Environment template (REF5)

Institution: **KING'S COLLEGE LONDON**
Unit of Assessment: **36 (Communication, Cultural and Media Studies, Library and Information Management)**
a. Overview   The Departments of Culture Media and Creative Industries (CMCI) and of Digital Humanities (DH) are interdisciplinary departments located in the School of Arts and Humanities. CMCI was created after the last RAE and has grown rapidly with an investment of staff from 4 FTE in 2009 to 15.5 FTE in 2013. CMCI is distinct in media and communication studies departments in its primary concern with the nature and organisation of cultural and creative industries work around the core themes of creativity and cultural labour. DH (formed by the merger of two units which were separate at the last RAE, the Centre for Computing in the Humanities and the Centre for eResearch) is one of the largest digital humanities units in the world. The two Departments are distinct but work closely together, sharing four joint appointments made since 2010.
b. Research strategy   **b1. Research strategy to 2014**. The research priorities and approaches of CMCI and DH are distinct, while sharing particular synergies in research themes. Thus CMCI engages in reflexive analysis of the nature and organisation of cultural and creative industries across a wide domain, while DH focuses on the praxis-led creation and theorisation of digital research infrastructures for the arts and humanities. While work in CMCI is often grounded in methodologies from sociology, media and cultural studies, research in DH reflects the intellectual traditions of such areas as editorial theory, manuscript studies, and library and information science. At same time, both departments share synergies across three over-arching research strands which provide the most convenient way of surveying the research of both Departments: cultures of production and the creative economy; digital culture and everyday cultures; memory and knowledge environments. Both Departments seek to develop new transmedial and digital methodologies, with a strong emphasis on innovative forms of collaboration. The success of this strategy and its alignment with RCUK and EU priorities including creative and digital economies, data management, and knowledge exchange, is evident from our record in securing external research funding of £8.8 million during the assessment period. Both Departments work closely with regional, national and international policy bodies; cultural institutions; non-governmental organisations; third sector organisations and cultural intermediaries as well as wider publics, with an emphasis on ways in which our research can impact on cultural labour and knowledge environments.   **b2. Cultures of production and the creative economy.** This research strand is concerned with the nature, organisation and location of cultural production. In CMCI, the focus on cultural labour and entrepreneurship is epitomised by its research into the fashion industry which analyses the labour involved and describes new modes of entrepreneurial activity. Other research in CMCI has changed the understanding of the careers of classical musicians and the way in which classical music is sold to audiences. CMCI has also investigated screenwriting as creative labour. DH's work within this strand focuses on the investigation of the transformative effect of digital technologies on the economy and organisation of institutions supporting humanities scholarship, such as publishing and libraries, and the emergence of new forms of cultural production such as crowdsourcing. Another shared theme of research in this strand is the analysis of creative economies and cultural policy. Both CMCI and DH have investigated the value and valuation of the arts and culture and proposed new models for assessing the impact of digital and other projects. CMCI's research for the Korean Arts Council offers new insights into the role of cultural policy in building social consensus, while other CMCI research has investigated the impact of creative industries on regional development. CMCI's interventions in respect of such issues as secrecy, transparency and the right to memory contribute to current debates on regulation, human rights and international protocols. For DH, a major aspect of research in this strand examines the epistemological tensions caused by the intersection between the humanities and digital technology, and methodological discussions of the development of digital scholarship as a new form of cultural labour and organisation are a major focus of work in DH.   **b3. Digital culture and everyday cultures.** This strand examines the new cultural formations and structures emerging in a digital and wider environment. Digital culture is a major area of

collaborative research between CMCI and DH and a priority area for development. Four staff (Jordan, Ajana, Gerbaudo and Coté) hold joint appointments between CMCI and DH, and joint activities have included a conference on 'Girls and Digital Culture' in 2012. Much of the research work in this strand is shared across both Departments. A major focus has been the study of online politics, including studies of hacking and an analysis of real and virtual spaces of protest in the Arab Spring and Occupy. Work on fan cultures connects subcultures, digital cultures and everyday cultures of production. Another shared theme is the emergence of mobile digital cultures, with the role of mobile devices in generating big social data a major interest, as is the way in which use of mobile phones and cameraphones as mnemonic devices reshapes memory, the self and social networks. Issues of identity, trust and authenticity in a digital environment are highly significant in the research of both Departments. Embodiment is increasingly emerging as an important concern, and innovative connections have been made between theories of the body and biometrics and bioethics. The discussion of digital cultures is influenced by the wider research undertaken by CMCI in this strand on consumption and representation, which reconceives consumer practices as everyday cultures of production. This includes work on subcultures, such as punk's contribution to the creative industries; work on visual culture; and work on body modification and subcultural theory, which argues for a move away from texts to encompass instead the affective and processual aspects of subcultural productions. A significant aspect of work on everyday cultures concerns the sexualisation of culture, and major interventions have been made in debates around post-feminism through the study of young women's negotiations of heteronormativity and engagement with culture in a postfeminist context.

b4. Memory and knowledge environments. This theme explores the institutional and cultural mechanisms by which cultural heritage, memory and knowledge are constructed and mediated. The roots of research in this strand lie in analysis of memory institutions, which is shared by both CMCI and DH, and includes work on the role of institutions such as the Victoria and Albert Museum in the construction and representation of Empire, Englishness and multiculturalism. This concern with memory institutions connects to work on library, archive and manuscript studies, particularly in DH where such studies are an important basis of digital humanities work. Research in CMCI into such national myths as *The Titanic* explores wider processes affecting social memory. The analysis of how new mobile and social technologies affect memory has been a major theme in CMCI and will be a focus of future collaborative effort between CMCI and DH. Within DH, most of the research undertaken in this strand comprises the praxis-led creation of major new digital resources, requiring an intensive analysis of the information characteristics of a range of canonical materials, from the works of Jane Austen and Ben Jonson to Romanesque sculpture, inscriptions from the Roman Empire, and medieval administrative records. The conceptualisation and modelling of such digital resources is central to the digital humanities and a primary focus of research in DH. DH gives priority to exploring the theoretical implications of this practice-based research in such areas as editorial theory, digital prosopography and knowledge representation. Another major concern of DH is the integration of such digital resources in new knowledge infrastructures, which is expressed in its work on such major EU research infrastructure projects as Data Service Infrastructures for the Social Sciences and Humanities (DASISH), the European Holocaust Research Infrastructure (EHRI) and the Collaborative European Digital Research Archive Infrastructure (CENDARI). Data curation is an important consideration in these new knowledge environments, and major research projects by DH in this area include the EU-funded PERICLES project, investigating the curation of complex data objects including digital art and scientific data from the European Space Agency. Methodological research undertaken by DH has played a major role in developing international encoding and metadata standards such as METS and TEI, while DH has been prominent in development of the London Charter, an important initiative in standards for virtual environments.

b5. Research Strategy 2015-2020. A key priority will be further integration of the work of DH and CMCI around core research themes. To facilitate closer dialogue, we will initiate joint informal collaborative discussion sessions which we call 'research kitchens' to incubate new research ideas. We see our joint work on digital culture as having the potential to develop major new research paradigms by 2020, and among planned activities is a major joint conference on Digital Culture and Political Activism for 2014. We see the theme of memory as a strong focus for

developing wider networks of shared research with a strong interdisciplinary component. Another priority will be research into arts, cultural heritage and management, with deepening of already strong links with galleries, libraries, archives and other cultural organisations, partly facilitated by the King's Cultural Institute (described below). Reflecting the manifesto for the future of the digital humanities in McCarty's landmark Busa lecture to the international DH 2013 conference, DH and CMCI will lead a theme across the College on media and memory blending cultural theory and the digital arts with science, engineering and medical humanities to become the vanguard of transdisciplinarity within the College.

b6. Both Departments are strongly committed to developing their distinct positions as the locus of pioneering world-class research in their respective subject areas. Our resources at King's - most notably the King's Cultural Institute (described below) - and in the University of London more widely enhance our already strong connections with leading cultural organisations, enabling us to use our knowledge and expertise to enrich social and cultural life in London and beyond. Our plans align closely with King's *Strategic Plan 2006-2016*, with its emphases on strengthening our reputation for cutting-edge research; raising consciousness of the broader social and cultural value of our research; attracting more postgraduate students from home and abroad; and increasing our share of research funding. Our strong international links with leading universities in Europe, America, Australasia and Asia are expressed in our wide range of joint EU-funded and other research projects and are supported by the College's internationalisation policy and the King's global institutes, with which we already have close links.

c. People, including:
i. Staffing strategy and staff development

c1. Both Departments share in the culture, governance and regulatory practices of the School and King's College and foster a staff culture of equality, diversity, vitality, development and sustainability. The UoA overall has seen huge staff investment and advancement since 2008. CMCI's staff in 2009 comprised 4 FTEs; strategic investment has enabled staffing to rise to 15.5 FTE with the appointment of 4 new Lecturers, 3 Senior Lecturers, and a Professor, all chosen to develop world-leading research in cultures of production, digital cultures and digital memory. Additionally, there have been four joint appointments across CMCI and DH (1 Senior Lecturer and 3 Lecturers) as a part of our strategy to develop collaborative work across the two departments in research, teaching, postgraduate supervision and training and to promote an interdisciplinary research culture that fuels emergent and innovative work. In DH, such senior figures in the field as Prescott and McCarty provide strong intellectual leadership in digital humanities and e-research, and ensure effective mentoring and development of DH's young academic cohort. The opportunity was taken following the merger with the Centre for eResearch to restructure complex contractual arrangements and develop the careers of early career researchers in DH. A more balanced academic cohort has now been created in DH, comprising (in addition to the joint appointments with CMCI noted above) 2.8 FTE at Professor, 4 Senior Lecturers, 4 Lecturers and 1 Reader (shared with English). There has been substantial investment to upgrade research staff from short-term contracts which enables a sustainable and planned research culture.

c2. Both Departments offer academic staff term-long sabbaticals every third year, with key office holders such as Heads of Departments awarded longer research leave. We operate generous policies on research allowances, and in DH additional funds are made available to research staff. We share a culture of efficient workload planning though rolling research plans, staff research mentoring on an individual and learning-set basis, research groupings to incubate new projects, and annual away days and mini planning days to plan research and research-led teaching. Visiting scholars (such as, in DH, Professor Ray Siemens, University of Victoria, Professor Paul Conway, University of Michigan, and Professor Akira Maeda, Ritsumeikan University), our involvement in a range of EU and other international research projects, and regular visits to respective Departments overseas all ensure a strong international dimension in development of our work. This is reinforced by the extensive involvement of staff in international subject associations, such as the Alliance of Digital Humanities Organisations, and the International Communication Association where they have helped develop international refereeing, as well as recommendations on staffing and other policies.

Both Departments follow College procedures on induction, probation, performance development review, and promotion. All new staff are partnered with an academic mentor, who provides additional advice on research planning and management. In DH, the wide range of disciplinary backgrounds has led to the introduction of an innovative programme of cross-departmental mentoring. In CMCI staff also draw on professorial mentoring provided by other departments in the School. All staff have a performance development review each year, with probationers also having a mid year review with a designated senior member of staff. This includes a review of research performance and plans, workloads, and training needs, including in research management and PhD supervision. The College and School provide regular workshops in leading funded research, budgeting, and PhD supervision for all staff. Research activity and achievement (including publication and performance, reception and impact, supervision, funding, and the management of research projects) are important criteria at all stages of career progression. At all stages, including probation and the recruitment of Readers and Professors, College decisions are informed by external review of individual research profiles by two or more recognized authorities of international standing.

Both Departments strongly believe that equality of opportunity and recognition and promotion of diversity are integral to its academic strengths, treating all staff equally on the basis of their merits, abilities and potential without unjustified discrimination or unfavourable treatment on grounds such as age, disability, marital status, pregnancy or maternity, religion or belief, sex, sexual orientation, trans status, socio-economic status or any other irrelevant distinction. Both Departments draw on College facilities which include a women's network overseeing peer group mentoring for women staff, an LGBT Staff network, and B-MEntor, a mentoring scheme for BME staff, and access to the Springboard Women's Development Programme for women research staff and postgraduate researchers. The Departments implement College policy on equal opportunities and diversity, following approved procedures in recruitment and staff management. In CMCI 50 percent of staff are female; 8 per cent non-white. In DH 35 percent of staff are female and 8 percent of staff are non-white. A number of staff have used the services of occupational health in respect of disabilities, with two staff using voice operated disability software packages. Questions of equality and diversity are prominent in CMCI's research agenda, and the issue of gender and technology is a shared research question for both CMCI and DH. Equalities concerns are also built into support for research impact: in 2013 CMCI commissioned a bespoke media training session in response to public concerns that broadcast and other media had difficulty in finding women experts from academia. Equalities issues are also taken seriously in respect of doctoral students, with dedicated language support for international students, and a doctoral training programme that includes feminist methods. CMCI has been awarded an Equality and Diversity Fund grant to conduct pilot research on intersectional equalities in postgraduate study and training in 2013-14.

The School and Departments provide specific support for early career researchers, who benefit from reduced teaching loads in their first 1-2 years to allow for the development of teaching and research. In common with other Digital Humanities units, DH has a large number of research staff funded to work on particular research projects. Opportunities are offered for these research staff to develop their longer-term career, for example, by involvement in teaching where appropriate, ad hoc research leave provision, support in attending conferences and specialist training. Both Departments are committed to the 'Concordat to Support Career Development of Researchers' and in accordance with its recommendations staff are, for example, provided with coaching and feedback on probation and advancement applications to ensure staff are guided to develop weaker areas as well as excel in areas of strength. Our 'Research Kitchens' and other internal seminars are a key element in incubating the work of young researchers. At the College level, the Researcher Development Unit (RDU) oversees the implementation of the Concordat and ensures it is embedded in the institution. King's has been awarded the European Commission's HR Excellence in Research Badge in recognition of its commitment to supporting researchers' careers and ensuring good working conditions and career development opportunities for researchers. The RDU has responsibility for central training and development for post-doctoral staff, research students and PhD supervisors. RDU support for researchers includes a Careers Advisor, Royal Literary Fund Writing Fellows, e-learning and one-to-one coaching. The RDU provides over 300 workshops a year for researchers, all of which free to King's staff. The RDU provides mandatory

training for new PhD supervisors several times a year, while experienced supervisors are required to refresh their knowledge of King's policies and procedures once every 5 years via a webinar or training session. The RDU also host the Vitae London hub and is directly involved in shaping national policy on researcher development.

ii.   Research students

The graduate community of both Departments is thriving. The doctoral programme in Digital Humanities launched by DH in 2010 was the first such programme in the world. A distinctive feature of the DH programme is the provision for cross-supervised doctorates in Digital History, Digital English (etc.) which has proved popular, and there are currently 20 students enrolled in the programme. The PhD programme of CMCI has grown from 6 to more than 30 students in 4 years. 7 Ph Ds have been successfully completed since 2008, an excellent start, while the healthy recruitment rate indicates a large number of completions in the next 6 years. CMCI is very active in King's Interdisciplinary Social Sciences Doctoral Training Centre (KISS DTC), working under the theme Culture, Media and Language, headed by Professor Ben Rampton. Awarded more than £5.2 million by ESRC, the KISS DTC is a major initiative building links for social scientists across the College. It is organised into 15 cross-cutting research themes, connecting the social sciences with the humanities, the health sciences and the natural and mathematical sciences. It is developing an extensive advanced methods training programme which will offer knowledge-exchange and placement programmes with organisations across the public and private sectors. Both Departments were also actively involved in developing the successful AHRC-funded London Arts and Humanities Partnership (LAHP), involving King's, the School of Advanced Study and University College London. LAHP will not only fund and train 400 AHRC-funded postgraduate students over five annual cohorts, but will create an integrated PGR training environment open to 1,300 students across the consortium, which will combine excellence in traditional subjects with interdisciplinary themes and emerging areas and methodologies, such as digital humanities. The first intake of students will be in October 2014. In addition to support for initiatives such as LAHP and the KISS DTC, PGR students in both Departments also benefit from College level research training support and School provision. CMCI has had considerable success with funding for PhD students from both the ESRC and King's studentships, receiving 4 ESRC awards and 6 Kings Scholarships over the last four years - considerably above the School norm. DH has secured financial support for two researchers working towards PhDs as part of the EU-funded Digital Scholarly Editions Initial Training Network.

At Departmental level, the relationship with the supervisor remains the lynchpin with monthly hour-long meetings. All students also have a review supervisor, who is involved in their annual reviews and acts as an additional point of contact should their supervisor be unavailable or difficulties arise. The PhD Directors in both Departments (Entwistle and McCarty) run fortnightly workshops for all PhD students in the Department, who also attend Departmental Research Seminars. In addition, since 2012 CMCI has run an annual PhD conference, which students lead, organise and then present their research. PGR students also benefit from the availability of a wide range of events and resources in London. Students in DH, for example, participate in the monthly Digital Transformations seminar at the Institute of English Studies, convened by Prescott and McCarty, in the Digital History seminar at the Institute of Historical Research, and in the London chapter of 'Decoding Digital Humanities'. Research students and supervisors report on progress twice a year through a College 'Individual Progress Report' form, which also serves as a career and research record. All supervisors report to the convenor of doctoral studies within the department, who is a member of PARC. A postgraduate research student sits on the Department PARC, other relevant committees of the Department and attends Departmental meetings. The College's infrastructure for the support and monitoring of research students (the Core Code of Practice for Research Degrees) secures quality assurance. Training for supervisors is offered at School and College level and is required for all early career staff. At College level, Supervisory Excellence Awards identify and reward excellent supervision. In DH, successful doctoral students give a public lecture in a series 'New Scholars in the Digital Humanities', organized with the School's Arts and Humanities Institute.

Graduates have access to a number of sources of funding. First there is an open competition for funding research events which require students to work at least in pairs and offers up to £2000 per event. Second there is an open competition for funds of up to £1000 for research. Students may

submit applications for grants for fieldwork, visits to libraries, collections or sites, conference attendance, and other special activities or the acquisition of special resources clearly related to an individual's research project or training. For example, in 2013 a first year PhD student received nearly £1000 to support a field trip to New York to interview Occupy activists. These competitions are each run 3 times per year. DH is also a partner in the AHRC-funded Social Media Knowledge Exchange network, which provides doctoral students with funding for six projects and funding of up to £1,000 for additional knowledge exchange projects

d. Income, infrastructure and facilities

One of the most notable features of work across the UoA at King's has been the outstanding performance in grant capture from a wide range of funding sources. DH has been very successful in large-scale grants funded by the European Commission, including: PERICLES (Promoting and Enhancing Reuse of Information throughout the Content Lifecycle taking account of Evolving Semantics: €9.6 million); European Holocaust Research Infrastructure (€7 million); CENDARI (Collaborative European Digital Archive Infrastructure: €6.5 million); DARIAH (Digital Research Infrastructure for the Arts and Humanities: €6 million); DASISH (Data Service Infrastructure for Social Sciences and the Humanities: €6 million); DIXIT (Digital Scholarly Editions Initial Training Network: €4 million); DigiPal (Digital Resource and Database of Paleography, Manuscripts and Diplomatic: €995,500); and V-MUST (Virtual Museum Transnational Network: €4.5 million). The Sharing Ancient Wisdoms project formed part of the HERA (Humanities in the European Research Area) initiative, and DH hosted a workshop on digital work in HERA as part of the final HERA conference and Humanities Festival in 2013. The central role of DH in developing the digital infrastructure for the Arts and Humanities research in the UK was reflected in the appointment of Prescott as Theme Leader Fellow for the AHRC strategic theme of Digital Transformations (£475,897). DH has been fundamental in implementing many major digital research projects funded by the AHRC, while CMCI has also been successful in securing research network funding from AHRC. Total research income for both Departments from AHRC over the period was over 2 million pounds. CMCI has secured from the ESRC a leadership award, a grant of £180K for work on Young Women and Feminism, and funding for a research seminar series. The success of the UoA in engaging with a wide range of research agendas is reflected in two grants from EPSRC: £104k for a Digital Repositories in e-Science Network and a £340k 'Bridging the Gaps' grant. DH also participated in a £348k grant from DEFRA on freshwater data. DH has been very successful in securing research grants from a range of charitable foundations. It has a long-standing close relationship with the Andrew W. Mellon Foundation which has funded such flagship projects as the Online Chopin Variorum Edition, Integrating Digital Papyrology, Digital Image Archive of Medieval Music and the Cambridge Edition of the Works of Ben Jonson. Other foundations which supported projects included A.G. Leventis Foundaton, Arcadia Foundation, Leverhulme Trust, Wellcome Trust.

The UoA as a whole demonstrates a vibrant and entrepreneurial approach to securing research income. The UoA has particular expertise in knowledge exchange, as can be seen from Vetch's role as a King's Business Fellow or the Multi-Associate Knowledge Transfer Award from the AHRC and Technology Strategy Board for £220K secured by Reading for 2010-12. Future research grant priorities include building on knowledge transfer work and creating more partnerships with the commercial sector, particularly with SMEs in cultural industries. There is also a strong track record in developing successful grant application with major cultural institutions such as the Victoria and Albert Museum, Royal Opera House, British Museum, British Library and BBC, and further collaborative applications with such bodies will be a priority. We will also seek to consolidate our links with such international partners as the Ecole des Chartes, the Max-Plank-Gesellschaft, the Niedersächsische Staats- und Universitätsbibliothek Göttingen, and the Institute for War, Holocaust and Genocide Studies in Amsterdam. In developing links to cultural institutions, our close relationship with the King's Cultural Institute, directed by Deborah Bull, will be important. KCI provides a bridge between King's and the cultural and creative industries, providing leadership across the College to extend and enrich its range of collaborative activities with artists, arts professionals, cultural organisations, creative industries and cultural policy makers.

Both Departments also work closely with the Arts and Humanities Research Institute, directed by Professor Max Saunders. The AHRI supports and funds a number of interdisciplinary centres, such

as Queer@Kings, and is a hub that fosters interdisciplinary research across the School. The AHRI also provides grants and administrative support for conferences, seminars and other events organized by the College's interdisciplinary research centres. It offers postdoctoral research fellowships and organizes an early career researcher network, and associated postdoctoral research seminar. It also organizes the annual Arts and Humanities Festival, as well as a programme of inaugural lectures which showcases the intellectual rigour and creativity of Arts and Humanities research at King's. Another feature of King's is its global institutes for China, Russia, Brazil and India. CMCI works closely with the Lau China Institute, for example in jointly organizing the Visualising China Festival (2013) and through an ongoing seminar between PGR researchers in CMCI and the Lau China Institute on the internet in China. Links are also developing with the Russia Institute on the study of social media in Russia, while researchers from the India Institute have contributed to major events organized by DH. There is an upsurge of interest in Digital Humanities in Brazil and the Brazil Institute provides a key link with developments in that country. Spence gave the keynote at the first international seminar on digital humanities in Brazil in 2013, organized by the University of São Paulo's research group Humanidades Digitais. CMCI is a named partner in a successful researcher links award from the British Council to develop workshops in Brazil and the UK from 2014 on cultural memory and plans through this to build further collaborative memory projects with institutions in Brazil.

The UoA benefits from a dedicated business manager in DH in preparing and costing research grants. The business manager works closely with the Research Grants & Contracts Division which handles all administrative, financial and legal aspects of externally-funded research projects in the College. King's also has a specific EU research funding office for research funded by the European Commission. At School level, the Arts and Sciences Research Office offers expert guidance to staff on grant applications. The Office vigorously promotes research grant activity and has a voice on College Research Committee and also the School of Arts and Humanities Research Committee. The School Research Committee reports to the College Research Committee and implements College research policies at School level. It advises the Head of School on matters of policy affecting research and on research expenditure. Current strategic projects include the implementation of the Concordat to Support Career Development. It administers the School's internal research funding competitions for the staff in the School. It also facilitates a School-wide peer review of major grant applications. The School allocates to Departments 100 percent of the research grant and also an additional 20 percent of research overheads. In addition there is an open competition for Arts and Humanities Funding for Staff Research run three times per year and which provides funds up to £3000 per application for seed corn funding, conference grants, small grants and publication subvention. Within the School, further research support is offered by a School Research Development Officer with particular responsibility for impact and policy.

Major investment has taken place in renewing the technical infrastructure of DH to provide an integrated, sustainable and robust system for storage and delivery of projects created by the Department, comprising (to date) more than 220 individual web-based resources. In order to maximise efficiency, DH's server infrastructure has consistently embraced emerging technologies, notably green computing, cloud-based storage, and virtualisation, and our innovation in this respect has attracted significant industrial sponsorship from Dell and Intel. This infrastructure is managed by a dedicated Systems Adminstrator, who is permanently seconded from College's central Information Services. KCL Library Services provides high-quality support to researchers at King's. All staff and students also have access to the world-class facilities of Senate House Libraries. Both Departments benefit from the proximity of such major national resources as the British Library.

e. Collaboration or contribution to the discipline or research base
Staff in CMCI contribute significantly to the field of Media and Communication Studies both in the UK and internationally, through their unique and distinctive focus upon cultural production and creative economy, cultural policy, and visual, aural and digital cultures. Their outstanding contribution is reflected in major esteem indicators such as Reading's appointment as Partner to the Women's National Commission (Cabinet Office) between 2002 and 2010. They also contribute to a variety of other intellectual domains including geography, social psychology, gender studies, memory studies, management and sociology. Staff in DH have played a major part in the

emergence internationally of digital humanities as a distinctive field of academic endeavour by their intellectual leadership and their prominent role in international subject associations. This role was recognised by the award in 2013 to McCarty of the Roberto Busa Prize, the premier award for achievement in the digital humanities, while in 2012 Prescott was appointed Theme Leader Fellow for the AHRC strategic theme of Digital Transformations.

CMCI staff have been active in Focus on the Creative Industries (FOCI) and are part of the Local Arrangements Committee of the ICA in June 2013, hosting an ICA-sponsored post seminar Cultural Work, Subjectivity and Communication Technologies, specifically concerned with cultural work. In 2010, DH successfully hosted Digital Humanities, the main international conference in the field, and Spence chaired the programme committee for DH2012. Members of DH have served variously as Chair of the Board of the Text Encoding Initiative (TEI), as European Director of the Digital Research Infrastructure for the Arts and Humanities (DARIAH) network, Chair of the UK Network of Expert Centres and on the executive boards of the Alliance of Digital Humanities Organisations, the European Association for Digital Humanities and national subject associations.

A key aspect of the research networks of both CMCI and DH is our strong links with cultural institutions. CMCI is an active member of the South Bank and Bankside Cultural Quarter and engages directly with the Tate, BFI, National Theatre, Young Vic and Royal Festival Hall. CMCI helped formulate the BFI's response to the Government Film Review. CMCI researchers work with the Shoah Visual History Foundation (Los Angeles), Sydney Jewish Museum and the Holocaust Education Trust has led into work with the Parramata Precinct Project in Sydney. CMCI staff play key cultural diplomatic roles, including with Chinese University of Hong Kong's Global Leadership programme from 2007-2010, work on cultural policy for the Korean Culture and Content Agency, and the British Council's innovation programme (2013). Comunian is a member of the EU (Intereg 4C) InCompass Advisory Group. Among the bodies on which DH staff served were: Legal Deposit Advisory Panel (where Tanner was Chair of Web Archiving Committee); Trustees' Research Committee, British Museum; council of the Friends of the British Library; JISC Content Advisory Group; Digital Editions Working party of NeDIMAH (where Pierazzo was Co-Chair). Among the many international bodies with which DH has closely worked during the cycle are Metropolitan Museum of Art, Museum of Modern Art, Smithsonian Institution, National Library of Israel, National Library of Norway, Ecole des Chartes, Niedersächsische Staats- und Universitätsbibliothek Göttingen, Max-Planck-Gesellschaft, and Institute for War, Holocaust and Genocide Studies in Amsterdam. Tanner is Chair of the Impact Taskforce considering the impact of the Europeana Digital Library

The research collaborations of CMCI and DH encompass not only a wide range of UK universities, particularly through such formal research networks as the AHRC Research Network 'Being in the Zone in Work, Music and Sport' (Cambridge, Open University, Exeter, Brighton, Canterbury Christchurch), but also many international partners in such projects as 'Theorising Cultural Work and Cultural Production in Digital Networks' (Temple, Cornell, Washington, Microsoft Research Laboratory, Vermont, LSE, USC Annenberg), European Holocaust Research Initiative (20 partner organisations in 13 countries), Collaborative European Digital Archive Infrastructure (13 institutions in 7 countries) and the DH-led PERICLES project (University of Borås, Information Technologies Institute, Greece; University of Liverpool; Space Applications Services, Belgium; Xerox; University of Edinburgh; Tate Gallery; Belgian Science Policy R&D). The College has formal agreements with a number of our international partners such as Humboldt University, University of North Carolina and Sydney University, and we have joint research projects and courses in place with all these institutions. Both CMCI and DH staff are active speakers in their respective fields with over 50 keynotes in every continent. Highlights in CMCI include a Heinreich Bol Foundation sponsorship to speak on Gender and Roma memory (Reading); a funded invitation to a workshop in Haifa, Israel on cultural labour (Conor); funded invitation to Sao Paulo University in 2013 (Reading). In DH, highlights included Busa lecture for DH 2012 at the University of Lincoln-Nebraska (McCarty); participation in the Cologne Dialogue on Digital Humanities (McCarty, Anderson); keynote at first conference of Humanidades Digitales Hispánicas international association, La Coruña University (Spence); keynote for international digital humanities seminar at Sao Paolo, Brazil (Spence); keynote for National Digital Forum in New Zealand (Tanner); keynote at Kultura 2.0 festival in

Warsaw, Poland (Tanner); Gakushuin University, Tokyo (Prescott); and an invited audience of 4,500 in Mumbai on the 'Jainpedia vision' (Vetch).   .

Staff in both CMCI and DH are active reviewers and peer assessors within the fields covered by UoA. Staff review and serve as panel members for Arts and Humanities Research Council, Carnegie Trust, The Social Sciences and Humanities Research Council of Canada, EPSRC, ESRC, British Academy, Israeli Science Foundation, European Science Foundation, Leverhulme Foundation, Agence nationale recherché (France), Israel Science Foundation, Fondation maison des sciences de l'homme; Norwegian Funding Council, Rustaveli Foundation, European Research Council, National Science Foundation, National Endowment for the Humanities and the JISC. We review for numerous journals including: Cultural Studies; Theory, Culture & Society; New Formations; Communication and Critical/Cultural Studies; Feminist Review; The European Journal of Cultural Studies; Social Movement Studies; European Journal of Women's Studies; Feminist Media Studies; Gender & Society; Feminist Theory; Psychology and Sexuality; Culture, Health and Sexuality; Feminism & Psychology; Culture, Health and Sexuality; Memory Studies; Media Culture and Society; Sociology; British Journal of Sociology; British Journal of Management; Work, Employment and Society; Gender, Work and Organisation; British Journal of Social Psychology; Discourse and Society; Discourse and Communication; Employee Relations; Cultural Sociology; Journal of Screenwriting; Television and New Media; Interdisciplinary Science Reviews; Review of English Studies; Literary and Linguistic Computing; Digital Medievalist; Janus Digital; Caracteres, and Digital Humanities Quarterly. Staff in both Departments regularly examine PhDs. Reading over just the past two years has examined 9 PhD theses in London, Glasgow, Tromso and Sydney. Prescott has examined Ph D theses in Brussels, London, Glasgow, Sheffield, and Leeds. Staff are external examiners for the MA Media Education (Bournemouth) MA Creative and Media Enterprises (Warwick), MA Digital Media (Sussex), MA in Digital Humanities (University College Cork), and MA in Medieval and Early Modern Studies (Kent).

Staff in CMCI and DH lead the field through their work as Editors and Co-Editors of a number of high impact international journals: Cultural Policy Journal Korea (Hye-Kyung); Interdisciplinary Science Reviews (McCarty); Media Culture and Society (Reading) New Media and Society (Jordan) and Social Movement Studies (Jordan), and Feminism and Psychology (Ross). Through their work editing these journals they have shaped and built emergent areas of research particularly through themed issues tackling new and marginalised areas of research. DH hosts 'Humanist', an electronic seminar edited by McCarty, which has been a major force in the development of digital humanities internationally over a period of more than 20 years. CMCI staff advise and shape research through their work on numerous editorial boards as board members, including Qualitative Communications Research (Reading) Theory, Culture & Society. Critical Studies in Men's Fashion (Entwistle) Dress Cultures (Entwistle) International Journal of Fashion Studies (Entwistle) Memory Studies (Reading), and The Journal of the Philosophy of Photography (Reading). DH staff have served on the advisory boards of many major digital projects and services in Europe, America and India.

In addition to the outputs submitted here CMCI staff have written and published 54 additional book chapters; 48 additional referred journal articles; national and international policy reports including 3 for UNESC, WIP, and UNCTAD; 8 edited collections; 2 text books and 10 introductions and forewords, as well as other creative outputs that include two stage plays (Reading); musical performances for major films Harry Potter, Snow White and The Huntsman (Wilson); Artistic contributions for Ars Electronica, and Open Access projects that include Living Books about Life and Culture Machine. DH staff have written and published 52 additional book chapters; 68 additional refereed journal articles; national and international policy reports; 6 edited book collections; 8 introductions and forewords; and 46 digital publications. CMCI and DH books and articles have been translated into French, Italian, German, Chinese, Japanese, Polish, Finnish, Turkish, and Spanish. DH and CMCI staff have presented 161 refereed conference papers around the world with an additional 120 invitations to speak for conferences, charities, local and national governments and triple helix events for business, government and academia.