

<p><b>Institution: University of South Wales</b></p>
<p><b>Unit of Assessment: D35</b></p>
<p><b>a. Overview</b></p> <p>1. This multidisciplinary unit of assessment is housed in the University of South Wales' (USW; until April 2013, the University of Glamorgan) Faculty of Creative Industries (FCI). It draws together researchers, some of whom are creative practitioners, from 3 divisions, namely Media; Music and Sound; and Drama. Since 2007-8 FCI has been located in the Atrium, a £32m new-build in central Cardiff with 3 newly-equipped theatre/studio spaces, 1 film theatre, and 2 television studios. A designated research studio houses the Directors of our Research Centres (see below), several senior research staff, Research Assistants and doctoral students. Since moving to Cardiff, one of the UK's principal creative industries hubs outside London, we have nurtured strong links with prestigious cultural organisations which has contributed to the Atrium becoming a prominent feature of the Welsh and UK cultural landscape. We present a single submission to UoA D35 but invite cross-referral of a small number of outputs (see REF2) to UoA D36.</p>
<p><b>b. Research strategy</b></p> <p><b>2. From RAE 2008 to REF2014</b></p> <p><b>2.1</b> In RAE 2008, FCI entered two submissions: UoA 65 and UoA 66. At that time, both acknowledged that much of their research, for example on media and culture in small nations, crossed the submissions. Since 2008, we have exploited further the opportunities for collaboration which the new faculty and its location have offered, resulting, for example, in co-authored outputs (e.g. <b>Blandford and McElroy 2011; Lacey and McElroy 2012; Hand and Traynor 2012</b>); co-supervision of doctoral students; and collaborative research projects (e.g. with BBC Trust/ACW).</p> <p><b>2.2</b> Significant staff changes have occurred since 2008. These include retirement of some senior staff entered in RAE 2008 and investment in 2 early career appointments (<b>Noonan, Williams</b>). We have also invested in 2 new research posts; a full-time Research Assistant (<b>Jones</b>), and a fractional Research Fellow post (filled by McCabe, 2011-2; and by Cardwell, 2012-). These developments have supported new research areas and collaborations (e.g. between television, radio and popular music), often between senior and early or mid-career researchers (e.g. <b>Hand and Traynor</b>).</p> <p><b>2.3</b> In 2008, FCI identified its principal strategic research aims, which have been achieved through mentoring, career development and strategic allocation of QR funds. These were to:</p> <p><b>a)</b> Produce high-quality, original research of international standing in diverse forms including book and journal publications; practice-as-research; reports; keynote lectures, presentations and applied research. <i>Achievement: 5 monographs, 7 edited books, 71 peer-reviewed journal articles, 40 chapters in edited books, and 6 reports. Members of the unit have presented 115 conference papers at (inter)national conferences, and 22 public screenings or performances at conferences, festivals and museums.</i></p> <p><b>b)</b> Nurture an ambitious and supportive research culture that enables staff at every career stage to produce outputs, deliver projects and submit grant applications at a level appropriate to their career stage. <i>Achievement: QR-funded leave has been used strategically to support staff, from ECRs to senior researchers, in freeing time to undertake research, complete outputs, disseminate findings and develop grant applications. Personal development planning and mentoring within research groups (see below) support researchers' own ambitions.</i></p> <p><b>c)</b> Sustain a collaborative research environment that supports the distinctive value of our disciplines by making new research open for debate with both academic researchers and those working in creative industries, public, and third sector bodies. <i>Achievement: Collaboration through co-authoring has resulted in 1 co-authored book; 2 co-edited books; 1 report; 1 book chapter and 10 journal articles; 19 conferences and symposia hosted, many integrating contributions from arts and media organisations and enabling staff at different career stages to collaborate through conference organisation; an interdisciplinary research seminar series given by UoA researchers and national and international scholars.</i></p> <p><b>d)</b> Develop our postgraduate provision, including increasing the number of research students (MA by Research, MPhil, PhD) and maintain taught MAs in Drama; Scriptwriting; Film Production; Investigative Journalism; Interactive Journalism; Radio. <i>Achievement: almost double the number of successful completions up from 10 in 2008 (both UoAs) to 19 in REF 2014; investment in 3 fees-only studentships for excellent MA by Research candidates and 8 bursaries supporting part-time doctoral candidates to complete their studies as part of our strategy of building sustainable</i></p>

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*research within the faculty (see below for details).*

e) Increase the number and quality of external and internal funding applications to research councils and other funding bodies such as charities and media organisations, and support staff - many of whom are early or mid-career - in developing the necessary skills in an increasingly competitive research funding environment. *Achievement: more than 20 external research grants from research councils, other academic bodies and cultural organisations (e.g. AHRC; Arts Council Wales; British Academy; BBC Audience Council Wales; Film Agency Wales; Society for Theatre Research); several University awards targeted at collaboration between senior and junior staff.*

f) Build capacity for delivering impact from our research by maintaining, developing and promoting further the wider significance and value of our research especially to the creative industries and their audiences, and to cultural and civic life. *Achievement: appointed Visiting Professors from arts and media organisations, elected external experts to the steering panels of our Research Centres and integrated external stakeholders into our research events as guest speakers and sponsors. Collaboration with organisations such as BBC Audience Council Wales have resulted in published reports, seminars and academic publications.*

### 3. Research strategy: structures

After RAE 2008, FCI established a QR Panel to develop a strategy for research spending. Chaired by the Dean, the Panel's membership consists of the Faculty Finance Manager, Directors of Research Centres, heads of Research Groups and senior research staff. The Panel establishes priorities for the coming year, agrees allocations to Centres and Groups, co-ordinates applications for research leave and meets termly to monitor activity and develop future strategy. Research support is provided by a faculty research administrator and the USW Research Office (see below).

**3.1 Research Centres:** these are outward-facing, inter-disciplinary and cross-faculty initiatives, approved and monitored by the University Research Office, and led by a Director with the support of a steering group, which includes external representatives. There are three based in FCI: the Centre for the Study of Media and Culture in Small Nations (CMCSN) (Director **Blandford**: membership from FCI and Humanities and Social Sciences); The George Ewart Evans (GEEECs) Centre for Storytelling (Director **Fyfe**: membership from FCI and Health and Sports Science) and the Centre for Gender Studies (co-Director **McElroy**, jointly run with English and History). The Centres were formed by researchers to: promote inter-disciplinary collaboration in areas of common concern and activity; engage with civic life and establish links with the creative industries of the UK; support external funding applications; develop links with researchers nationally and internationally; provide seed-funding to enable external funding bids; and channel Faculty QR funding to achieve strategic objectives, largely in the form of support for a visiting researchers seminar programme (all Centres) and the employment of Research Assistants and Fellows (GEEECs, CMCSN). Centres report to the Faculty Research and Scholarly Activity Committee (FRaSAC) and the University Research Committee.

**3.2 Research Groups:** these are inward-facing, faculty-based and self-managed groups of researchers in cognate areas, which are responsible to FRaSAC. FCI has two: Theatre and Media Drama (TMD, led by **Hand**), which has a membership drawn from theatre, film and drama areas, including researchers engaged in practice; Communication, Culture and Media Studies (CCMS, led by **McElroy**), with members from the fields of Media and Cultural Studies. All UoA researchers, at whatever career stage, align themselves to one of these groups. Groups operate informally, and have a particular role in relation to early career researchers, acting as a mechanism for aligning new researchers to more experienced mentors and promoting research events, away days and self-help 'clinics'. They also channel Faculty QR funding via support for conference attendance and other small research costs (e.g. for practice-as-research). Groups provide an informal and supportive environment and have been particularly important as a mechanism for allowing new research themes to develop (e.g. **Traynor** and **Hand**'s radio research; support for colleagues in Music (**Carr** and **Challis**) to develop a research profile).

**3.3 Research assistants/fellows: (RA/RF)** QR funds have been invested in a full-time RA (**Jones**), to help fulfill two strategic aims. Firstly, to support our research environment by: coordinating a programme of regular research seminars; managing our research websites; supporting conferences and symposia, including events geared towards disseminating research findings to stakeholders beyond HE. For example, **Jones** worked with **Blandford** to prepare evidence for the Welsh Assembly Task and Finish Group on the future of the media in Wales in 2011. Secondly, **Jones** offers support to researchers making internal and external grant applications. **Jones** (an

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ECR) is supported in having a research day each week to undertake his own research on Welsh cultural policy). A part-time RA (Underwood-Lee) supports GEECS and is undertaking doctoral research at USW.

### 3.4 Research strategy: collaborative and inter-disciplinary research

Collaboration is a defining characteristic of our research, enabled by the cross- and inter-disciplinary nature of our Research Centres, and is evidenced in the number and range of co-authored outputs and projects (see 2.3c). (Interdisciplinary in this context refers to collaboration between researchers from different disciplines within the arts, humanities and social sciences rather than with researchers from beyond it). Collaboration occurs between established and EC researchers (e.g. **McElroy** and **Williams, Blandford** and **Jones**); between discipline areas (e.g. **Williams, McElroy, Blandford** and **Lacey's** report for the BBC Trust); between arts practices in the case of practice-as-research, (e.g. **Mason's** film projects entailed collaboration with poet Philip Gross, whilst **Jordan** collaborated with Satinder Singh and the Forum on Migration and Communications in 'A Sikh Face in Ireland' Exhibition, Dublin (2010) and with Cardiff Reform Synagogue on Hineni: Life Portraits of a Jewish Community, 2012). Collaboration is also fostered by the University's Research Investment Scheme (see 4.3), e.g. 'In and Between', a creative and critical project between UoA researchers and English/creative writing (**Lacey, Mason, Burrows**). UoA researchers are members of a variety of subject associations (e.g. AAS, Cyfrwng, ECREA, ESRA, MECCSA, SCUDD, STR, TAPRA), hosting two major association conferences (TAPRA 2010, Cyfrwng 2011). Collaboration beyond academia is achieved by researchers working as advisors and committee members to significant arts, theatre and media organisations (see 7.1). In addition, prior industry experience enables researchers to collaborate internationally (e.g. **Traynor's** Radio-for-Development work in Laos with the UN's Development Programme).

#### The Future: 2014-2019

**3.5** The creation of the University of South Wales has led to the establishment of university-wide Research Institutes (RIs) in areas where significant research strength has been identified. The UoA is aligned to the Creative Industries RI, (established in October 2013, with **McElroy** as Director). Membership of a RI is not automatic and is subject to review: criteria include research funding applied for and obtained, quality of outputs, and volume of research students supervised (thresholds are dependent on seniority and contractual status). All submitted D35 researchers are members of the Creative Industries RI which protects at least 20% of their workload for research. It is intended that RIs will take over some of the responsibilities now undertaken by faculties, and will enable the UoA to further several of its strategic aims from 2014 onwards in relation to staffing, research sustainability, collaboration, outreach and profile. Specifically they will manage and disperse QR funds; take responsibility for performance management and support of research-active staff, via direct involvement in the appraisal system (RI members will have protected research time in their workload, compared to non-RI members); support Research Groups in the mentoring of ECRs in a broad disciplinary context, and develop existing ECRs into mid-career and beyond; maximise support for external funding applications; provide new opportunities for cross-disciplinary collaborations; provide a framework in which new areas of research interest and expertise will be identified and nurtured. The RI will support the UoA's focus on public engagement and research that connects with the creative industries of Wales and beyond. Research Centres and Groups will continue to play key roles in the new context.

### c. People, including:

#### i. Staffing strategy and staff development

**4.1** Except for Jones, all UoA members submitted are employed on teaching and research contracts. The University has been awarded the HR Excellence in Research Award by the European Commission for our work to implement the Concordat to Support the Career Development of Researchers. This award demonstrates the University's commitment to meeting the needs of researchers and improving opportunities for them in terms of development and future careers.

**4.2** Staff development strategy (including support for ECRs): the University's Appraisal system formalises the setting of research goals and priorities, balanced with other professional duties. The Unit works with the Faculty to maintain an ethos of research-informed teaching and to preserve protected time for research-active staff. All researchers are encouraged to align themselves with a research group and are supported to produce a personal research plan. This plan is reviewed bi-annually with research group leaders and/or mentors. This operates in conjunction with the

Appraisal system and aims to enable career progression. A significant gain since RAE 2008 has been the strategic disbursement of QR funds via Research Groups and the central QR fund (see above), to which all academic staff can apply. This strategy enables us to support colleagues in attending and hosting national and international conferences; visiting archives; undertaking fieldwork; supporting costs of journal editorial work; and, most substantially, enabling staff to bid for research leave to complete research projects. ECRs can access all levels of support on equal terms with other researchers, including seed-funding to develop new projects (e.g. **Williams'** successful application to the University RIS scheme). ECRs are mentored by senior colleagues in a cognate discipline, through Groups. This has led to a research culture that is genuinely collaborative and supportive of early and mid-career researchers who are nurtured by senior colleagues as partners in research projects and publications (see REF 2), and research events.

**4.3** Staff development is supported by the University's (RIS), which competitively allocates small grant funding up to £10K for a specific research project or £50K for larger collaborative, interdisciplinary projects. The purpose of the RIS is to stimulate research and publication activity, particularly amongst newly research-active staff, and encourage interdisciplinary research of international quality within and between Faculties. The RIS operates on similar principles to the UK Research Councils with specific calls for proposals in different modes and transparent evaluation procedures. Since 2008, the UoA has secured 11 awards (**Blandford, Challis, Lacey, McElroy, Noonan, Traynor, Williams**) resulting in high-quality research outputs, increased collaboration and interdisciplinary work, and external grant applications (**Blandford** and **Jones** are planning an application to the AHRC based on a RIS-funded project on the BBC's development at Roath Lock).

**4.4** The Unit supports staff to undertake international academic exchanges (e.g. **McElroy** undertook a TV studies exchange with Miriam Stehling (Leuphana University, Luneburg, 2010). The Unit also welcomes visiting scholars, e.g. Dr Maddalena Pennacchia (Roma Tre University, Italy, 2012; Shakespeare animation), and Dr Marta Pérez Pereiro (University of Santiago de Compostela, 2009; television comedy). In 2010, the University conferred a Visiting Professorship on Prof. Maire Messenger Davies (Emeritus Professor, Ulster University) as part of its strategic investment in small nations media research.

**4.5** Research leave: the UoA policy is to support, via competitive application, research of the highest calibre which has clear outcomes. This is usually for one term of relief from teaching (or of no teaching at all). There is no restriction on which staff may apply, the amount of time nor the number of times they can bid within a Research Assessment cycle. This policy is therefore responsive to individual research leave requirements whilst enabling strategic disbursement of research leave funds in line with the Unit's overarching research strategy. All UoA members submitted to REF 2013 - including ECRs - have obtained at least one term's support, enabling the completion of submitted outputs, e.g.: **Jachimiak** (3), **Blandford** (2, 3), **Carr** (3), **Dennis** (4), **Noonan** (1,3), **Williams** (1) – numbers refer to outputs in REF2.

**4.6** Equal opportunities: all academic appointments, including RAs and RFs, are subject to open competition and USW HR policies, which meet nationally recognised standards. The transparency and openness of the UoAs procedures ensures that all researchers, at every level, have access to support and relevant funding. The UoA has recognised that, as is the case with much of HE, women researchers have been under-represented at mid-career and senior levels. It is gratifying to see that two of the three Readerships awarded in the current cycle have been to women (**Dennis, McElroy**).

**4.7** Public engagement: the Unit has facilitated exchanges between academia and industry/ third sector bodies, by securing several Strategic Insight Programme (SIP) awards (a Welsh Government scheme) which fund secondments of university staff into external organisations and vice versa. This has allowed us to work with a range of arts and media organisations, leading to research outputs e.g. **Blandford** and **McElroy** worked with Green Bay Media whilst producing *The Story of Wales* (BBC 2012) which is examined in 'Memory, television and the making of the BBC's *The Story of Wales* (2013) *Journal of European Television History and Culture*, vol.3. Exchange is supported through staff working with external organisations e.g. **Noonan** worked with Skillset AcademiPlus (2010) delivering media business courses to independent production companies. Exchange is integral to much creative research e.g. **Dennis'** residency with Scripti Artes e Desenvolvimento (São Paulo) and **Burrows'** collaboration with National Dance Company of Wales.

## ii. Research students

**5.1** We are returning 19 PhD completions, almost double the number returned in 2008 to both UoAs combined. We have improved the postgraduate research environment significantly by focussing on increasing the number of funded studentships, broadening staff experience of research supervision/ examination, and enriching the experience of research students by providing them with improved access to training, workspaces, and opportunities to share their research with their peers.

**5.2** Current postgraduates hold awards from diverse bodies (AHRC, Coleg Cymraeg Cenedlaethol), the University's Doctoral Studentships, and Centenary Doctoral Awards. **Jordan** as Director of Butetown Archive secured an AHRC Collaborative Doctoral Award, co-supervised with Prof. Chris Weedon at Cardiff University. In 2009-10 and 2010-11, TMD and CCMS research groups invested in fees-only studentships for exceptional students undertaking interdisciplinary research for the MA by Research.

**5.3** Our development of Welsh-medium research degrees contributes to the Welsh Government's Welsh-Medium Education strategy. We have worked in partnership with Swansea and Aberystwyth Universities and Cyfrwng, the Wales Media Association, to organise the first annual bilingual PG conference for researchers in creative industries in Wales (September 2012), funded by the Coleg Cymraeg Cenedlaethol.

**5.4** The Unit supports the skills development of research students via a mandatory module lead by **Lacey** and **McElroy** on Research Methods. We have invested QR funds in supporting PhD students' attendance at external training events (e.g. the ESRC Creative Research Methodologies Workshop, University of Southampton). Welsh-medium PhD students regularly participate in the Coleg Cymraeg Cenedlaethol's training workshops. All research students are expected to present at our annual Faculty postgraduate research conference.

**5.5** We nurture our postgraduates' career development by encouraging them to attend research seminars, to work closely with us in organising conferences, and to disseminate their research at international conferences. For example, the Unit has funded students to present at conferences such as 'Imagining Scotland through Cultural Policy' (Queen Margaret, 2013), 'Television for Women' (Warwick, 2013), North American Association for the Study of Welsh Culture and History, (Arlington, 2010). Doctoral completion scholarships (fees and maintenance) have provided support during writing-up, especially for members of academic staff undertaking PhDs. This forms a key investment in research sustainability.

**5.6** PhD projects are normally closely aligned with UoA members' interests and involve exchange with the creative industries (Hugget interviewed BBC drama commissioners in Wales, Scotland and England; Lamb interviewed TV studio designers). The Unit encourages postgraduates to engage in public life as researchers in their own artistic and political communities (e.g. current Welsh-medium drama students publish regular theatre reviews of English and Welsh-language productions in journals such as *Cyfrwng Media Wales*).

**5.7** The University's Graduate Research Office (GRO) provides a central support structure which brings postgraduate researchers together for a range of development opportunities and mentoring. The University provides support for postgraduate researchers, supervisors, examiners and viva chairs by providing a calendar of events that have been aligned to the four domains of the Researcher Development Framework (RDF). All students and staff are encouraged to attend at least 1 such event per annum. The GRO oversees a 60-credit Postgraduate Certificate in Research delivered between faculties and itself, which focuses on research planning, ethics and the research degree process. The University collaborates with other Universities in the region to deliver Vitae training, including the *Effective Researcher* course. The Postgraduate Centre, a physical space created in 2011, offers a distinctive environment for postgraduate students to meet, network and access skills training offered by the GRO. Funded research students have access to designated hot-desks in the faculty research studio meaning that they mix with other research-active staff on a regular basis.

**5.8** Retirement of senior staff and appointment of ECRs has led us strategically to develop supervisory experience through placing experienced staff as Director of Studies (DoS) with less-experienced staff on supervisory teams. This approach builds capacity and sustainability and addresses staff development needs whilst safeguarding quality. All teams have a minimum of 2 completions; full-time students have monthly supervision (minimum) meetings in line with USW guidelines and recognised best practice.

**5.9** The Faculty Research Programmes Committee (chaired by **Hand**) oversees the proper

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working of the doctoral programme, including consideration of student applications and transfers from MPhil to PhD. It ensures supervisors update their record of research completions, examining, and training. Researchers new to supervision must complete an induction programme, offered in conjunction with the Missenden Centre, and all supervisors are required to update their knowledge (e.g. about QA issues) regularly. Annual monitoring reports of individual research students' progress are produced by the DoS and the student; these are formally reviewed at Progress Boards annually.

**d. Income, infrastructure and facilities**

Since RAE2008, the Unit has achieved a tenfold increase in its research income, a measure of both its strategic support for increased grant capture and of its sustained engagement with knowledge exchange UK agendas.

**6.1** USW is committed to sustaining and enhancing the thriving research culture which is facilitated through a comprehensive programme of investment, professional administrative support, and research staff and student development. The implementation of the University Research Strategy 2009-2014 has reinforced the continuing commitment to research and provided a framework for its development. The Deputy Vice Chancellor (Research and Student Experience) works with the Central Research Office (RO), which provides core support on all research-related matters, including proactive support with grant applications, the organisation of staff and student skills development and research student administration (through the GRO - see above). The RO also services four research-related committees including the Research and Scholarship Committee and Research Programmes Sub-Committee. The research web portals, 'funding matters' blog 'Research Matters', and the publication 'Talent', all of which report on research developments, awards and achievements, have emphasised the University's research culture and facilitated global networking amongst the wider research community and key strategic stakeholders.

**6.2** Researchers benefit from both the geographical location and academic facilities of the Atrium, where all are based. In the heart of Cardiff, the building attracts national organisations (BBC, BAFTA, S4C) and high-profile speakers (Greg Dyke, 2010, Lord Puttnam, 2009). This is of specific benefit to researchers: for example, **McElroy** organised a meeting of academic historians, BBC producers, and independent production companies during the commissioning process for *The History of Wales*, to facilitate dialogue – a meeting that could not have happened easily outside central Cardiff. Conferences have also benefitted from the profile of the Atrium: the First Minister of Wales addressed the 2011 Cyfrwng conference; the directors of the National Theatres of Wales and Scotland spoke at the 2010 TaPRA conference.

**6.3** To date, the UoA has secured 22 external awards from research councils and arts/media organisations. These include **Lacey's** AHRC award for 2010-2014, 'Spaces of Television: Production, Site and Style' (with Bignell as PI at the University of Reading and Chapman, CI at Leicester University) and **Fyfe's** AHRC Research Network Scheme grant for 'Linking the Chain: A Digital Heritage Network for Wales' with multiple academic and non-academic partners.

**6.4** Many of the grants awarded to the UoA are a result of the opportunities that individual researchers, exploiting the Faculty's favourable position in the Welsh capital and supported by our Research Centres, have created for research that engages with local communities, broadly defined, and third sector bodies in Wales and beyond. For example, **Jordan's** collaborative Hineni project was supported by the Heritage Lottery Fund. GEECS's expertise in digital storytelling and community-based narrative (see REF3) has led to several AHRC Knowledge Transfer, and Knowledge Catalyst awards, e.g. *Taking The Field*, an AHRC Knowledge Transfer Partnership with Marylebone Cricket Club, based on an earlier project with Glamorgan County Cricket Club, explored the use of digital technology and storytelling to create an archive of grassroots cricket heritage; and *Story-works – collecting story for the 21st Century Museum* is an AHRC Knowledge Catalyst Scheme. AHRC Connected Communities awards include 'The University of the Village, Social and Digital Connectedness in and between Communities of Place', (2010 award with Falmouth and Surrey Universities) and 'Grassroots Arts – Arts Participation and the Voluntary Sector', (2010-11 with Exeter and Birmingham Universities). Creative Exchange Wales Network (CEWN, 2012-13), a joint AHRC and A4B/Welsh Government initiative to support the creative economy in Wales, is led by **Fyfe** on behalf of a consortium of Welsh universities. This network aims to stimulate growth in the creative economy by bringing together creative businesses and academics through workshops, symposia and the direct funding of projects across the sector (<http://cewn.weebly.com/>). A new phase of the network, commencing 2014, has been approved.

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**Fyfe** also leads the consortium for the Digital Research and Development Fund for the Arts in Wales funded by AHRC, ACW and Nesta.

**6.5** Individual awards include **Hand's** AHRC Fellowship for Radio Drama research (2010); **Burrows'** Safile (Arts Council Wales) for 'Livelyhood' (2010) and her Individual Large Grant from Arts Council Wales (2013); **Blandford's** Film Agency Wales award to evaluate Ffilm School and Young People's Film Literacy (2008), and **Dennis'** Wales Arts International awards for Train Tracks and Rooftops (see REF2). These latter examples demonstrate the UoAs ability to attract funding from non-academic sources, often for industry-related research (see REF 3). Further examples are: (2009-10) **Blandford, Lacey, McElroy and Williams'** BBC Audience Council Wales report, 'Screening the Nation: Landmark TV Drama Production'; and **Carr's** 2011 Welsh Assembly Government funded report, 'Investigating the Live Music Industry in Wales'.

**6.6** The UoA has several ECRs which informs its capacity to secure larger external awards, but many such staff have secured competitive internal awards (e.g. **Williams'** RIS award to study the rise of local celebrity) and progressed with external competitions (e.g. **Noonan** was a finalist for [Young Cultural Policy Researchers Award](#), Helsinki, 2012).

### e. Collaboration and contribution to the discipline, other disciplines and beyond

The UoA contributes widely to the discipline, in line with its strategic aims to foster collaboration, inter-disciplinarity, engagement with the creative industries of Wales and the UK and to provide a leading role in the Welsh cultural context.

**7.1 National Leadership:** researchers, especially senior staff, contribute to the national and international development of our disciplines by both leading and steering significant organisations: **Lacey** is Chair of the Standing Conference of University Drama Departments (SCUDD); **Blandford** is a founding Board Member of National Theatre Wales and co-director of Screen Academy Wales (2006-10); **Jordan** is Director of Butetown History and Arts Centre, which collects, preserves, and presents the lived multi-ethnic history of Cardiff Bay (see <http://www.bhac.org/index.html>); **Fyfe** is Chair of the Voluntary Arts Network (Wales), Deputy Chair of Zoom Cymru Ltd, Wales International Festival of Film and Television for Children and Young People, and Professorial Champion of the Beacons for Public Engagement (Wales). He is also a member of the Welsh Government's Culture Committee and Board Member of 'Beyond the Border' Festival of Storytelling. **Hand** was an invited committee member (2005-9) of the British Library Archival Sound Recordings digitisation advisory panel – First, Second and Final Phases; **Dennis** is Co-Artistic Director of Lembrança, UK/Brazil theatre company; **McElroy** was an invited member of BAFTA Wales management committee and chaired 6 awards panels between 2010-2013; **Jones, McElroy and Williams** serve on the management committee of Cyfrwng Media Wales Association, which brings together media academics and professionals

### 7.2 Editorship of Book Series

Global Media and Small Nations (ed **Blandford**, University of Wales Press); *The Plays* Cambridge Edition of Complete Works of Joseph Conrad (principal editor **Hand**, Cambridge University Press); Contemporary Landmark Television (eds **Blandford, Lacey and McElroy**, University of Wales Press)

### Editorship of Special Journal Issues

Television Drama and National Identity, *Critical Studies in Television* (2011), 6 (2) (eds. **Blandford, Lacey, McElroy, Williams**); Special Section on Collective Memory, *Cultural Studies* (2011), 25 (6) (**Jordan** (co-editor)

### Journal editorships

*Critical Studies in Television* (**Lacey** (founding co-editor); **Williams** (Book Reviews Assistant)); *Interplay* (Newsletter of the International Playback Theatre Network, ed **Dennis**); *Journal of Adaptation in Film and Performance* (**Hand**, founding co-editor; Liz Jones, former PhD student, is Book Review editor); *Journal of Arts and Communities*, ed **Fyfe, Dennis**, editorial board member); *European Journal of Cultural Studies* (**McElroy**, Book Reviews editor); *Catalan Journal of Communication and Cultural Studies* (**McElroy**, editorial advisory board); *Cyfrwng Wales Media Journal* (**McElroy**, co-editor) *Journal of Fandom Studies* (**Williams**, editorial board member); *Journal of Media Education* (**Noonan**, editorial board member).

### 7.3 External examining and supervision of doctorates

Between 2008-2013 staff externally examined 17 PhDs in the UK (English-language and Welsh-language), Italy, Australia and Ireland (**Lacey, Blandford, McElroy, Hand, Dennis**). **Hand** co-supervised (with Eamonn Jordan (University College Dublin) the first PhD in Ireland to have a

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substantial creative element (awarded 2010).

#### 7.4 Keynotes lecture and invited presentations

Between 2008-13, staff delivered approx. 41 invited keynote lectures and invited presentations, including: **Blandford** on small nation media (Media Education Conference, BFI, 2009); Leeds Metropolitan University (2010); **Carr** on the music industry (Institute of Welsh Affairs, 2011), Hay Festival (2011), Brecon Jazz Festival (2010); and on Frank Zappa (Aalborg University, 2008; Valencia University, 2011), 20th Zappanale Festival (Germany, 2009); **Fyfe** on storytelling (Krakow 2008; Digital Storytelling Festival, Aberystwyth 2009); **Hand** on Grand-Guignol (San Francisco 2008; Lincoln University 2008; Cheltenham Screenwriters Festival 2008 (sponsored by Hammer Films); Society for Theatre Research 2008; Bristol University 2010; London Horror Festival 2012) and Conrad (Cambridge University Press London 2010; York University 2013); **Jordan** on photography and multiculturalism (Cardiff University, 2012); **Lacey** on TV drama (UEA 2008); main address at Bill Naughton conference (Bolton Museum and Archive, 2010); on Acting and Television (York, 2012); **McElroy** on regional TV and film (Swansea University 2008; MECSSA, Ulster University 2013) and Ed Thomas (Edsteddfod Symposium, University of Wales Aberystwyth, 2008). **Dennis** on Ensemble Performance (National University of Tainan, 2009; Joinville, 2010, Frankfurt, 2011; Sydney 2012) and Creativity and Innovation in Business (HASS School of Business, San Francisco 2010, Fundação Gertulio Vargas, São Paulo 2011, Athens 2012).

#### 7.5 Conference papers, screenings and performances

Reflecting the collaborative ethos of the unit, several papers were presented jointly by staff working together on projects, e.g. AHRC/BBC (**Hand** and **Traynor** 2012); MECSSA (**Blandford**, **Burrows** and **McElroy**, Bradford 2008), ECREA (**McElroy** and **Williams**, Hamburg 2010), NECS (European Network for Cinema and Media Studies) (**Blandford**, **Lacey**, **McElroy** and **Williams**, Lund, 2009). Creative work is selected for screening at prestigious events e.g. **Mason** presented *Continental Drift* at Zebra International Poetry Film Festival (Berlin, 2010).

#### 7.6 Organisation of conferences and other research events

During the review period, we hosted 19 symposia, conferences and other research events (excluding research seminar series) which were supported by research centres and groups. They include large-scale international conferences e.g. *Cultures of Translation: Adaptation in Film and Performance* (2008) a major interdisciplinary conference gathering more than 100 delegates; subject association events such as TAPRA (2010) and Cyfrwng Media and Culture in Small Nations, a major international conference featuring 30 speakers from 15 countries and over 100 delegates which was opened by the First Minister for Wales, The Rt. Hon. Carwyn Jones AM. GEECS mounts an annual symposium attracting an international audience of scholars and practitioners and prestigious keynotes e.g. Storytelling and Gender (2009) with Marina Warner. Our contribution to UK TV Studies is evidenced by conferences such as 'Cops on the Box: UK Crime Drama' (2013; **McElroy**) and 'Inside Torchwood' (2011; **Williams**). ECRs have been supported in organising such events. Many conferences are developed with publications in mind e.g. **Hand** and **Traynor**'s edited collection emerged from the Community Radio symposium (2008).

#### 7.7 Peer review for research councils, journals and publishers

**Fyfe** is a member of the AHRC peer review college. Senior staff have reviewed for numerous organisations e.g. **Hand** was referee and member of two JISC Digitisation Project committees (2006-8), and peer-reviewed AHRC (2009) and Leverhulme bids (2010); **Dennis** undertook expert review for the ESRC of Research Quality for Theatre and Refugee Identity Project (2008) and for Palatine, the Performing Arts Learning and Teaching Innovation Network. A majority of staff are regularly involved in peer review for international journals and academic publishers.

#### 7.8 HEI Consultancies

**Blandford**: conducted reviews at the Department of Drama, Royal Holloway, University of London; School of Media, University of Bournemouth, and Department of Arts and Media, Trinity St David's University. PG external examinerships at Universities of Central England, and Aberdeen.

**Hand**: REF critical friend Rose Bruford College; external validator/examiner MA in Writing, University of East London (2010-); external representative on the Periodic Portfolio Review for Creative Arts, New Buckinghamshire University, 2009; **Lacey**: periodic review, Dept of Theatre, Film and Television, York (2012), Arts Faculty General Examiner, Aberystwyth University, 2010-13). **McElroy**: external validator MA Cyfryngau a Chreadigrwydd Digidol (Digital Media and Creativity), Swansea University (2011); external examiner bilingual MRes Cyfryngau a Newyddiaduriaeth/Media and Journalism, Bangor University (2011-).