at University of Chile (2012); Kershaw received a Gold Medal Award from the Egyptian Ministry of Culture for his Outstanding Contribution to International Theatre and Scholarship (2008) and was Visiting Professor at the University of Cape Town (2011); Reinelt received the ATHE Excellence in Editing Award for 'Studies in International Performance' book series (2012) and was a UKEIRI funded Visiting Fellow at JNU (2011); Davis received a Princeton University Library Fellowship (2010). Harding, Gluhovic, Jestrovic and Vickery were ERASMUS Visiting Scholars at the universities of Amsterdam and Belgrade (2012 and 2013).

Conferences, Invited keynotes and plenaries: All research-active staff are regularly invited to attend key national and international conferences, symposia and seminars. In the UK we have maintained a strong presence at *Screen*, TaPRA and MECCSA, for example. Between 2008 and 2013 staff have, outside the UK, Ireland and the EU, accepted invitations to: the US, China, South Africa, India, Turkey, Canada, Finland, Japan, Chile, Australia, New Zealand and Vietnam. International keynotes and plenaries given include (very selectively): Belfiore's to *Making Culture Count* (Melbourne 2012); Brunsdon's Commemorative Martin Walsh Memorial Lecture to the Association Canadienne D'Etudes Cinematographiques (2011), the BLCU International Forum, Beijing (2010), *Big Screen vs. Small Screen* (Christchurch, NZ 2009), and *Medium to Medium* (Northwestern 2009); Bruzzi's to the standing Swedish film studies conference (2008), *The 1960s Revisited* (CUNY 2010), the Berlin Documentary Forum (2010), *The Documentary Real* (Ghent 2010), and *Revisiting the Global 1960s and its Cultural Afterlife* (JNU 2011); Holdsworth's to the Society for Contemporary Theatre and Drama in English (Prague 2013); Whybrow's to *The Machinery of Public Art: from Durable to Transient, Site-Bound to Mobile* (Finland 2012). Kershaw's keynotes included: *A Travelogue of Ephemeral Events* (Northwestern 2008), *Performance Practice as Research*, (Tampere 2009), *Ephemerality and Sustainable Performance*, Helsinki Academy of Theatre (2009), *Wondering Ways Out of Ecodisaster*, Museum of Art, (Lodz 2012) and *Towards a Polis of Performing Ecologies*, Aristotle University (Thessaloniki 2013). Reinelt's keynotes included to ASTR on the 'State of the Profession' (Seattle, 2010), the Society for Contemporary Theatre and Drama in English (Paderborn, 2010) and *Covering the Law Conference* (UC Irvine, 2009). Garde-Hansen was sole invited speaker at the Sao Paulo Media and Memory conference organised by Brazil's Museum of the Person (2012).

Our commitment to the dissemination of our research and creative practice to public audiences at local, national and international levels remains strong. Notable examples include: Gundle's *Glamour: A History* (2009), which received significant public attention (selected as Nicholas Lezard's Book of the week in *the Guardian*, 22 August 2009 and chosen for Radio 1xtra Book Club, 2012) and was followed up with numerous public lectures in the UK and abroad. Whybrow's *Art and the City* (2011) has led to public talks in Copenhagen (2012), Belgrade (2012) and to the International Geographical Congress in Cologne (2012). Pigott has screened films and mounted installations at the Nicolls and Clarke Warehouse, London (2010), the Hay Art Festival (2010), the Square Gallery, Bristol (2010—2011) and Palazzo Pesaro-Papafava, Venice (2013). Gundle, Phillips and Whybrow have all spoken at BFI events, Bruzzi has contributed to several study days and publications for the V&A, including on Audrey Hepburn, alongside Moseley (2013). Further media contributions have included: Bruzzi, Constable and Moseley on *Woman's Hour*, (BBC Radio 4); Bruzzi on *The Alan Titchmarsh Show* (ITV); Gundle on *Thinking Allowed*, (Radio 4); Haedicke on *Doing It in the Street* (BBC4), Gray on Danish National Radio; Davis on *Word of Mouth* (Radio 4) and *Who Do You Think You Are?* (BBC1); Wheatley on *Front Row* and *the World This Weekend* (Radio 4).