

Institution: University of Glasgow
UoA 36: Communication, Cultural & Media Studies, Library & Information Management
<p>a. Overview</p> <p>The unit is a highly multidisciplinary configuration that consists of three groups: the Centre for Cultural Policy Research (CCPR), Film & Television Studies (FTV) and Theatre Studies (TS). As in 2008, there is a common research agenda, focused on a wide range of cultural analyses. Over the assessment period, the UoA has retained a stable core of staff while growing from 16.5 to 23.8 FTE. New academic leadership has developed in an expanded professoriate; there have been numerous promotions to reward high performance; and, strategic recruitment has taken place at all levels. Major growth in external research funding from £1.3m to some £3m in the period, mostly through large grants, has allowed us to nurture a new cohort of post-docs. There has also been over 100% growth in the number of PhDs awarded across the full range of our research. The UoA has extended its longstanding commitment to public and civic engagement. It has enhanced its international and national links and profile. It enjoys a rich and vigorous intellectual life, with a stream of international visiting fellows and visitors, regular seminars and colloquia.</p> <p>The University of Glasgow (UoG) has restructured since RAE2008 and, along with Music and History of Art, the UoA is now part of the School of Culture and Creative Arts (SCCA). CCPR, FTV and TS pursue a shared research agenda that is led by the UoA's Research Group, which consists of the professoriate. The School Research Committee (on which the UoA is represented) provides additional administrative and material support co-ordinating School-wide activities that complement and underpin those of the UoA. SCCA is one of four Schools in the College of Arts (CoA), which in turn is one of four Colleges in UoG. CoA focuses its research support through its Research Office and ArtsLab, a resource dedicated to developing interdisciplinary research, grant capture and early career skills.</p>
<p>b. Research strategy</p> <p>Our vision is to be an internationally leading focal point for the study of Cultural Policy, Film and Television, and Theatre, with an emphasis on media sociology and cultural policy, cultural economics, amateur media and popular culture, world cinema and theatre histories and practices. Our strategic aims for RAE2008 were to: develop innovative and timely research; invest in individual scholarship; further expand our income base; increase our funded studentships and postdoctoral positions; enhance and grow the capacity and quality of our research base; and, reinforce and deepen our engagement with non-HEI institutions and civic constituencies.</p> <p>Given our high achievements in RAE2008, UoG identified the UoA as a key priority area for investment. A major growth in resources enabled our research base to expand through strategic appointments targeted both at areas of existing excellence and at complementary areas in which we seek to develop our expertise. In addition, CCPR has matured as a significant research leader nationally and internationally. It has expanded the UoA's portfolio of research funders – notably to include ESRC and national governments – and has sharpened our existing practice by demonstrating how knowledge exchange (KE) may underpin all our research activity. Through CCPR the UoA has played a key role in the establishment in 2012 of the £5m RCUK-funded CREATE, a consortium of seven UK universities headquartered at UoG, with Schlesinger as its Deputy Director. CREATE is the key RCUK research initiative in the creative economy and copyright field and part of a wider, major investment in research into culture and creativity, including the KE Hubs and the Cultural Value Project. CREATE's initial programme consists of 40 projects focused on the intersections of culture, law, the economy and technology. NESTA, the Intellectual Property Office and the Technology Strategy Board play an advisory role and 80 creative industry partners form the initial base for its outreach in the creative economy.</p> <p>The range and depth of our research outputs and income demonstrate that we have more than achieved our strategic aims. Indicators of our success include: the volume and quality of our outputs that include more than 25 research monographs, co-authored books and edited collections and over 100 refereed articles, many in our disciplines' leading journals; significant increase in research income; the expansion of our research base with an increase of 40% in our FTE; over 100% increase in doctoral awards; and, substantial development in our research-led collaborations – from our portfolio of AHRC Collaborative Doctoral Awards (CDAs) to large, multi-partner research projects such as CREATE.</p> <p>In line with its strategy to date, we have delivered agenda-setting research in areas including: – media sociology and cultural policy: led by Boyle's innovative research into television's</p>

representation of entrepreneurship and the growth of business reality programming; and, Schlesinger's incisive analyses of creative economy policy-making, policy discourse and cultural work.

- **cultural economics**: our contribution to agenda-setting in this area is underpinned by Doyle's recent Presidency of the Association for Cultural Economics International and landmark research publications on the economics of industry structure in the media sector and associated implications for diversity and policy.
- **amateur media and popular culture**: Lury's and Scullion's AHRC-funded research projects engage in pioneering ways with archival resources on home video and Scottish pantomime performances, respectively. Gough's ongoing research into quasi-theatrical events – eg, parades and the carnivalesque – is bringing about a new critical interrogation of historical populist forms. Craven's two edited collections on amateur cinema are recognised as landmark contributions to the field. This area has been further strengthened by the appointments of Holdsworth, whose monograph on television and memory has already become a standard point of reference, and Barker, whose work on digital media is expanding the UoA's scope.
- **world cinema**: distinguished by monographs from Eleftheriotis, Lury and recent appointee Martin-Jones, our work in this area offers novel theoretical and analytical investigations of international cinema in relation to mobility, childhood and philosophy, respectively. Bischoff brings new expertise on African Cinema and her work dovetails with Archibald's research on film festivals. Within this theme, research on **Scottish cinema** is distinctively situated in a broader geopolitical context through Caughie's AHRC-funded *Early Cinema in Scotland* project, Martin-Jones' monograph *Scotland: Global Cinema* and Goode's series of articles on rural exhibition.
- **theatre histories and practices**: the UoA continues its commitment to theatre history, with monograph and edited collections by Gough, Heddon, Heinrich and Lavery advancing studies of world and European theatre, live art and intercultural performance. A strategic move towards practice as a methodology has been enhanced by investments in new staff – Donald and Lavery on critical-spatial practices, Greer on queer performance and Murray on performance training.

The UoA's Research Group, chaired by Eleftheriotis, oversees and coordinates research activities: it plans, mentors, and nurtures new initiatives, identifying and supporting emerging strengths in the expanding research base. It routinely addresses new developments in the research framework both national and international – eg, the rise of practice as a key research methodology in our disciplines. Detailed day-to-day research support is delegated to the three subgroups under the leadership of the professors. The UoA's critical distinctiveness lies in its ability to generate research across a broad spectrum of cultural practices, ranging from studies of Latin American cinema to site-specific Glasgow performances, informed by cultural policy analysis, commitment to public engagement and an extensive portfolio of funded projects. To ensure continued dialogue, the Research Group plans and coordinates a common research strategy and fosters conversation across the breadth of the UoA through cross-disciplinary workshops, seminars and reading groups. Notable areas of common interest and research are in film policy – eg, with transnational conceptualisations of cinema conversing with empirical and historical research on the UK Film Council; television studies – through methodologically diverse investigations of television programmes; digital media – in explorations of different modes of engagement with digital formats; and, critical studies of performance – eg, work on child performers in film sits alongside studies of theatrical performance. A shared research agenda and interests have enabled extensive collaborative supervision of research students across the UoA as a whole.

For the next REF period our **future strategy** is to produce high-quality research with an impact relevant to the UoA's continuing contribution to contemporary culture, public debate, economic challenge and policy formation, with a focus on maximising the benefits of CREATE to our research culture, expanding our engagement with digital and new media and developing a new research group on environmentalism. In the context of major growth of our research base, as well as changes in research funding priorities, our **strategic aims** are to:

- exploit fully our expansion by consolidating excellence in areas of expertise whilst supporting staff to develop new complementary areas;
- sustain our production of world-leading research by mutual critical support for all colleagues and by nurturing our early career researchers via mentoring, peer support networks and researcher skills development training;
- take full advantage of the School's multidisciplinary context by strengthening cross-subject

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- intellectual engagement and collaboration;
- increase our leadership and influence in our research by undertaking further collaborative projects and, in particular, prioritising international work;
- maximise the social and intellectual impact of the several large projects to be completed in the next three years; and,
- enhance our research impact by extending our engagement and partnership with key institutions and by embedding planned impact pathways in the design of our future projects.

The UoA's strategy is underpinned by the specialised research activities and complementary strengths of its constituent groups each of which has specific actions linked to these aims:

- CCPR** combines fundamental research in media and culture with policy analysis and intervention in public debate and institutional developments. It will continue to initiate outstanding opportunities for public engagement with civic institutions, government and industry, which will benefit the UoA as a whole. Through the activities of CREATE it will deliver interdisciplinary collaborative research with significant policy implications. In a first wave of cross-centre collaboration (2013-16), a trio of projects will be researched by **CCPR** staff. These are: sports media rights and regulation; converging technologies and business models; and, copyright and cultural work. Monographs, other publications and wide-ranging engagement are planned for our projects on the UK Film Council, cultural enterprise and multi-platform media. CCPR will continue to build international links through its research engagement with Union of European Football Associations (UEFA), the Organisation for Economic Co-operation and Development (OECD) and in collaboration with the University of Copenhagen on European audio-visual commissioning.
- Recent appointments in **FTV** have complemented its established theoretical, historical and analytical strengths with a new focus on practice that spans critical studies of production and exhibition, sound in film, television forms and digital experimentation. This new emphasis will extend the range of our links with media institutions and creative industries. Scholarship on amateur media and world cinemas will advance through high profile dissemination – eg, *Children and Amateur Cinema's* end-of-project conference and exhibition with the Scottish Screen Archive, hosting *Film-Philosophy's* annual conference in 2014, key monographs on amateur cinema in the UK, children in amateur media, film and cosmopolitanism, transworld cinemas, and international collaborations with the universities of Vienna, Amsterdam and Groningen on European cine clubs and with NTU Singapore on Asian Cinemas.
- Recent appointments in **TS** enhance our capacity to deliver initiatives in critical-spatial practices that engage with pressing concerns attached to issues of environmentalism. Our new work in this area includes a suite of projects around performance and sustainability, with outputs ranging from monographs and articles to edited series and practice-based research. Our established connectivity with professional and non-professional theatre communities, theatre makers, organisations and agencies will continue to shape and direct our research priorities, questions, methodologies and impact activities – eg, via new work in archival and historically-informed research on theatre music and a comparative study of mediaeval and contemporary digital practices will be undertaken in collaboration with partners Scottish Opera and Prototype Theatre.

c. People

i. Staffing strategy and staff development

The UoA's research base has expanded significantly from 16.5 FTE at RAE2008 to 23.8 for REF2014. We have aimed to strengthen, develop and extend core research areas by: recruiting both internationally leading scholars and early career researchers; rewarding success through promotion; managing research through a rigorous mentoring scheme and supportive Performance and Development Review (P&DR); and, growing our post-doctoral and doctoral researcher community. We have sought to create a well-balanced profile with an almost equal number of staff in each of early, mid and senior research positions. Appointments have been made at all levels – three post-docs, four early career lecturers, one senior lecturer and two professorial appointments – achieving gender balance and a mix of nationalities. We have a strong retention record, with just one staff departure since 2008, underpinned by a transparent and fair system of internal promotion and progression that has sustained the research base. With the retirement from full-time service of Professors Geraghty and Caughie (still 0.2 FTE) came a generational shift with the internal promotion to personal chairs of Boyle, Doyle, Eleftheriotis, Heddon and Lury. These promotions signal the successful strategy of nurturing and rewarding home-grown talent. Through their continued leadership Schlesinger and Scullion have ensured continuity and stability, while

professorial appointments Lavery and Martin-Jones bring distinctive new strengths to the UoA. In the period under review five other staff – Archibald, Donald, Heinrich, Holdsworth, Gough – were promoted to Grade 8 and Selfe moved into a lectureship after four years as RCUK Research Fellow. Archibald's University Teacher contract was changed to R&T. Craven, who was not returned in RAE2008, is now included. In summary, the outputs of 92% of eligible staff – including all ECRs – are submitted: our return comprises 9.2 professors, two senior lecturers, 10.6 lecturers and two research fellows.

The UoA supports **staff development** at all career stages to enhance the quality and extend the influence of our research. It encourages ambition and assists in maximising dissemination and exploiting opportunities for KE/PE. In 2009 UoG implemented the 'Concordat for Career Development of Researchers'. In 2010 it received, and subsequently retained, the European Commission's 'HR excellence in research' award. Key to the UoA's support strategy is a **research-mentoring scheme** for all staff, full- and part-time, and at all levels, from research assistants to professors. In regular one-to-one meetings, colleagues discuss achievements and plans with members of the UoA's research group. Advice ranges from how to develop early-stage ideas to inter-disciplinary horizon scanning. The annual P&DR facilitates self-evaluation and sharpens the focus on future plans by specifying ambitious but achievable objectives.

Colleagues in the UoA undertake **training** to develop their research skills. Specialised research training workshops are provided at UoA, School and College levels keeping staff up to date with developments in the broad UK and international research environments and enabling knowledge sharing between colleagues involved in different activities and at different stages of their careers. Ranging from UoA-specific workshops on methodology – 'Textual Analysis' and 'Practice as Research' – staff also participate in theme-based workshops drawing on research expertise across the School – eg, 'Value', 'Technology', 'The Avant Garde'. Colleagues have been supported by ArtsLab to develop their projects and plan sustainable research careers through its training programme – eg, Barker's work on new methods in the digital humanities was supported through ArtsLab's interdisciplinary sandpits. The UoA supports **the development of new ideas**. There is a weekly programme of visiting speakers and workshops, and regular conferences and symposia. All staff are encouraged to share their research at such events, providing an opportunity for peer review. Invited speakers include leading academics and practitioners. The UoA's collaboration with Glasgow Life, the trust that delivers the city's cultural services and manages its cultural infrastructure of museums, galleries, halls, libraries and sports venues, delivered the 'Glasgow Lectures on Culture', a unique opportunity for colleagues to meet international figures such as Michael Boyd, Clive Gillinson and Aleks Krotoski.

The UoA implements the UoG's **research leave** system, with one semester of institutionally-funded leave available after six worked semesters, to support clear research objectives. Staff are encouraged to augment institutional support with external funding. In addition the UoA has supported completion of specific research projects with targeted teaching relief – eg, Garwood's monograph on film narration and the senses and Donald's work on the River Clyde. The UoA provides **support for early career researchers** to develop their research skills. It implements UoG's three-year probation system whereby new staff's research time is protected by a reduction of administrative and teaching workloads. This policy has facilitated our ECRs' strong research record – eg, Holdsworth completed a monograph and Selfe is Co-Investigator on an AHRC-funded project. All ECRs are paired with an academic mentor. SCCA supports the Royal Society of Edinburgh's (RSE) prestigious 'Scottish Crucible', an interdisciplinary leadership programme for emerging talent on which Gough won a place in 2013. The 10 **PDRAs** appointed since 2008 are fully integrated in the research culture of the UoA producing and disseminating individual research – eg, Shand's seven and Champion's three single authored articles/chapters – and collaborative research – eg, Kelly's co-authorship of a book and four articles with Boyle, Shand's collaboration with Craven in their co-edited collection, Champion's end-of-project presentation with Schlesinger and Velez-Serna's conference papers with Caughie.

We are committed to UoG's promotion of **equality and diversity** and its work towards an environment free from discrimination and unfair treatment. All our staff have completed equality and diversity training and all those involved in recruitment and other relevant processes, such as P&DR and REF, are suitably trained. UoG joined the Athena Swan Charter in August 2011 with an action plan to advance female academics: Lury is the College's representative on UoG's Athena Swan working committee.

Our strategy to stimulate and facilitate **collaboration and exchange** between academic and creative and cultural industries has supported staff in developing links and projects using UoG's First Step KE Awards (to Archibald and Donald), while the Memorandum of Understanding with the City's cultural agency, Glasgow Life has enabled Donald's appointment as an Honorary Curator of Glasgow Museums. The UoA has established relationships and innovative collaborations with a number of different creative industries: these range from large-scale academic-industry-policy consortia, such as CREATE, to the participation of media and cultural industries in externally funded research projects and the appointment of senior national and international industry figures as Honorary Professors – Ross Biggam, Director, Association of Commercial Television Broadcasters in Europe; Chris Llewellyn, President, International Federation of Magazine Media Publishers; David Booth, Senior Vice-President, Viacom International; Ian Small, Director of Corporate Affairs, BBC Scotland; and, film critic and director, Mark Cousins.

ii. Research students

There were 31.75 doctoral awards made in the UoA in this period of review, an increase of over 100% in comparison to RAE2008 – when 15.5 awards were made during a longer period. This growth, that continues at an accelerating rate, is aided by our staff's established international reputations and maturing profiles and our PGR strategy to enhance both scholarship funding and the doctoral researcher's experience. **Studentships** awarded include: over 20 from various AHRC schemes, including seven CDAs; three from foreign governments; three SORSAS; two *Screen* scholarships; one scholarship linked to *Theatre, Dance and Performance Training*; and, three from trusts and endowments. UoG supported over 20 of our students through competitively-awarded studentships, bursaries and fee waivers.

Doctoral researchers are highly valued members of our **research culture** and are represented on the School's Postgraduate Committee, which provides a strategic forum for students' contribution to the development of our research community – eg, through the planning of events directed towards their research needs. They participate fully in our research seminars and suggest, host and introduce visiting speakers, as well as organising our UoA's two-day annual PG Research Symposium. Our doctoral students have co-organised annual College-wide conferences and contributed to *e-Sharp*, a peer-reviewed journal that publishes research students' work. Supported with funds from the School, College and University research students attend and contribute to national and international conferences whose constituencies range from graduate students to academics, professionals and practitioners. Where appropriate, students fully participate in research events such as symposia on Amateur Cinema, Chinese and Japanese cinema, an international cinema workshop in Singapore and annual doctoral symposia co-organised with the University of Oslo. **Achievements** by our doctoral students include the organisation and hosting of the MeCCSA PGR conference in July 2011 and the international Greek Cinema Conference in London in July 2013, regular presentations of papers at conferences across a range of subject associations such as BAFTSS, MeCCSA, the Scottish Consortium for Film and Visual Studies and the Theatre and Performance Research Association (TaPRA), and a strong portfolio of publications in peer-reviewed journals and scholarly collections.

A clear indication of our students' achievements is the exceptional **employability** of doctoral graduates both in academia and in the broader cultural economy sector. Our PhDs have been employed in full academic posts in many UK universities – including Edinburgh, Glasgow School of Art, King's College London, Leeds Met, Middlesex, Nottingham Trent, Queen Mary, Reading, Roehampton, St Andrews, South Wales and Stirling – with others starting successful academic careers in Germany, Ireland, the Netherlands, New Zealand, South Africa, South Korea and Pakistan or have taken up key posts in cultural institutions – eg, the Glasgow Film Theatre. The high employability record is underpinned by **career support** for research students through CV workshops, mock interviews and one-to-one advice. The UoA provides all doctoral students with the opportunity to develop teaching skills. We operate a transparent Graduate Teaching Assistant (GTA) appointment process and our GTAs complete UoG's Learning and Teaching Centre's statutory training, as well as subject-specific training. The UoA has comprehensive **support mechanisms** in place to ensure progress and this has had a marked improvement in terms of completion overall. Each student has two supervisors which guarantees uninterrupted specialist supervision and enables capacity building through supervisory teams that combine ECRs with more experienced colleagues, whilst facilitating staff research leave. PGRs have a rigorous annual progress review that involves staff other than the supervisors; the review invites reflection on

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training in relation to the Vitae Researcher Development Framework. Recognising that there is a growing cohort of **part-time students**, with different timetabling needs, the UoA is flexible in its scheduling. Our students' **research development** is supported through the CoA Graduate School's portfolio of over 70 workshops. These generally have an interdisciplinary focus, with some offered on-line – a resource valued by our part-time students. Student skills are further developed via participation in the UoA's annual postgraduate symposium where work presented to peers and staff elicits further feedback on ideas as well as presentation. A key strategy for our UoA has been nurturing our **relations with non-HEI stakeholders** to develop projects suitable for collaborative doctoral funding. Our extensive range of CDAs includes research partnerships with the BBC, British Library, Catherine Wheels Theatre, Edinburgh International Festival, Glasgow Film Theatre, Glasgow Life and Mull Theatre.

d. Income, infrastructure and facilities

A particular achievement in the period under review is the major growth in our **research income** and the diversification of our funders. In RAE2008 we reported awards of £1.3m; our awards now total £3m. We have maintained a strong record with core funders – the AHRC, British Academy, Carnegie Trust, Scottish Government and Creative Scotland – and have extended this pool to include the ESRC and international bodies, including the Basque Government, and the Sasakawa and Japan Foundations. We have led **large-scale projects** in order to raise the quality of our research; grow the size and capacity of our PDRA and doctoral researcher communities; extend our impact; and, increase our research and KE/KT collaborations. Our major funded research parallels the research areas outlined above and falls into three broad categories:

- **cultural institutions:** *Creativity: Policy and Practice, A Study of Government, the BBC and the UK Film Council* (AHRC, £157k, 2008-10: Schlesinger) has dissected cultural industries policy-making and its outcomes, and engaged the policy community in continuing debate. *The UK Film Council: Film Policy in Transition* (AHRC, £316k, 2012-14: Doyle) is addressing discontinuities in policy-making and the effectiveness of a film agency. *Supporting Creative Business: Cultural Enterprise Office and Its Clients* (AHRC, £187k, 2013-14: Schlesinger and Selfe) is, for the first time, analysing cultural business support and feeding into Scottish policy-making.
- **media organisations:** *Public Understanding of Business: Television, Representation and Entrepreneurship* (AHRC, £159k, 2009-11: Boyle) investigated the role popular factual entertainment television plays in influencing public understanding of the cultural and economic position of entrepreneurship. *Multi-platform Media and the Digital Challenge: Strategy, Distribution and Policy* (ESRC, £445k, 2012-15: Doyle) has already begun to make an impact through high-level seminars, public events and colloquia.
- **amateur and popular forms:** *Pantomime in Scotland* (AHRC, £525k, 2008-10: Scullion) championed public engagement in the research process and its dissemination, securing continuing collaborations with a range of partners including Glasgow Life and Ambassador Theatre Group. *Children and Amateur Media in Scotland* (AHRC, £584k, 2010-14: Lury) contributes to the academic study of amateur media focusing on representations of children and childhood. *Early Cinema in Scotland, 1896-1927* (AHRC, £780k, 2012-15: Caughie) supports two doctoral researchers in a project using innovative Global Positioning System methodologies to map early cinema in rural areas.

In addition we have extended the reach of our research by working as **collaborators** on other projects and networks – eg, in *Music and Dance: Beyond Copyright Text?* (AHRC Beyond Text Programme, 2010-11; Co-I Schlesinger); *Securing Scotland's Voice: Strategic Responses to the Digital Media Revolution in the National Press* (RSE, 2013; Co-I Schlesinger); and, *Walking Interconnections: Performing Conversations of Sustainability* (AHRC, 2013; Co-I Heddon).

In terms of **infrastructure** UoG Library has outstanding research resources for our disciplines. Discipline-dedicated librarians work with us to ensure purchasing keeps pace with research plans. At UoA level, several research projects are directly involved in the **collection and generation of new data** or in the re-evaluation and **enhancement of archival resources**. The *Pantomime in Scotland* project developed the Scottish Theatre Archive collection by correctly identifying items and bringing into the Archive significant new materials, including a major collection of manuscript scores and band parts for pantomimes in the 1920s-1940s. The *Children and Amateur Media in Scotland* project's collaboration with the National Library of Scotland has enabled the Scottish Screen Archive to source and archive over 2,000 new titles for its collection. *Early Cinema in Scotland*, also undertaken in partnership with the Scottish Screen Archive, has already identified

new print and film materials prompting the revision of the history of cinema in Scotland. The *UK Film Council* project is accumulating new documentation through oral history interviews. A *Cultural and Sport Research Database* was completed in 2011 by **CCPR** for open access use, funded by grants from the Scottish Government totalling £58,400.

A collection of over 10,000 DVDs and videos of films, television programmes and theatre performances, is housed in our Resource Centre which is equipped with viewing and IT facilities. Digitisation of our collection of television programmes of all formats, one of the largest in the UK totalling around 3,000 hours of material, will be completed by December 2013. Other **facilities** supporting the UoA's research activities include two dedicated technicians, one specialising in AV and one in theatre and performance. The UoA is located in the **Gilmorehill Centre**, a specially-converted building that provides the spaces necessary for research in our disciplines – a cinema, performance studio and theatre. The period of review has seen the Gilmorehill Centre undergo a £2.2m refurbishment improving, in particular, the cinema and theatre. A further investment enabled CCPR to expand into a new dedicated suite of offices. Research in the UoA is facilitated by up-to-date technical equipment including six data projectors and a range of high-quality digital audio-recorders, cameras and video recorders. Two of the very few film projectors (16mm and 35mm) remaining in Scotland allow the study of film as a material object.

The Gilmorehill Centre provides an ideal venue for **research dissemination**, hosting a series of conferences, seminars and workshops, and **public engagement**, through film seasons, mini-festivals, performances, public talks and lectures. The cinema has hosted, in collaboration with Japan Desk Scotland, an annual Japanese Films season for the past ten years; a Chinese Film season, with Takeaway China; a post-war Japanese cinema mini festival in 2012; the Short Film sessions of the Glasgow Film Festival; screenings for the 'Africa in Motion', the 'Document Film' and 'Take One Action' festivals in 2012; and, of many individual film events.

Beyond the support offered at UoA level by the Research Group, the School and College provide additional research support. The SCCA has a dedicated research administrator who assists researchers in planning and delivering research projects, especially in respect of budgets. The School's Research and KE Committee develops and delivers research support activities across SCCA and manages its Strategic Research Allocation (SRA), which supports all stages of research as well as conference attendance. The CoA supports the UoA's research via the dedicated Research Office whose internal peer-review process of draft grant applications has become a trusted resource for colleagues. Another key new investment in researcher support is ArtsLab, described above. The College's SRA supports project development, dissemination and KE/Impact initiatives. Lury's successful application for £584k from the AHRC was initially seeded in this way.

e. Collaboration or contribution to the discipline or research base

The UoA makes a significant contribution to the **development and sustainability of research** across the fields of media, culture and communication. Members of the UoA are involved in national and international partnerships, networks and joint research projects. They sit on research council committees and those of learned societies with responsibilities for awarding research funding and fellowships. They advise national and international bodies, contribute on a large scale to the sustainability of research dissemination across the field through participation on editorial boards and peer reviewing, as well as appointments and review panels of other institutions and in the examination of doctoral students both nationally and internationally. They organise international and national research dissemination events, deliver keynotes and plenary addresses at international conferences and develop research collaborations on national and international levels.

Staff actively contribute to **research councils and learned societies** and provide research policy advice. Colleagues are members of Peer Review Colleges and/or regular reviewers of a wide range of funders including RCUK, the British Academy, the Leverhulme Trust, the Carnegie Trust and the RSE and also international research funding bodies in Belgium, Canada, Greece, Hong Kong, Ireland, Israel, the Netherlands, South Africa, Switzerland and Portugal. Boyle, Caughie, Heddon, Lury and Scullion have chaired and/or participated in AHRC prioritisation panels. Schlesinger and Scullion are members of the RSE's awards and fellowships review committees. Schlesinger has chaired the Ofcom Advisory Committee for Scotland since 2009 and was advisor to the Scotland Bill Committee of the Scottish Parliament. He was a member of the ESRC Senior Scotland Fellowships panel and sits or has sat on advisory boards of international organisations and institutions including the Osservatorio sui media in Italia and the EC-funded

European Media Policies Revisited (MEDIADDEM) project. Doyle was commissioned to contribute supervisory work, research and publications to the European Commission and the OECD. Eleftheriotis was an advisor on education to the Hellenic Film Academy.

Members of the UoA have made key **contributions to subject associations** and consortia. Doyle was treasurer of MeCCSA (2002-10) and president of the Association for Cultural Economics international (2008-10); Boyle was convenor of the Scottish Media and Communication Association (2001-13); Eleftheriotis was co-director of the Scottish Consortium for Film and Visual Studies (2008-12); Heinrich is chair of the academic advisory council of *Thalia Germanica* and a member of the executive of the Society for Theatre Research; Murray is convenor of the performer training group of TaPRA; and, Craven is on the advisory committee of the International Australian Studies Association.

Our UoA's engagement with leading publications is clear from our many **editorial positions**. Boyle and Schlesinger are longstanding members of the editorial board of *Media, Culture and Society*. *Screen* is based in the Gilmorehill Centre and Caughie, Eleftheriotis and Lury are members of its editorial board. The UoA also co-hosts *Theatre, Dance and Performance Training*, which Murray co-founded in the period under review and co-edits. In addition, colleagues serve on the editorial or advisory boards of more than 40 other journals including: *Communication, Culture and Critique*; *Communication and Sport*; *Film-Philosophy*; *International Journal of Cultural Studies*; *International Journal of Media Economics*, *Contemporary Theatre Review* and *Telos*. Martin-Jones is editor of the Bloomsbury series 'Thinking Cinema' and Lury of the BFI/Palgrave series 'TV Classics'. We engage extensively in peer-review of journal submissions and book proposals.

A flagship model of our **research through collaboration and partnership** is the RCUK Centre CREATE, discussed above. Ongoing **international collaborations** include CCPR's researcher, seminar and PhD exchange with the Institute of Media and Communications at the University of Oslo (ongoing from 2007); CCPR's annual collaborative fellowship and seminar programme with the Basque Government and University of the Basque Country (ongoing from 2008); and, FTV's leadership of an emerging Asian Cinemas network together with NTU Singapore. Further research collaborations have included: *Walking Women*, *The Walking Library* and *Walking Interconnections* (Heddon, with Bristol, Edinburgh, Exeter and Falmouth); and, *Creativity: Policy and Practice* (Schlesinger, with Edinburgh). Research networks include: the *Film Festival Research Network* (Archibald, Lury, Martin-Jones); AHRC Networks *Northern Peripheries* (Martin-Jones), and, *More Than Human*, *Footworks* and *Reflecting on Environmental Change through Site-based Performance* (Heddon). Colleagues are members of: *The History of Movie-going, Exhibition and Reception Group* (HOMER; Goode); the *Northern Television Studies Research Group* (Holdsworth); the Greek cultural research network that founded the new *Journal of Greek Media and Culture* (Eleftheriotis); while Garwood initiated the SCCA-based *Sound and Moving Image Research Group* that resulted in a joint FTV/Music CDP with the British Library.

In addition to the numerous research workshops, seminars and symposia noted elsewhere in this submission, every year the UoA organises **conferences and research events**. FTV is home to *Screen*, which sponsors a series of seminars at UoG and hosts its annual international conference. We host other significant conferences – eg, SCUDD (2011), TaPRA (2013) and MeCCSA's PG conference (2011). UoA members delivered **keynotes/plenary lectures** at over 40 conferences worldwide including in Athens, Barcelona, Bilbao, Boston, Istanbul, Madrid, Mainz, Montreal, Ningbo, Paris, Singapore, Taipei and Turin.

Schlesinger was awarded an Honorary Doctorate in Humanities by the University of Oslo for his international contribution to research (2008). UoA members have held **visiting professorships** at: Autonomous University of Barcelona and Bergen (Boyle); Oslo and Sorbonne 1, Paris (Doyle); Ohio (Heddon); Estadual de Campinas, Brazil (Martin-Jones); Salamanca, LUISS in Rome, CELSA-Sorbonne, the LSE, Institut d'Etudes Politiques in Toulouse (Schlesinger). **Visiting fellowships** were held at the Universities of Turku and Salamanca (Archibald), Concordia (Gough) and Durham (Martin-Jones). Donald held a research-led artist's residency in Calgary. We have **examined doctorates nationally** and internationally, assessing over 50 PhDs for UK HEIs and for the universities of Adelaide, Auckland, the Basque Country, Cape Town, Helsinki, La Trobe, Stockholm and Western Australia.

Members of the UoA are variously involved in **supporting the creative arts and media**, serving on boards of key organisations and institutions, giving personal performances or engaging in creative production – details of which are provided in our impact statement.