Institution: Southampton Solent University (SSU)
Unit of Assessment: 36 Communications, Culture and Media, Library and Information Management

a. Overview

Faculty of Creative Industries (FCI) – Research and Enterprise (R&E) Clusters contributing to UoA 36			
R&E Clusters & Leaders	**Screen Media** (Darren Kerr)	**Creativity and Communication** (Dr. Nik Mahon)	**Music Culture and Technology** (Dr. Sean Albiez)

The R&E Clusters that contributed to UoA36 reside in the Faculty of Creative Industries. The Faculty fosters an active research environment that consistently produces research outputs disseminated as publications, films, videos, exhibitions, performances, product designs, journal articles, conference papers, websites and Knowledge Exchange Partnerships. The diversity of outputs submitted to this UoA reflects the rich mix of disciplines and themes that underpin the research carried out by members of staff and doctoral students. The Screen Cluster is the central hub for supporting film and television researchers. Its strategic approach involves peer reviewing current research, providing support for funding bids, promoting Research Informed Teaching, and the dissemination of research outputs within the academy and beyond on topics such as sex and sexuality, fantasy in film and the Bond phenomenon. The Creativity and Communication Research Cluster underpins a broad range of research interests that include, for example, media politics, reassessing the Frankfurt school of media studies, cultural aesthetics, and developing methodologies for stimulating creativity in business environments. The staff in this cluster come from a variety of disciplines such as advertising, journalism, and philosophy. The Music, Culture and Technology research cluster draws together the expertise of academic staff who are experienced researchers and/or creative and industrial practitioners in the broad field of music culture and technology. The cluster encompasses individual and collaborative projects in the following areas: popular music production: analysis and critique, cultural identity, creative music technology, music festivals and music industries.

b. Research strategy

The University's primary research objective is to support excellent research that underpins academic and enterprise cultures. In practical terms it strives to achieve this objective in the most inclusive and collaborative way possible by supporting the growth of R&E Clusters and the distribution of research and enterprise funds to Clusters and individual members of staff, all of whom are allocated a minimum of 25 research and scholarly activity days per year. Research and Enterprise funds, partially generated by RAE 2008 funding and University income, enabled targeted support to be allocated to research active staff. The funds were allocated via open competition, with awards being made by a panel consisting of three Deputy Vice-Chancellors who employed a rigorous evaluation process designed to assess the projects potential to achieve significant levels of academic and societal impact, in a relevant time frame (as monitored by annual reports). This process enabled the University to support new researchers, award seed-corn funding, provide funds to trigger larger external funds and to continue to support established researchers and on-going projects. At Faculty level, the Faculty research centre provided guidance during the bidding process and staff with significant research experience mentored new researchers.

Our research strategy for UoA 36 builds on foundations laid down during the previous RAE period and was designed to:
- build on the research success achieved in RAE 2008 in order to encourage and support

increasing numbers of staff and students to engage in high quality research leading to new knowledge and the development of professional practices that impact upon enterprise cultures. *Success in this area is evidenced by the post 2008 increase in UoAs that are being entered by the faculty and the broader range of themes submitted in UoA 36.*

• strategically develop Research and Enterprise Clusters that are discipline or thematically focused, whilst also supporting interdisciplinarity, with the objective of acquiring new knowledge and its entrepreneurial application
The number of Faculty Clusters have increased form 4 to 10, since 2008 and all have an interdisciplinary agenda.

• use research to support M-level teaching and Doctoral supervision
Our significant increase in PhD students (3 > 20) is largely due to: an increase in R&E Clusters and their web presence; and staff research reported on the Solent Electronic Archive (SEA).

• capitalise on interdisciplinary synergies in order to develop and produce new concepts, processes and products
This has been achieved both in the areas of cultural memory, product design, interactive media and fashion, with significant products emerging from the EU ITERREG – VIVID project.

• encourage, support and implement bids for external funding in all research areas
Bid writing for external funding was supported at University and Faculty level and resulted in significant increase in external funding, as outlined below.

Research and Enterprise (R&E) CLUSTERS

The R&E Clusters are central to the realisation of the University's strategy for creating a dynamic research culture. The University currently has 29 R&E Clusters of which 10 are housed in FCI. Their role has been to provide an overarching structure in which thematic or discipline specific research can be supported by peer group interaction and focused funding streams. The management of the Cluster is the responsibility of the Cluster Leader who secures the annual budget that pays for invited speakers, networking visits, the giving of conference papers and in-house symposia. Throughout the academic year Cluster members meet to discuss or peer review the work of colleagues. All staff are directed to the research and learning opportunities provided by these clusters and postgraduate students are actively encouraged to regularly participate in Cluster activities and use them as senior and peer review opportunities. In addition to the R&E Clusters directly involved in this submission, the Faculty has Clusters engaged in research relating to Cultural Memory, Visual Art, Visual Design, Interactive Media, SFX, English language and Literature. The Faculty Research Centre actively encourages staff to engage with more than one Cluster in order to promote inter and cross-disciplinary research.

Cluster Management and Activities

R&E Clusters are formed in response to strategic needs that are determined by both the Faculty its staff. The generic objective of all Clusters is to provide a collegiate environment designed to support individuals and groups achieve excellent research outcomes. In pursuit of this objective, Cluster members and associated postgraduate research students meet on a regular basis to receive work-in-progress presentations and collectively discuss current research practices. Each Cluster has a budget that enables them to bring in external speakers and pursue networking opportunities elsewhere. The research conducted within these Clusters informs the curriculum through Research Informed Teaching and ensures that students are engaged with cutting edge research at every level of study. Clusters encourage and support funding applications to the University's Research and Enterprise Fund and to external bodies, for example successful bids were made to the EU INTERREG fund, Leverhulme Trust, the Getty Foundation, Arts Council England and Wales, the Mellon Centre, the British Academy, Olympus Cameras and Apple computers, Deutsche Forschungsgemeinschaft (DFG), Al-Jazeera and the BBC.

Cluster success is predicated on enabling staff to produce high quality outputs that are wide ranging in their impact. The framework for achieving this consists of peer group support, work-in-progress sessions and mentoring deigned to provide critical feedback. The Cluster environment ensures that research is critically examined prior to reaching the widest possible audience. This collegiate environment is also designed to stimulate and inform early career researchers and postgraduate research students who are encouraged to contribute dynamically to our research culture, under the guidance of more established researchers in their field.

c. People, including:

i. Staffing strategy and staff development

Our staff and PGR strategy with regard to R&E is predicated on nurturing new researchers, supporting and retaining existing staff and providing high quality supervision for research students. The strategy is implemented via Staff Development workshops organised by the Dean of Enhancement and the Research Director. These are held monthly throughout the year and cover a range of topics such as: a beginners guide to research, valuing Research Informed Teaching, subject specific research methods in the humanities, project management, funding sources, bidding practices, enterprise awareness, methods of dissemination and achieving impact. Early career researchers are mentored by experienced research staff. Our research community also benefits from talks and master classes given regularly by visiting fellows that are internationally recognised practitioners, such as the Oscar nominated and BAFTA winning writer/director Sir Alan Parker, and Brian Tufano (Cinematographer), Julian Fellows (Writer), David Gamble (Editor), Michael Grade (Head of ITV; Exec Producer), Frances Parker (Editor) Ken Russell (Director, deceased), Michael Apted (Director), David Gamble (Editor), Terry Rawlins (Editor), Ray Merrin (Sound editor), Paul Franklin (PFX). Jonathan Hodgson (Animator), Mick Audsley (Editor), Anna Cady (Independent filmmaker), and Tom Rolf (Editor).

Equality and Diversity (E&D)

The University's E&D Policy and its implementation has the objective of creating a culture that fosters and promotes equality, diversity and inclusivity regardless of - age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The University is paying particularly attention to the Government's E&D areas of concern as identified for HEFCE and the sector and is seeking to redress any imbalances highlighted by annual monitoring reports. It is also committed to develop equality, diversity and inclusivity training for its employees through the sharing of best practice in teaching, learning administration and management. The University recently become a Stonewall Diversity Champion and as such has access to best practice in policy and procedure development to ensure equality for LGB staff at the University.

Research activity is monitored by the Research and Enterprise Committee whose terms of reference includes the requirement to give due regard to the University's policies and strategies on Equal Opportunities. Southampton Solent University's Code of Practice is fully compliant with current Equality Act (2010) legislation and thus observes all aspects of this in staff selection. This code of practice is designed to complement existing policy and practice. The procedures adopted for REF 2014 selection were subject to impact assessment by the Human Resources Service and the outcomes used to guide decision-making and amend procedures where necessary. The University's approach is designed to meet REF 2014 tests relating to transparency, consistency, accountability and inclusivity and to support Concordat objectives and principals relating to increasing the numbers and sustainability of researchers, whilst improving the quantity, quality and impact of research for the benefit of UK society and its economy.

Ethics

SSU requires that ethical clearance must be obtained before commencing any University research project or activity and before approaching potential participants. It is the responsibility of the principal investigator, whether a student or a member of staff to obtain ethical clearance, either by way of an Ethics Release (self-certificated using an Ethics Release Checklist) or a Full Ethical Review (decision made by an Ethics Standing Panel). The following are exempt: literary or artistic criticism; testing and review within normal education requirements, and projects that draw on documentary material already in the public domain.

Intellectual Property Rights (IPR)

The University's key IPR aim is to encourage and facilitate discovery, development and appropriate application of Intellectual Property (IP), which maximises the benefit to the University, staff and students and also the wider society. The creativity and involvement of staff and students is crucial in this endeavour and they are encouraged through provision of this framework to promote, recognise, evaluate, protect and exploit IP. Reward for creators of IP is a key aspect of this framework. The University's Intellectual Property Rights Policy sets out the framework to recognise and reward the contribution of staff and students and its Intellectual Property Advisory Panel (IPAP) is responsible for maximising the commercial and financial benefit arising from IP created by its employees and students.

ii.   Research students

The range of PhD areas that we have and are currently supervising evidences the breath of our research environment. These include new media, contemporary art, fashion, film & TV, popular culture, society and media studies, creative writing, interactive media, animation and illustration. Research skills training at doctoral-level is provided by the Postgraduate Certificate in Research Methods. The course equips them with a comprehensive range of research methods and transferable skills relating to innovative and analytical thinking, project management, visual and textual forms of record keeping, referencing and bibliographical data management, ICT, reflective practices and thesis construction and *viva* preparation. Topic guidance is provided by supervisors who collectively will have supervised two previous completions and attended a series of workshops on: regulations and standards; training needs analysis; MPhil to PhD transfer and examination processes; styles of supervision; reflective practice; PGR and employability. PGR students are encouraged to engage in R&E Cluster activities, such as lunchtime presentations, symposia and workshops, because these provide opportunities for them to engage with advanced discourses in their subject area, and an opportunity to present and have their research reviewed. Digital Literacy and Academic English classes are provided for all students who require help with thesis construction and discourse presentation. Solent Centres also provide PhD students with opportunities to apply their theory and practice based-research skills to 'real world' requirements.

Our postgraduate degrees are currently awarded by Nottingham Trent University (NTU) who annually monitor our processes and procedures in addition to having a standing member on our Research Degrees Committee. This committee is responsible for the implementation and application of the regulations and is accountable to our University's Academic Board and NTU's Research Degrees Committee. Our PGR community has grown considerably over the last six years and the University has endeavoured to keep pace with this by creating a stimulating research student community, at the centre of which is the 'PGR Hub' designed to facilitate student interaction by means of Virtual Learning Environments and a student-led conference that provides a University wide annual forum for interaction between PGR, PGT and UG students.

Library

The University provides staff and students with a significant level of research support via its

comprehensive Learning Support Programme, which is made up of the following: Libraries and information Services; IT resource centres; web-based learning development unit; study assistance and disability support unit; and media resources service. There are two libraries within the University, the Mountbatten library serving the City Campus and a satellite library serving the Warsash Maritime Campus. The modern, purpose-built Mountbatten library offers a modern spacious study environment, including study accommodation for almost 1,000 library users. The facilities reflect the different needs of its users, providing bookable study carrels for researchers and large separate areas for silent study and group work. In addition, it combines significant and growing collections of print and multimedia materials with an advanced electronic library, which offers fast and extensive information access both on and off campus.

d. Income, infrastructure and facilities

Income

The Faculty received the following external funding income for research related projects: 2010/11 Leverhulme (£39,319.00); 2011/12 Leverhulme (£45,855.00); 2011/12 EU INTERREG – VIVID (£113,905.00); 2012/13 EU INTERREG – VIVID (£138,170.00); 2013/14 EU INTERREG – VIVID (£95,525.00). In addition to income support for research processed through the University the majority of staff acquired direct funding, sponsorship and in kind support from numerous organisations such as the Victory and Albert Museum, Hampshire County Council, Arts Council of England, the Wellcome Trust, the British Academy, the DFG (Deutsche Forschungsgemeinschaft), Al-Jazeera and the BBC.

Infrastructure

The primary infrastructural methods for supporting our research environment are concerned with: external and internal funding initiatives; R&E Clusters; supporting networks such as the Library and IT resources, Research funding databases (Research Professional etc.) and Knowledge Transfer Partnerships (KTP). The KTP office facilitates linkage between staff research and its potential to help businesses improve their competitiveness and productivity through the better use of knowledge, technology and skills. In addition to the library resources staff offices contain significant amounts of research material in the form of books, DVDs and original artworks that are made available for research and teaching purposes. Two examples being the BBC Video Nation archive, which Polly Toynbee described as a "A television gem of immense value" and which is now managed in-house by Tony Steyger who played a key role in its initial BBC creation, and Professor Edward Chaney's extensive collection of books on the *Grand Tour,* digitized versions of which form the backbone of the online 'The Grand Tour', Adam Matthew Digital Collections (a Sage Company). The Ken Russell archive comprised of still image photography, script plot notes and film stills is available for research purposes along with an archive of the writer Philip Mackie's work consisting of scripts and personal documents from the 1950s through to the 1980s.

SSU's research management depends on two key committees, the Research and Enterprise Committee (REC) and the Research Degrees Committee (RDC). REC is charged with ensuring the continuing successful development of research and the research environment and advises Academic Board on its implementation with regard to our 2008-13 Research and Enterprise Strategy. RDC's is concerned with doctoral level research students and is charged with managing and reporting on all matters relating to enrolment, registration, transfer and final awards.

Annual University Research Conference: In 2010 the University built on the success of Faculty Research Conferences to initiate a University-wide annual conference, which enabled greater interaction between disciplines and research practices across the academic spectrum and servicing departments. It also provides an opportunity to discuss related research topics such as ethics, IPR;

VITAE research frameworks; undergraduate research; doctoral supervision; PGR employability; approaches to maximising impact; interdisciplinarity; and Open Source Publishing.

e. Collaboration or contribution to the discipline or research base

The Screen Cluster has endeavoured to develop a unique identity by researching representations of the body on screen in situations of duress (trauma, torture, oppression), images of sexuality (porn studies, gender studies), performance and fantasy. It a large extent this has been achieved by engaging in national and international collaborations. Recent collaborations include co-edited and co-authored books, involving academics at other institutions. For instance, Professor Karen Randell has collaborated with Dr. Jeff Birkenstein from St. Martin's College, WA and Dr. Anna Froula from East Carolina University, NC on research concerning the dissemination of fear and trauma via popular culture after 9/11 culminating in the publication of *Reframing 9/11: Film, Popular Culture and the 'War on Terror'*. Randell was asked to contribute to the 9/11 debate in the *Journal of Cinema & Media Studies* for a special 'in focus' addition to commemorate the 10th Anniversary of 9/11, for which she contributed a text on images of the tortured body. She has also collaborated with Dr. Karen Ritzenhoff from Central Connecticut State University on an anthology that brought together international scholars to discuss the ways in which sex and sexuality is multifariously displayed in mainstream and marginalised visual culture. Darren Kerr and Claire Hines co-edited *Hard to Swallow: Hard-core Pornography on Screen* which brought together original essays from leading voices in the field. Mark Aldridge and David Alamouti carried out research in collaboration with the British television industry and the latters *Voices of Courage* was broadcast on the BBC and is now available on-line worldwide, thus ensuring a relevant reach for research concerning narratives of oppression and torture of those seeking asylum. Similarly his on-line project, www.citizensproject.com, was selected at six international festivals and won two awards: one in Dresden, Germany, the other in Cambridge, UK. His research collaborations involving the production of interactive web-documentaries, have created opportunities for similar projects that want to explore User Generated Content (USG) processes, systems and techniques. For example, Alamouti's *The Revolution will be Tweeted* was screened at the Sheffield Documentary Film Festival and subsequently broadcast around the world via the festival website, garnering much interest and featuring in *The Guardian*. The Southampton Cenotaph Project (on-line) invited Karen Randell to be expert *images of war* consultant for a social media project in which the public will research and write up the history of the names displayed on the cenotaph. Tony Steyger's film *The Last Taboo* (2012) involved him collaborating with Kenyan charities to produce a documentary outlining the difficulties of bringing sanitation to outlying villages. He is also collaborating with the British Television industry in the archiving of *Video Nation* to ensure that future researchers can access this extensive body of work concerning the early use of video to democratise Television content. Several cluster members are regularly involved in organising film festivals and participating on juries, examples being Mark de Valk – Toronto film festival and Alamouti – Sheffield Documentary film festival. Screen Cluster members make a significant annual contribution to Southampton Film Week in collaboration with City Eye and South West Arts Council. Similarly, cluster members organise themed areas, chair panels and present academic research at national and international conferences (for example: SCMS, Association of Popular Culture, Meccsa, Film & History). Aldridge, Peberdy, Kerr, Steyger, de Valk and Randell presented current research and collaborated with international scholars to organise panels in New Zealand, Australia, USA, Germany and Ireland ensuring that the contribution to the discipline has an international reach. These activities have resulted in publications submitted to UoA36. The contribution to disciplines in UoA36 is also evidenced by staff serving on editorial boards and as external reviewers for *Cinema Journal*, *Celebrity Studies*, *Porn Studies*, and *Journal of Visual Culture*. Randell serves on the editorial board of *Sine/Cine* (Dipnot Press) and Kerr is on the editorial board for *Porn Studies*

(Routledge). Randell's contribution to the discipline was acknowledged in her invitation to review AHRC funding applications and monograph proposals for Routledge and Palgrave MacMillan. Kerr, Hines and Peberdy are members of the AHRC funded Obscenity Research Network and are at the forefront of this emerging area of research. Invitations to present their research were received from numerous Universities including: Brunel University, Roehampton University, Trinity College, Dublin, Kings College, University of Southampton, East Carolina University, London Metropolitan University, the University of Exeter Nottingham Trent University. Dr. Berry's book on the Frankfurt School exemplifies collaboration in the area of Creativity and Communication since it is the result of essays produced by academics in Canada, the USA and the United Kingdom. Staff in the Music Culture and Technology Cluster have been involved in numerous significant collaborations. In relation to Music journalism and critique: Professor Martin James and Dr Chris Anderton carried our research with Professor Andrew Dubber, University of Central England to produce *Understanding the Music Industries* (Sage 2012). Dr Sean Albiez and Professor David Pattie's book Kraftwerk: Music Non Stop for (Bloomsbury 2011) and the forthcoming edited collection *Brian Eno: Oblique Music* (Bloomsbury 2014). He also co-authored the chapter 'Autobahn and Heimatklange: Soundtracking the FRG' with Kyrre Tromm Lindvig, Rothberg International School at Hebrew University, Jerusalem. Professor Paul Rutter and Dr. Martin James worked with numerous musicians and industry professionals to produce *The Music Industry Handbook* (Routledge 2011) and *Popular Music Journalism* (Routledge 2011). Dr Ruth Dockwray (Solent) was involved in an AHRC funded project that involved collaborating with Professor Allan Moore, University of Surrey, to research "Designing the rock/pop sound-box: 1966-72" and 'The meanings of spatialisation in popular music recordings', and is currently collaborating with AHRC Videogames Network, led by Dr David Roesner, University of Kent. Her collaboration with Dr Karen Collins, University of Waterloo, Canada resulted in the forthcoming chapter "A Symphony of Sound: Surround Sound and Formula One Racing Games", in *Living Stereo: Histories and Cultures of Multichannel Sound,* ed. Paul Théberge, Kyle Devine and Tom Everrett, Continuum International. The following are examples of collaborations arising from participation on advisory boards and peer review panels: Albiez is on the international advisory board of *Dancecult: Journal of Electronic Dance Music Culture;* Dockwray is a member of the board of editors for *Popular Music: In Practice* (Canadian-based journal). Cluster members have refereed articles and book proposals for Bloomsbury, Routledge, Sage, McGraw-Hill, Wilfred Laurier, Open University Press, *Popular Music* (Cambridge journals) and the *International Journal of Event Management Research* (IJEMR). The following are examples of invitations to lecture and give public talks: Dockwray was an invited speaker for the *JCMP Seminars* at La Sorbonne, Paris, she has also been an academic contributor to BBCTV and BBC Radio. Dr Sean Albiez was invited to chair 'The Wire Salon' event that examined the work of Kraftwerk, which took place at London's Cafe Oto and was broadcast on NTS radio. All cluster members have given papers at various conferences including IASPM, *Living Stereo* (Ottawa, Canada), University of Wolverhampton's *Punk Conference,* International Bradford Film festival, *Business of Live Music* Conference (Edinburgh), *Louder than Words Festival* (Manchester). Emerging collaborative projects include Dockwray's work with Dr Karen Collins at the University of Waterloo, Canada and Albiez's work on *Musical Hauntology,* which will include a future symposium to be held at the University of Chester and will include contributions from other theorists and academics working in this field, such as Professor David Pattie. Cluster members make a significant contribution to *SMILE,* Southampton's annual music industry event, which brings numerous high profile musicians and industry professional into contact with Solent students and the general public.