

**Unit of Assessment: 36****a. Overview**

The University first submitted to this unit in 2008, with 30% of our output achieving 3-4\* ratings. Since then, the School of Creative & Cultural Industries (CCI) has recruited 9 new staff and now submits 13.8 FTE staff, an increase of 38%. Research activity spans a number of areas, including social media, journalism, mega-events, and creative practice. Since 2008, we have increased our research income by growing capacity, centralising grant identification, investing in people, and providing developmental support. CCI has built its research in close collaboration with a range of non-academic partners, which have been crucial to our public engagement programme and our strategy to develop practice research. CCI is a cultural tenant of the Centre for Contemporary Arts (CCA) & Film City Glasgow, where we develop many of our research projects.

In 2010, the cross-university Creative Media Academy, led by the School of CCI, was accredited by Skillset in recognition of its commitment to deliver a practice-based portfolio, developed in partnership with industry, to meet the needs of the creative and cultural sector. It now enjoys multiple accreditations from a range of professional bodies (Skillset, BJTC, Drama UK, JAMES) and promotes interdisciplinary practice, pedagogy and engagement with the creative and cultural sector. The same year, CCI established the Media Academy Knowledge Exchange (MAKE) to connect the expertise of the academy with relevant stakeholders in knowledge exchange partnerships and to drive research impact.

In 2011, CCI founded the Creative Futures Institute (CFi), as part of a university wide investment into new Institutes, a strategic revision of the university's research infrastructure, to channel university research capacity-building funds. CFi nurtures research and supports new research initiatives within the School of CCI, such as mentoring and developing fair and transparent access to internal funding. It consists of 18 CCI Associates, 6 non-CCI Associates (from the Schools of Engineering, Health, Education, Computing, Science), and 35 PhD students.

Together, these structures build our research environment and provide synergy between researchers, knowledge exchange activity, and impact development, which sustains our community and generates an on-going vitality to our research culture.

**b. Research strategy****UWS research strategy**

CFi's strategic aim in UoA36 is to produce world-leading research that develops insights from theory to practice. Our research is driven by three aspirations:

- To explore new disciplines and methodologies;
- To investigate gaps in knowledge systems;
- To champion the co-production of knowledge with communities and research users.

Since 2008, CFi has focused on improving the quality of its research and nurturing its environment, as outlined in its 2012-2017 business plan. This strategic aim has led to particular support for transdisciplinary research projects that offer opportunities for engagement across multiple interest groups and which foster collaboration. This has particularly benefited research in applied research projects (see REF3b impact case study 'We Are the Media'). Over this period, research activity has grown across the School, with 62% of staff now actively generating outputs (compared to 30% in 2009). This exceeds the 2009 Faculty Research Strategy target of 50% by 2015.

From 2011, UWS began restructuring its research community to build a critical mass of research expertise. Consequently, 18 new institutes were formed into which the University is investing over £1 million per annum across institutes up to 2015. These institutes provide a

framework for UWS to develop sustainable research funding in their areas of expertise and to foster multidisciplinary and collaborative research. The University also continues to invest over £1 million per annum to increase its research student population to 500 students by the year 2015 (one third of the present university cohort are externally funded). CCI has benefited from this strategy; numbers have grown from seven PhD students in 2008 to 35 in 2013. UWS also commits £0.5 million in capital investment annually into research infrastructure and construction of a Media Lab for CCI began in 2013.

CFi produces work in diverse areas and these include experimental art, cultural and visual studies, social media, philosophy of technology, public engagement with science, political studies of Scotland, and studies of mega-events and festivals. It also supports four research clusters, which operate within the Institute. These are: 1) *Creative Practice/Research*, 2) *Journalism*, 3) *Events, Festivals & Cultural Policy* and 4) *Island Studies*. Each cluster meets regularly, shares papers, co-develops work, and hosts invited speakers, while also investing into communicating findings by building bespoke websites and using social media. A mobile app for CFI also aggregates content into one environment for visitors to share.

### **Plans and aspirations 2014-19**

Over the next REF cycle, the CFI vision for 2020 (set out in its 2012 business plan) is to develop its reputation as Scotland's leading research environment for cross-disciplinary creative and cultural research, building its proportion of world-leading and internationally excellent research outputs, and its volume of open access outputs. CFI drives research within the School of CCI, while investing into smaller research clusters to nurture specific foci.

Plans are in place to expand our public engagement programme, as one vehicle for developing impact pathways and to promote knowledge exchange. In particular, we are working collaboratively within established international partnerships, for example, Leipzig University of Applied Arts, University of Lapland (participation in University of the Arctic Sustainable Art and Design Network and ERASMUS exchange), University of Linköping (Sweden) (design summer school and visiting professorships), and University of Lodz (Poland). With each of these partners, we have on-going collaborative research projects and an MoU to facilitate co-supervision of PhD students exists with Germany's Hochschule Der Medien Stuttgart.

We will sustain our PhD population at around 35-40 full time students. We will also further improve the proportion of successful grant applications, which was 15% in 2007 and is currently 35%, and increase the number of large grants won by building on our developed partnerships with research council networks (which have already generate income of over £600,000, the majority of which is spend for research from 2014-2019). A Media Academy Knowledge Exchange Manager role, established in 2009, encompasses oversight and support for grant applications and projects, which is also driving our higher success rates. UWS has set sustainability income targets for all Institutes, which amount to approximately six times the amount of funding obtained through the REF. We will meet these targets by diversifying the number of staff involved with applications, working on more collaborative bids, and continuing to co-develop projects with industry partners.

CFi supports research vitality by developing new areas for multidisciplinary research, building on expertise and interests within UWS and through its wide network of researchers and communities of creative professionals. In particular it has identified an emerging research cluster in Commercial Music, which it will nurture by engaging our many industry partners and responding to their research needs. CFI continues to build on its research expertise in mega-events and is in the process of developing research exchanges with scholars in Russia around the Sochi 2014 Olympic Games and Brazil for the Rio 2016 Olympic Games. It is also involved in on-going funded projects within RCUK's cross-council Connected Communities programme, notably with the AHRC ([Graham Jeffery](#)).

Research in participatory practice is a strategic priority and strength for CFI, which we will continue to develop through to December 2019, as we have already received funding commitments over the next 2 years to support [Graham Jeffery's](#) 'Remaking Society' project, and

our Glasgow 2014 Digital Commonwealth project led by **Prof McGillivray**. These projects have already demonstrated growth by engaging new staff within the research and stimulating new areas of inquiry. Applications are also in development for the AHRC Science in Culture (**Miah**) and Digital Transformations themes (various staff), Canada's SSHRC (**McPherson**), and collaborative applications with Moscow State University around the Sochi 2014 Olympics (**Miah**).

### c. People:

The vitality of research within UoA36 stems from the interactions between theorists and practitioners and our long-standing commitment to practice-led research projects. The contribution of practitioners has always been a crucial part of our research and teaching environment leading to the stimulation of new ideas. Among our most successful staff members is visual artist **Clark** whose work is regularly exhibited internationally. Samantha's work exemplifies how our practice-based researchers strive to articulate their work beyond the art, into the written form.

The appointment of Graham Jeffery in 2008 was a crucial addition to our practice-led research expertise. His research on creative and collaborative arts and media pedagogies, and their interactions with communities and cities – along with his sensitivity as a composer – has led our community to explore questions of place, cultural economy and creative identity. In 2013 CCI appointed BAFTA nominated film-maker **Prof Higgins**, bringing leadership in screen studies and film-making practice. **Prof Higgins'** work also complements the kinds of activity evidenced in our impact case studies, notably with his critically acclaimed crowd-sourced film 'We Are Northern Lights' (2012). He is also leading a new INTERREG project of £200,000 (called Honeycomb Creative Works), part of a £450,000 collaboration.

Additionally, **Dr Clifford** pushes the boundaries of knowledge within media art. Her generative artworks have been regularly exhibited worldwide (Sao Paulo, San Francisco, Girona, Rome) and nationally at the Centre for Contemporary Arts, Glasgow. Recently, her work received a BAFTA nomination and was short-listed for the Lumen Prize.

This breadth and depth of cultural and creative practice allows CCI to nurture the development of experimental and novel research. For instance, researcher-practitioner **Dr Overend**, a theatre director, was appointed to grow the emerging profile in performance across CCI. In addition, **Dr Manderson's** practice-led research as a creative writer has brought new research at the interface of literary studies and communication and media studies. Similarly Ewan Crawford's research on – and practice of – journalism within Scotland brings important insights to our journalism and media studies, as well as important opportunities for engagement beyond academia. Crawford's former role as adviser to the Finance Minister within the Scottish Government and present role in the Scottish Executive as a Senior Special Adviser demonstrates how our researchers are supported to interface with political processes. In each of these areas, senior scholars have nurtured early career researchers, while also building collaborative writing relationships with PhD students, as in the case of **Prof Miah** with recent graduate Dr Ana Adi (see impact case study 'We Are The Media').

Our cross-disciplinary approach to research development is crucial in sustaining our research culture and many staff work across subject areas to maximise our activity, diversify our portfolio, and ensure continuity of our research across the school. For example, **Prof McPherson's** core expertise in cultural policy and events also feeds into research on digital culture and the cultural industries, where her leadership has helped to mentor new researchers and create new research output. Also, **Professor McGillivray's** development of the Digital Commonwealth project has enabled additional non-REF staff to become involved with research activity. This vitality is also enabled by the cross-university approach of the CFI. For instance, in 2013, CFI gave Associate status to **Dr Stevens** in the UWS Business School, as she collaborates with CFI to explore the cultural complexities of advertising and marketing. In each of these areas, research is also integrated with our innovative teaching programmes, making themes even more sustainable. Our final year showcase always has a presentation of PhD student work, to extend these bridges across the school. New staff are also encouraged to develop new initiatives, as for **Dr Tessler**, who has led the creation of an annual seminar series on commercial music, bringing invited

speakers funded by CFI. These activities explain how we demonstrate the value of our researchers and encourage them to undertake new activity and contribute further to our community.

## i. Staffing strategy and staff development

### Recruitment and promotions

Since 2008, CCI has made 9 strategic research appointments at all levels across CCI of which 8 are returned (**Forbes, Higgins, McGillivray, McPherson, Overend, John Quinn, Scott, Tessler**). The appointments were made to meet CCI's strategic aim to build expertise in research council and commercial funding. They also aimed to build expertise across practice and theory, to enhance the depth and range of CCI research activity and its potential to develop new knowledge exchange and impact pathways. These appointments fall within the wider framework of the £3.8 million UWS academic development programme to recruit 70 new academic staff (14 professors, four senior lecturers and 46 lecturers to-date).

UWS has an annual cycle of promotion to the posts of Senior Lecturer, Reader and Professor for staff who demonstrate the required level of contribution and achievement in the University. Candidates for promotion must meet agreed benchmarks related to learning and teaching, research, or a contribution to the wider mission of the University. Since 2008 **Clark, Grace, Miah, and McGillivray** have each been promoted, largely on the basis of their research achievements.

Staff and student researchers benefit from the University's commitment to the Concordat for Researcher Education. All researchers have access to a full programme of in-house training and development, from a range of short-term skills development courses to longer term, structured and credit-bearing courses related to research methods.

In 2012/13 a University Graduate School was established to increase engagement with and between students, to improve opportunities to engage in credit bearing educational development and to drive forward an agenda of engagement with other Graduate Schools across Scotland and beyond. CFI also undertakes liaison with Postgraduate Research Students (PGRs) and ensures they are engaged with CCI business. Also, a dedicated liaison within CFI represents the School of CCI on the Graduate School board (**McGillivray**).

### Staff support and development

A number of responsive sabbatical rounds for staff have been offered since 2008 (for **Clark, Clifford** and **Crawford**). During these sabbaticals, CCI provided relevant support for each individual, in the form of research assistance and/or teaching relief. The School also releases funds for specific project support, where new opportunities arise to exploit our research, or integrate additional strands, during the course of a project.

All CCI staff have access to funds for conference presentations and can apply for field research or seed funding (around £70,000 spent from 2008-2013). All staff members are required to identify their work with at least one of our research clusters as they develop towards eligibility for Associate status within CFI. The University's Innovation and Research Office (IRO) also provides support for grant applications and offers advice on relevant funding opportunities, developing budgets for submissions, and liaising with funders. IRO also delivers an events programme bringing leaders from research funding bodies, such as the AHRC, BA, and ESRC, which has promoted insight into funding processes for staff to build more successful bids. Finally, mentoring relationships exist between senior and new researchers, along with practices of sharing pre-submission manuscripts and internal peer review of funding bids.

### Early stage career development

Since 2008, early career researchers have been nurtured through their designated research cluster and, since 2011, CFI provides a range of support measures. These include: developmental support through a PhD or other appropriate qualification; enrolment onto the PgCert in Research Supervision to develop supervisory capacity; mentoring to support academic publishing or grant application; peer review of major and all first grant applications; access to the UWS research training programme including credit bearing modules in Research Methods and a wide range of

short courses; access to conference attendance funds and research development funds via CFI; dedicated Early Career Research Development and Knowledge Exchange Development programmes with on-going after-care and peer support for staff development; and tailored grant assistance, including support to identify funders and dedicated support through First Grant Schemes.

Five out of nine new lecturers recruited to CCI (2008-2013) are early career researchers and each has benefitted from the UWS academic development programme. Where appropriate, new early career staff are also prioritised to receive internal funds to supervise a PGR student as part of an orientation package. Each also receives tailored induction and support from the Innovation and Research Office to facilitate engagement into their research institute and to foster their research and engage in knowledge exchange.

### **Equal opportunities**

The University values and recognises the benefits of a diverse and multicultural community and is committed to ensuring equality of opportunity for all staff. We are proud of our reputation for widening access to Higher Education from all sectors of the community and of our record in attracting students from under represented socio-economic backgrounds. The University, through the development of the Equality Outcomes and other Equality, Diversity and Human Rights strategies and policies sets out to respect and celebrate diversity because of its value in attracting, motivating and retaining students and staff; its contribution to the enrichment of the intellectual environment and of the learning experience for students, and its contribution to the pursuit of equality in the wider community. UWS has committed to achieving Athena SWAN accreditation by the end of year 2014 and is focused particularly on using mentoring, focus groups and champions to identify and remove any unfair barriers to progression.

The University has a flexible working policy, which aims to meet both the needs of employees and the requirements of schools and departments in terms of service delivery. The University also has a policy for engagement with non-permanent staff, which aims to ensure appropriate, transparent and consistent recruitment process is followed. The effect of this policy is evidenced in our staff population. We have a high population of female active researchers (approximately 50% of our submission), along with many staff from diverse backgrounds, ranging from industry professionals, to professional creative writers, and also second-career academics. Supporting flexible working is also part of our ethos and this enables people with caring needs to maintain a full research career.

### **ii. Research students**

Over the census period, CCI has grown its full time PhD cohort from 7 students to 35, with 7 completions, reflecting the investment from UWS into funding studentships (£7m from 2008-2013). Many of the students within CFI are from outside of the UK, including Italy, Germany, Poland, and Romania.

To support the growth of practice-based research PhDs, UWS convened a working group to develop training and support services for practice-based PhD students. This group explored how UWS regulations could take account of the distinct characteristics of such work. All research students have access to a guaranteed fund of at least £1,000 to support their development e.g. through conference attendance. Match funding is also provided as an incentive by the university Innovation and Research Office. This minimum UWS funding is in addition to any other co-funded arrangements.

The University runs an annual research student conference and poster competition, where all 2<sup>nd</sup> and 3<sup>rd</sup> years present; this attracts significant external sponsorship and engagement from business, industry and the public sector.

All students are supervised by a team, of which the Director of Studies has the primary lead, with additional academic oversight through the University Research Degrees Committee and administrative support from IRO and the UWS Graduate School. All research students undertake

annual review and panel meetings to oversee progress and may undertake a module within our PGCert in Learning and Teaching. Supervisors are also required to take a centralised training course. Students are given opportunities to teach within the undergraduate programme, and can also provide additional paid support to key research project initiatives. Over this cycle, we also supported 2 students to represent the UK at the International Olympic Academy as part of a learning programme.

PhD students are also provided with additional funds to present at conferences, and undertake fieldwork on a case-by-case basis. Since 2008, CCI has funded ethnographic studies/practice-based research in Poland, Thailand and India. Furthermore CFI encourages students to collaborate on fieldwork, where appropriate. For instance, it funded PhD and Master degree students to undertake research at the Beijing 2008 and Vancouver 2010 Olympic Games.

Overall, research students have funding allocations available from IRO, the School Budget, and CFI, where necessary, with each structure coordinating their support. Our creative culture and the activities of our leading practitioners fosters a can-do environment and staff take an active role in mentoring PhD students to produce creative works as well as publish academic papers during their studies. Notable examples include Chris Dooks who created a series of audio releases on Komino Records and The Wire magazine, Ben Parry who edited major publication *Cultural Hijack: Rethinking Intervention*, Liverpool University Press (2012) and Roman Sebastyanski who has written several book chapters eg. *The Artists' Colony in the Gdansk Shipyard 2001-2011*. Gdansk, Poland: Laznia Contemporary Art Centre, 2011).

PhD students also are guided towards publishing their work in academic journals and are supported financially to organise events - eg. Shorelines Symposium, Nov 2011 (Alison Bell) and the UWS Interactive Festival (Jennifer Jones). They also encouraged to build a public profile, as for **Gerry Hassan** (Scotsman columnist, frequently on BBC Newsnight Scotland, and prominent political blogger), who, since graduating, is now an Associate within CFI.

#### **d. Income, infrastructure and facilities**

The new £81m Ayr campus, opened in 2011, provides a cutting edge facility for media research and production, which is a crucial support especially for our practice-based researchers. The School of CCI employs dedicated technical resource managers and an extensive part-time staff to manage these assets. More broadly, research within UWS is overseen by the Vice Principal for Research & Commercialisation, the University Research and Knowledge Exchange Board, the Innovation & Research Office, the Graduate School, and Faculty leads for Research & Commercialisation.

CFI drives School research investment and develops strategy, operating with a core membership of senior researchers, subject leaders, leadership from teaching programmes, and ex officio members. A Faculty Research Forum also meets at least twice per annum to focus on research strategy across the Business School and CCI. PhD students have access to dedicated desk space and production resources within our new knowledge exchange space on the Paisley campus, a hub for research conversations and activity.

Over this cycle, our additional capacity and focused investment into making grant applications has led to a substantial increase in our income to £139,000 and we have already won bids in 2013 that will ensure we, at least, double this amount over the next five years. Without exception, staff are provided with the necessary technology and software to undertake their research and to explore experimental areas.

#### **e. Collaboration or contribution to the discipline or research base**

**70+ Events & Networks:** CFI runs an extensive research events programme throughout the academic year to build the research culture and engage with external audiences, with over 70 hosted research events since 2008. These included events co-organised with RCUK (2011), collaborations with Glasgow International Festival of Visual Art (2011) and the Vault Art Fair

## Environment template (REF5)

(2011); co-curated exhibitions and screenings at Glasgow's CCA and Gallery of Modern Art, large scale exhibitions at the Architectural Association School, London (Jeffery) and associated conferences at the Royal Institute of British Architects; internationally Laznia Centre for Contemporary Arts and Gallery of Photography, Gdansk, Poland, and Bilgi, Istanbul, Turkey (**Kosmala**); co-organisation of the 2009 International Symposium of Electronic Art (**Clifford, Miah**) and the 2011 International Conference of Media Art Histories (**Miah**). In 2014 **McGillivray's** role on the Leisure Studies Association will bring its annual conference to UWS.

**350+ Contributions to Academic Events:** Staff gave 100+ CFI funded conference presentations within the census period, with a further 250+ fully funded by inviting hosts. Staff are members of funded networks, including the AHRC 'Values of Environmental Writing', a Royal Society of Edinburgh network on Creative Research into Environment (**Clark**), the AHRC research network on Community Music practices, and evaluation and impact of the AHRC's Connected Communities programme (Jeffery), and the AHRC Knowledge Hub, Creative Xchange (**Miah**), the Paul Hamlyn Foundation's Artworks project on the training of artists in participatory settings (Jeffery), Art, Aesthetics, Creativity and Organisation International Research Network (**Kosmala**), AHRC and BA-funded Centre for Russian, Central and East European Studies an inter-university Centre of Excellence (**Kosmala**). Invited talks include the Congress of Brilliant Minds, TEDx, Cheltenham Science Festival, Da Yeh University Taipei, Moscow State University, San Francisco Museum of Modern Art, Federal University of Sao Paulo, Otago University, Korean Advanced Institute of Science and Technology, Communication University of China, DCMS, Scottish Parliament.

**12+ Fellowships & Advisory Roles:** These include the Foundation for Art & Creative Technology (**Miah**, Fellow); Creative Scotland (**McPherson**, Board Member 2010-2013); Glasgow 2014 (**McPherson**, advisor), Leisure Studies Association (**McGillivray**, Executive), EventScotland National Events funding round (**McGillivray**, advisor), University of Linkoping, Sweden, GEXcel fellowship (2009-2010) (**Kosmala**), Department for Children, Schools and Families, and DCMS UK Government (Jeffery, advisor, 2006-2010), The Arches Glasgow (**Overend**, Associate), AHRC Peer Review College (**Miah, Kosmala**). Many of these roles have shaped our research activity. For instance, Miah's Fellowship at FACT led to involvement with its programme by our staff, along with closer involvement with the international media arts scene. Our co-sponsorship of the International Symposium for Electronic Arts (ISEA) in Belfast during 2009, along with RE:Wire in 2011 are indicative of this.

**8 Editorial Board Memberships:** *J Arts & Communities* (Jeffery), *Teknokultura* (**Miah**), *Int J of Creativity and Human Development* (**McPherson**), and the *J of Marketing Management* (**Stevens**). As well, 5 Edited volumes have been produced over this period including a special edition of the international refereed journal *Cultural Politics* (**Miah**), *Human Futures: Art in an Age of Uncertainty* (**Miah**), *Sounds of the Overground* (**Tessler**), and *Art Inquiry Journal* (**Kosmala**).

**200+ Media Appearances:** Over this period, staff research findings have featured on BBC Newsnight Scotland, Scottish TV, CNN, BBC World Service, The Scotsman, Scotland on Sunday, and the Guardian, Huffington Post, Washington Post, Independent, The Times, The Guardian, and Wired, among others.

**7 External PhD Examinations:** Over this period, staff examined PhDs externally, including Bournemouth University, University of Plymouth, Cardiff Metropolitan University, Glasgow Caledonian University, Deakin University, and University of Greenwich.