

<b>Institution:</b> University of the West of England, Bristol
<b>Unit of Assessment:</b> 36 - Communication, Cultural and Media Studies
<p><b>a. Overview</b></p> <p>This Unit of 18 submitted staff is based in UWE's Faculty of Arts, Creative Industries and Education (ACE). The Unit is focused on the intersections of digital media, everyday life, visual and urban culture, film and television, with Research Groups in Cultural History and Contemporary Change, Play, Film and Television, Creative Media and Gender and Culture. The Unit's research is informed by an attention to history, theory, technology, audiences and identities in scholarly and applied contexts, with a distinctive strand of practice-based research exploring these issues across multiple platforms. The cross-Faculty Digital Cultures Research Centre (DCRC) stimulates innovation in scholarly and practice-based research into the culture, uses and applications of digital media technologies, promoting interdisciplinary collaborations, external partnerships and networking. Research and Enterprise in Arts and Creative Technologies (REACT), one of 4 AHRC Creative Economy Knowledge Exchange Hubs, was developed on the basis of the co-creative partnership-based research processes pioneered by DCRC and is led by DCRC's founding director, <b>Dovey</b>.</p>
<p><b>b. Research strategy</b></p> <p>The Unit's research culture is formed around an established ecology of Research Groups which have played a strong role in meeting our primary aim: (i) supporting internationally excellent research. Research Groups provide peer support for developing researchers; nurture and develop projects and funding applications; disseminate research and promote networking through the organisation of symposia and conferences; and provide wider research development for PGR students who are fully integrated into the research culture. Each year Research Groups submit a costed plan to the Faculty Research Committee for approval. Researchers are able to affiliate with more than one Group, fostering interdisciplinarity and collaboration, with DCRC supporting projects from Research Groups in its specialist area. The Play Research Group (PRG) was incorporated into DCRC in 2011 and the practice-based research of the Creative Media Group is supported by DCRC and the Film and Television Research Group. The Unit's research infrastructure has been enhanced by a substantial University Strategic Initiative Fund investment in DCRC, founded in 2009 to support a concentration of research on the technologies, practices and uses of digital media. DCRC has enhanced the reputation, esteem and impact of this research through support for ambitious projects, external funding applications, collaboration and international networking. ACE continues to invest in DCRC, and has recently appointed a new Director, <b>Rose</b>, following <b>Dovey</b>'s move to the leadership of REACT.</p> <p>(ii) A second aim has been to create a stable and sustainable research development ecology through a mixture of internal funding and external income from multiple and diverse sources. In 2008 the Unit developed a research bidding development programme with twice-yearly workshops and bi-monthly surgeries. In 2010 the role of generating bids was allocated to DCRC and Research Groups. DCRC provides infrastructural support for the development of high quality projects and collaboration and has created a platform for an ambitious programme of external bidding, generating a strong flow of research income. The Unit increased its overall external research funding from £1,114,777 in the period 2002-2007 to £1,722,087 in 2008-2013.</p> <p>(iii) The third aim was to achieve greater integration and collaboration with regional industry and stakeholder networks. Our policy has prioritised regional engagement as the ground upon which our national and international engagements are built. This has been a significant achievement of DCRC through its partnership with Watershed Media Centre and innovation lab Pervasive Media Studio (PMS), cited in <i>Creative Britain: New Talents for the New Economy</i> report (DCMS 2008) as a 'ground-breaking new innovative place of learning'. DCRC has acted as curator to an ongoing 'conversation' between UWE researchers, industry and public sector partners and user-communities, building links with activist, arts, media and heritage sectors, and engaging with government, policy-makers and urban planners. In addition to its co-creation KE partnerships (see REF3a), DCRC has drawn over 1200 research users to its events programme with the UK media industry a key constituency. These include two Pervasive Media Creative Producer Summer Schools (2010 &amp; 2011) for 24 digital media producers from all over the UK, the first of their kind in the world. DCRC ran its iDocs Lab for the BBC (2012), advised on the BBC Future Factual training</p>

day and worked with the BBC Academy to run a Second Screen Lab (2011-12). In 2013 DCRC became lead investor in the newly formed Bristol Games Hub, an initiative led by one of the Centre's PGR students to found a creative lab for regional games 'start up' companies. DCRC provided the foundation for the £4.8m Research and Enterprise in Arts and Creative Technologies (REACT) bid for one of four AHRC-funded KE Hubs. Led by **Dovey** for UWE in collaboration with Watershed, and Bath, Bristol, Cardiff and Exeter Universities, REACT (2012-15) develops partnerships with creative businesses and cultural organisations that strengthen and diversify collaborative research. REACT has hosted Ideas Labs with 350 creative economy partners and 350 academics, forming 140 new partnerships that have led to the investment of £1.2m in 30 digital innovation projects, engaging creative businesses with arts and humanities researchers from five universities and thirteen different disciplines.

(iv) The fourth aim was to improve the quality and completion record of our PGR students through strategic investment leading to a mix of University and externally-funded bursaries, aligning recruitment with areas of research excellence. Completions have risen from 5 in RAE2008 to 8.5 in REF 2014. 5 FT and 2 PT bursaried students commenced 2008-2013, ensuring ongoing momentum and a sustainable postgraduate research ecology.

### Forward Planning

**DCRC** is now at a moment of consolidation - drawing together its research expertise around value, co-creation and creative citizenship with its unique experience in engagement and partnership. The major themes that will drive the next stage of the DCRC's research are Interactive Documentary; Playable City; Digital Citizenship; and Participatory Design.

(i) The Interactive Documentary theme builds on the i-Docs Symposia (2011 & 2012) and on **Rose's** Collaborative Documentary (Collab Docs) Research Fellowship. A third i-Docs Symposium in March 2014 will take place alongside **Rose's** proposed AHRC Interactive Documentary (i-Docs) Research Network (2014-15, £36k) which will create a platform for the future development of the iDocs Lab, bringing esteemed international scholars (including Brian Winston, Sonia Livingstone, Pat Aufderheide), industry thought-leaders and practitioners (including Ingrid Kopp, Tribeca New Media Fund; Kat Cizek, National Film Board of Canada; Charlie Phillips, Sheffield DocFest) into an inter-disciplinary dialogue over business and research challenges. The strands on 'Addressing Economics' and '(Re)framing' Reception' will draw together critical approaches and business intelligence to develop innovative research frameworks that will make a significant contribution to this fast developing field.

(ii) DCRC's research into Pervasive and Locative Media will continue with an exploration of the idea of the Playable City: a concept that has been developed to encompass a body of creative work developed at the Pervasive Media Studio and as a community-centred alternative to the commercially-driven idea of Smart Cities. It was the subject of UWE Visiting Professor and Pervasive Media Studio Director Clare Reddington's inaugural lecture delivered in October 2013. In May 2014 PMS/DCRC will co-host the world's first Playable Cities conference in partnership with Bristol Festival of Ideas. A Roundtable will provide a platform for **Croft's** Cinemapping research, **Abba's** practice-based research on the future of the book, **Giddings** microethology of digital game play and creation and the formation of a cross-disciplinary network of researchers on this theme with Concordia's Technoculture, Art and Games Centre. The economy of the Playable City will be explored within **Crogan's** AHRC Creative Territories Research Network (2014-2015, £31,408) which, in collaboration with the University of Utrecht and including participants from 7 UK and 17 European Universities, NESTA, Creative England, Association for UK Interactive Entertainment, International Game Developers Association and Game City, will investigate practices, aesthetics and values in the emergent international indie games production sector. There will be workshops at the Bristol Games Hub, the Dutch Game Garden, Utrecht and DCRC.

(iii) Building on the Connected Communities research cycle, Digital Citizenship is a key concern within both the Interactive Documentary and Playable City themes. DCRC will build on the findings of the Creative Citizens Connected Communities research programme in which **Dovey** and

Agusita are investigating the impacts of digital on citizenship in informal creative networks. **Rose** has conducted research for a practice-based interactive documentary project on resident initiatives facilitating street play in neighbourhoods, in partnership with Bristol-based not-for-profit Community Interest Company Playing Out. This will feed into further research into definitions, articulations and reclamations of the idea of Cultural Value, which will continue to be central to creative industry development as the impacts of networked participation and debates about cultural utility intensify.

(iv) DCRC's interest in pervasive media, user-generated content and participation cuts across all these forthcoming cycles of work. **Crofts** will coordinate the integration of practice-based research into all three themes in its next phase of work through the prism of Participatory Design. **Crogan's** collaboration with Bernard Stiegler and Vincent Puig, Co-Director of Institut de Recherche et d'Innovation (IRI), led to a meeting at the Pompidou Centre to plan formal research collaborations between DCRC, IRI and Ars Industrialis, Stiegler's activist network, centering on the new EU Culture Programme 2014-2020 and IRI plans for a network of cultural organisations working on creative innovation with DCRC as Bristol partner bringing its research on social and economic models of user-producer participatory modes for the future elaboration of 'Creative Europe'.

REACT will continue to develop the focus on value in the creative economy in the final two years of its operation, and in 2014 will launch its legacy strategy, responding to the changing nature of knowledge and creative practice in the twenty-first century through new methods for Knowledge Exchange. These methods will have two trajectories in the next research period: (i) REACT partners led by UWE will take the new methods to new territories, particularly Europe, China and India where plans are already in place for collaboration with the British Council in 2014; (ii) REACT will develop its research into the best methods for universities to work with 'micro businesses' in the Creative Economy, where it has identified strong growth potential and a policy vacuum, as industry measures target larger SMEs. Intelligence regarding these issues will continue to be addressed in DCRC research under the Digital Citizenship strand through **Dovey's** pioneering research on Cultural Value in the Creative Economy.

In recognition of the ongoing vitality of our research groupings and the success of DCRC in enhancing our research performance, a significant step in our forward planning for the next 5 years will be the establishment of a **Centre for Cultural Research** in 2014. Centre themes are designed to build on our researchers' expertise in addressing questions of cultural value, policy and practice; cultural politics and media activism; cultural and media theory and history; and heritage and cultural change, with collaborations with DCRC centering on the transformative effects of digital on practices across the arts and creative industries. Examples of future research to be attached to the Centre include **Spicer's** international collaboration with Lillehammer University College (lead), Norwegian University of Science and Technology, Utrecht University and University of Southern Denmark, on the policy frameworks and practices of the film and television industries, funded by the Norwegian government (2013-2016: UWE £67,894).

PGR quality and completions will be significantly enhanced through the award of an AHRC-funded (total value £2.3m) Centre for Doctoral Training (2014-2019). The 3D<sup>3</sup> consortium, led by UWE in partnership with Plymouth and Falmouth Universities will support 33 practice-led doctoral students working in the interrelated areas of digital design, digital media and digital arts (including music and performance) which aligns with the AHRC's Digital Transformations research theme investigating the impact of new technologies. UWE's contribution will draw on its strengths in design, media and the visual arts allowing DCRC to connect with ACE's Centre for Fine Print Research and DIRECT, the new Research Centre in digital cinematography. 3D<sup>3</sup> will bring together a body of experienced supervisors who are well-versed in practice-led research and experienced in the type of cross-disciplinary projects that will be the life-blood of a consortium dedicated to the creation of new knowledge, new forms of practice and the creation of digital artefacts. Students will be able to work across the three institutions. REACT is a major partner and **Dovey** will work closely with the consortium's supervisors to facilitate work placements and internships in small companies, arts and cultural organisations with an interest in emergent digital concepts and design and media technologies across various platforms, enabling students to be attached to established areas of research strength and international research networks. **Spicer's** European Film and TV Industry

research network is designed to provide international PGR exchange opportunities. The i-Docs and Games research networks developed by **Crogan** and **Rose** will be used to open up similar opportunities with international industry and academic partners.

### c. People, including:

#### i) Staffing strategy and staff development

The Unit continues to attract high-achieving researchers at all career stages, with the addition of **Crogan, Dovey, Gross, Mattacks** and **Rose**. A sustainable research culture requires cohesive, embedded research training, support and leadership. Research stimulation, mentoring and peer support is delivered through DCRC and Research Groups. Researchers are encouraged to make use of UWE's research skills development programme, including the Researcher's Forum, which shares good practice, runs development events and disseminates information. An extensive programme of staff development seminars is closely allied to the four domains of the Vitae Researcher Development Framework. UWE is implementing the Concordat to Support the Career Development of Researchers, as recognised by the European Commission's award of HR Excellence in Research in January 2012, acknowledging its 'outstanding work in developing and supporting its research staff (and providing) a stimulating and favourable working environment for researchers'. An aspect of this is £1.5m investment in Early Career Researcher awards that has enabled **Abba, Crofts** and **Mattacks** to begin complex research projects. A Women Researchers Mentoring Scheme facilitates professional development to help realise potential (e.g. **Crofts**).

ACE senior research staff work closely with Heads of Department and line managers to achieve an appropriate workload balance for research-active staff and monitor progress against agreed targets. They assess applications for internal funding against criteria regarding research quality, career development and alignment to research strategy. Awards include periods of research leave of up to one semester to enable projects to be completed (**Bould, D'Monte, Henning, Oldham, Swanson, Tincknell**) and small grants for research expenditure such as travel costs (**Spicer**) or production costs for practice-based work (**Oldham**). DCRC's bid stimulation strategy centres on investment in project development and leave awarded through internal competition (**Abba, Crofts, Crogan, Dovey, Giddings**). ACE provides support for researchers presenting at conferences and symposia. Peer support is provided in Research Groups with scrutiny of internal applications by senior staff and the UWE Peer College scheme for external bids. Staff needing research development support are counselled by the Deputy Dean (Research), the Faculty's Director of Research (**Spicer**) and the UoA Leader (**Swanson**) and matched with a critical friend or mentor.

#### ii) Research students

PGR students are attached to Research Groups or Centres. A Creative Industries Postgraduate Fellow based at our Spike Island postgraduate space organises events and networking and publishes a bi-weekly newsletter and blog with information about events, funding and training. PGR conferences are held annually, with student presentations and external speakers to inspire good practice. Governance was strengthened by the formation in 2012 of a UWE-wide Graduate School which organises training for supervisors and students and ensures a consistent approach to recruitment, annual monitoring, progression exams and the viva, and a training programme that adheres to Vitae's Research Development Framework. QAA guidelines and AHRC strategic priorities have influenced the design of the programmes, with enhanced emphasis on careers development, impact and greater international awareness. A Research in Contemporary Context module enables students to submit a reflective portfolio drawing on workshops and skills training events. Subject-specific training is provided through modules in Cultural Theory and Critical Research Practice. Professional Development Planning will in future make use of the online planner piloted by Vitae. Students can gain teaching experience while supported by a credit-bearing Academic Development Programme that builds towards a Postgraduate Certificate in Higher Education. REACT partners provide opportunities for industry placements. The National Postgraduate Research Experience Survey (2013) showed overall student satisfaction with the Faculty's Research Degree Programmes is 94.3%, compared with 82% nationally.

### d. Income, infrastructure and facilities

Research Groups receive funding from QR to support a programme of events, public engagement and dissemination/reputation building activity, and have won project funding from the AHRC, British Academy, Royal Geographical Society, and the Higher Education Academy, including

**Spicer's** AHRC Research Grant for the Michael Klinger project (2010-12, £158,099). Researchers have been awarded competitive UWE Early Career funding: **Abba** 'Digital narrative archiving' (£17,000); **Crofts** 'The Creative Application of Locative Media Mobile Technologies in a Heritage Context' (£19,019); **Mattacks** 'Creating a Scene: Material Practice & Victorian Drama (£9,933) all 2009-10.

DCRC receives UWE Strategic Initiative Funding (£785,000, 2009-14), which supports a 0.4 Director, with FT Research Centre Administrator, PT Research Fellow and PT Research Associate, supplemented by University legal, business development and finance services. DCRC has created a mixed ecology of internal and external funding with awards from AHRC, British Academy, European Science Foundation, Great Western Research, Bristol City Council and NESTA. **Rose** is supported by a 0.6 AHRC Creative Fellowship (£235,602, 2009-2014). Research Associate Fleuriot (2010-12) was supported under **Dovey's** AHRC Knowledge Transfer Fellowship and Research Assistant Agusita (0.5) by **Dovey's** AHRC Creative Citizens project (2011-14).

DCRC led the AHRC Creative Economy Knowledge Exchange Hub bid to a total funded value of £4.8m (£1m+ to UWE) including £2.4m for projects. 0.5 of **Dovey's** salary is paid by REACT. REACT project funding of £162,511 has been awarded to the Unit. REACT Sandbox Awards include **Crofts** (City Strata, £35,748) in 2012, and in 2013 **Abba** (These Pages Fall Like Ash, £35,915) **Crogan** (Jack the Ripper 125/JtR 125, £34,533) and DCRC researcher Aston (Orion The Man Behind the Mask, £34,369). **Crofts** received a REACT development award of £11,997 (2013).

Investment in PGR studentships has been directed to areas of research strength. One PhD completion (2011) was supported by a UWE bursary (2007-10). Since 2008, UWE competitive bursaries of £55k were awarded to 5 FT PGR students, with 1 PT student awarded a £27.5k bursary; 1 a fees-only DCRC PT bursary (£10k); and 1 FT GWR bursary (£50,220).

Staff are now located at the Bower Ashton campus, with DCRC at the Pervasive Media Studio (PMS). Facilities for PGR students are located at the city centre postgraduate space at Spike Island, with a computer suite, bookable studio/seminar/event space, and a shared staff office. PMS offers staff and PGR students office, conference, meeting and screening spaces for events at a landmark city centre location. From 2013, DCRC investment led to additional facilities for staff and PGR students at the city centre Bristol Games Hub space.

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

THE DIGITAL CULTURES RESEARCH CENTRE (DCRC). DCRC has led research on the reconfiguration of contemporary techno-cultures.

(i) It has focused on the applications, practices and uses of Pervasive Media in contemporary social and cultural contexts. As Foundation Director, **Dovey** led this conceptual agenda, with DCRC researchers working to define this field as distinct from the contiguous fields of locative media, or pervasive and ubiquitous computing, by reclaiming processes of mediation. To this end, **Dovey** organised the 'Invasive or Pervasive?' Symposium 4/5 Mar 2010; and 'Access All Areas' One Day Conference, 21 May 2010 at Watershed with panels on the history of user-generated content, journalism, video, interactivity and political economy. **Dovey** held an AHRC KE Fellowship, Aesthetics and Value of Pervasive Media 2010-12 (£208,742) to develop a critical language for pervasive media alongside a resource for practitioners working to produce new forms of media experience using context-aware devices (The Pervasive Media Cookbook).

(ii) DCRC practitioners have championed Practice-Based Research. **Crofts** is a member of the MeCCSA Executive Committee and Chair of the Practice Section Network, a member of the editorial board of *Journal of Media Practice* (2004-) and was an invited member of *British Association of Film, Television and Screen Studies* working party to set up the BAFTSS prize for practice-led research (2012). **Dovey** was founding editor of *Screenworks* (2008-10), the first peer-reviewed publication for media practice led research. Subsequently edited by **Crofts** it is now part of the JMP Screenworks site <http://jimpscreenworks.com>.

(iii) DCRC's PMS relationship puts it at the centre of a new strand of research on Locative Media and Interactive Documentary. Working at the intersection of media and other forms of creative

participation, researchers investigate new practices in: storytelling on emerging platforms (**Abba, Crofts**); the use of locative media in exploring the cultural history of cinema, memory and urban experience (**Crofts**); the exploration of new forms of narrative experience design (**Abba, Crofts, Rose**); and the affordances of Web 2.0, HTML5 and social media for generating collaborative, live data online documentary practices, which explore the poetics of networked culture alongside questions of participation, access and community building (**Dovey, Rose**). **Rose** was invited to screen her multiplatform work *Are you happy?* at the 30th Jean Rouch International Festival organised by the Comité du Film Ethnographique at the Musée de l'Homme, Paris (2011). **Rose's** research blog 'CollabDocs' has become an international forum for debate in emergent documentary practices and has led to international invited presentations including the Institute of Documentary Film Festival in Prague (2012) and, in 2013, the DiY Citizenship Symposium, University of Toronto; Rouch After Rouch Symposium, Centre for Media, Culture and History, New York University; and Visible Evidence XX Conference, University of Stockholm. **Rose** was the only UK-based scholar to be invited to the inaugural meeting of the MIT Open Documentary Lab in 2012 and has since been asked to be among a select international group of curators on their online Docubase. DCRC founded the i-Docs network with Visiting Fellow (2011) Sandra Gaudenzi (Goldsmiths) to examine the impact of interactivity, online and collaboration on documentary practices, resulting in an annual i-Docs international conference. Keynotes in 2011 included Nick Cohen, Multiplatform Commissioning Editor, BBC and Alexandre Brachet, CEO of web documentary producer Upian; and, in 2012, Jighar Mehta, producer of the Groupstream collective documentary platform and interactive crowd sourced social media documentary *18 Days in Egypt*, listed in the 'Moments of Innovation' project by MIT Open Documentary Lab. i-Docs is also a web-portal, receiving 108.4k hits since its launch in September 2011. **Rose** co-hosts the i-Docs Facebook community, a peer-to-peer network of over 300 scholars and practitioners. Since 2012, CollabDocs and i-Docs have been the only UK sites listed on MIT's OpenDoc Lab website.

(iv) DCRC's research on Digital Citizenship has drawn upon a range of approaches grounded in traditions of critical theory with an understanding of policy and public application in co-creative investigations of cultural value. Three projects were funded under the AHRC's Connected Communities scheme to explore 'creative citizenship', understood as everyday civic engagement and participation using creative resources, forms and talent: (i) the *Keeping in Touch* project on digital media inclusion to discover how everyday uses of mobile media can strengthen community ties and self-organising capacity (**Dovey PI**); (ii) the *Measuring Value Networks* project with partner Watershed to devise a multi-criteria method for cultural organisations to assess the value of their work (**Dovey PI**); and (iii) the national *Creative Citizens* project (**Dovey** Co-Investigator with Cardiff University et al., 2012-14), which investigates the value of micro acts of creativity afforded by digital technologies to communities and the citizenship benefits of everyday creativity (REF 3a). It will be one of the first phase of major projects to publish out of this AHRC theme. This research has been co-created with partners ranging in scale from the local to the national, from South Blessed community media, Knowle West Media Centre, Watershed Arts Trust, NESTA and Ofcom.

(v) Play, Games and Attention (**Crogan, Dovey, Giddings**) concerns the cultural significance of play and games as aspects of contemporary technoculture, and the changes in embodied experience associated with new 'technicities'. **Crogan's** monograph elaborates the impact of the cybernetic, calculative, anticipatory logistics of military-led technoscientific developments – simulation and virtualization - on games culture. **Giddings** co-edited (with Martin Lister, Emeritus Professor) the *Technocultures Reader* (2011) following the 2nd edition of their *New Media: A Critical Introduction* (2009), co-authored with **Dovey**. **Crogan** and **Dovey** investigate the politics, ethics and aesthetics of the attention economy and its influence on traditional values of the public sphere: in 2010 DCRC hosted the EU ESF-funded conference 'Paying Attention; Digital Media Cultures and Generational Responsibility', held in Linköping, Sweden, with keynotes Bernard Stiegler, Michel Bauwens and Tiziana Terranova, leading to a special edition of *Cultural Politics*; in 2011 and 2013 **Crogan** was guest speaker at Stiegler's Ecole de Philosophie d'Epineuil-le-Fleuriel.

(vi) All DCRC strands support the development of Emergent Methodologies including **Giddings'** ethology of human technology use and development of a microethnography based in embodied phenomenology; the refinement of theoretical models in **Crogan's** work on Stiegler's concept of

## Environment template (REF5)

'the economy of contribution'; **Dovey's** innovative methods for co-creative practices and the investigation of cultural value and creative citizenship; and the spatial, historical, embodied and experiential practice-led methodological innovations in work by **Abba, Crofts and Rose**.

CULTURAL HISTORY AND CONTEMPORARY CHANGE: This group links the history of everyday life, mentalities and materiality and an expanded account of cultural modernism to an investigation of (i) contemporary cultural change and its mediation. A concern with the cultures of modernism as part of a project of social transformation is evident in **Henning's** research into Otto Neurath's Isotype; Hornsey's (UWE to 8/2013) work on proto-cybernetic structures used to administer everyday movement in interwar London; **Swanson's** research into early twentieth century psychological models of association in futures thinking and social planning; **D'Monte's** exploration of the contribution of women dramatists to a commentary on postwar historical change; and **Mattacks'** exploration of the recasting of the theatre within commercial culture of the nineteenth century, including the 'business' of transatlantic trade in patents and rights. With DCRC support, **Henning** edited *Museum Media*, a volume in Blackwells' *International Handbook of Museum Studies* with 30 essays covering augmented reality, crowd sourcing, social media and mobile media in museums, and the architectural design of museums as communicative media. **Swanson's** focus on (ii) cultural history methodologies secured her co-editorship of the Routledge series *Directions in Cultural History* (2013-); **Spicer's** research on Klinger (see next section) is driven by a concern with archival methodologies and historiographical innovation. In 2011, Hornsey (UWE to 8/2013) co-founded (with scholars from the Universities of Oxford and Oxford Brookes) the *20s30sNetwork*, an international interdisciplinary network for the study of interwar British modernities with **Swanson** as a member. With the University of Canterbury, **Mattacks** developed a collaborative British Academy project to disseminate the primary archive of the novelist M. E. Braddon, which will fund editions, digitised material, a conference and a journal issue.

THE FILM AND TELEVISION RESEARCH GROUP has a strong focus on (i) British Film and Television History: **Spicer's** AHRC project to catalogue Michael Klinger's untouched papers led to the Klinger Archive being located at UWE, and a definitive study published. **Spicer** organised the *Creative Accounting: British Producers, British Screens* conference in April 2011. This strand also excavates forgotten directors, stars and genres (**Dolan, Spicer, Tincknell**). (ii) A second strand elaborates Generic Hybridity, including romantic comedy (**Glitre**), science fiction (**Bould**), film noir (**Bould, Glitre, Spicer**). (iii) Apparatus Studies include acting (**Spicer**), the use of colour (**Dolan, Glitre**), widescreen formats (**Glitre**), the film and television soundtrack (**Tincknell**); 'effects' technologies and the digital turn in science fiction (**Bould**); adaptations, remediations and textual 'extensions' in **Tincknell's** monograph study of Jane Campion. **Bould's** monograph on John Sayles considers the emergence of transnational cinema. (iv) The final strand, Media Politics, explores links between film and television and social activism: **Oldham's** cycle of award-winning documentary films, exhibited internationally, develops a 'handmade' aesthetic suited to an engagement with the politics of sustainability, alternative living and grassroots activism. Two symposia on British Radical Screens, 2010 and 2012, led to ex-PhD student (completed 2013) now UWE Research Fellow Presence (who won the BAFTSS best student essay prize in 2012 on his research on oppositional film-making) co-founding the annual Bristol Radical Film Festival (2012-). Media politics is linked to journalistic ethics in **Gross's** study of the representation of migration, the state and multiculturalism in TV news; the politics of contemporary TV drama; and 'post-feminism' (**Dolan, Glitre, Tincknell**).

#### ADVISORY, EDITORIAL AND RESEARCH GOVERNANCE ROLES

*Editorial and reviewing roles for academic publications and conference submissions:* Staff act as reviewers for numerous journals and publishers in an interdisciplinary field and have a strong record of editorial roles. **Bould** is founding Editor of *Science Fiction Film and Television* (2007-), Associate Editor of *Historical Materialism: Research in Critical Marxist Theory* (2005-), and a member of the Editorial Board for Liverpool University Press' Science Fiction Texts and Studies monograph series (2006-). **Crogan** is a founding Editorial Board member of *Games and Culture: A Journal of Interactive Media* (2006-) and Editorial Board member of *Convergence: The International Journal of Research into New Media Technologies*, (2007-). He was a Conference Review Board member for Digital Games Research Association Conferences (2007, 2009, 2011).

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**D'Monte** was a member of the Editorial Board of *Women's Writing* (2004-11). **Mattacks** was an Editor for a special issue of *Women's Writing* on Sensation Fiction (2013-4). **Dolan** is a member of Advisory Board: *Oceanide: The Journal of SELICUP* (The Spanish Society for the Study of Popular Culture) (2011-) and Advisory Board for *Age, Culture, and the Humanities: An Interdisciplinary Journal* (2013-). **Dovey** was Editor of *Screenworks* 2008-2010, and a member of the Editorial Board of *Journal of Media Practice* (2000-) and review panel for *Game Studies* (2001-). **Giddings** is a founder member of the Editorial Board of *Animation: An Interdisciplinary Journal* (2006-) and programme committee member for the annual International Conference on the Philosophy of Computer Games (2009-12). **Glitre** is a member of the Editorial Board of *Movie: A Journal of Film Criticism* and Advisory Board of *Alphaville: Journal of Film and Screen Media*. **Gross** is reviews Co-Editor for *Social Semiotics* (2007-). **Spicer** is a member of the Editorial Boards of the *Journal of British Cinema and Television* (2001-), *Journal of Screenwriting* (2009-) and subject adviser (for Film and Television) to the *New Oxford Dictionary of National Biography*. **Swanson** co-edits the Routledge monograph series *Directions in Cultural History*. **Tincknell** co-edits *The Soundtrack* (2011-).

*Subject Associations, Research Councils and Research Advisory Roles:* **Croghan** has acted as a reviewer for European Science Foundation large grant scheme (2012), 'Digital Transformations' AHRC theme large grant scheme (2013) and the Australian Humanities Research Council. **Dovey** was reviewer for the Danish Fund for Strategic Research 2008-9; Leverhulme Trust Research Grants (2013) and Marsden Fund, Royal Society of New Zealand (2012) and was an invited participant at the HEFCE REF consultation into Practice Based Research at the British Academy (2010). **Giddings** acted as reviewer for the AHRC and the Canadian Social Science and Humanities Research Council; **Henning** for NWO (Netherlands Organisation for Scientific Research) (2007-), European Science Foundation (2009), AHRC Collaborative Doctoral Applications Scheme and HERA JRP scheme (2008-9). **Spicer** is Research Advisor for PhD studies in Film and Media, Lillehammer University College and the Centre for Creative and Cultural Research, University of Portsmouth, **Swanson** is a member of the History Panel for the Academy of Finland (2010-) and expert reviewer for NWO (Netherlands Organisation for Scientific Research) and an Advisory Board member for Centre for Cultural Studies, University of East London (2008-) and was a member of the founding Committee for the International Society for Cultural History (2008-12). **Spicer** (2012-) and **Swanson** (2010-) are members of AHRC's Peer Review College.

*Selected Keynotes, Invited Lectures or performances/screenings of work:* **Bould** gave keynotes at conferences held at the Universities of California, Dortmund, Salzburg, Dundee and Curtin University, Australia (2008-2013); **Crofts** at Goldsmiths (2012) and Prague (2013). **Croghan** gave invited lectures at Utrecht University (2010) and University of Copenhagen, (2008). **Dovey** gave conference keynotes at University of Nottingham (2009); Kent (2010); Castellón de la Plana, Spain and Auckland University of Technology, NZ (2011). He was an invited speaker at Post-Media Inkubator Leuphana, University Lüneburg, Germany (2012). **Oldham's** films have been screened at over 40 film festivals internationally, including in London, Edinburgh, New York, Berlin, Munich, Prague, Toronto, Madrid, Milan, Boston, Los Angeles, Lisbon, Vienna, Ekotop in Slovakia, New Zealand and Hawaii. **Rose** gave invited presentations at festivals and symposia in Prague (2), Toronto, London, New York, Stockholm, Lund and Barcelona 2011, and a conference keynote at DS8 Digital Storytelling Symposium University of South Wales 2013. **Spicer** gave a keynote at Queen Mary College University of London (2013) and invited lectures at Manchester Metropolitan University, Southampton, Exeter (2008); De Montfort (2010); Aberystwyth; Institute of Historical Research; Lillehammer UC (2011) and Bolton (2013). **Swanson** gave a keynote at Aberdeen University, an invited talk at Glamorgan and Oxford Universities, and invited lectures at Griffith University, Queensland.

*Examination of doctorates:* **Bould** acted as external examiner for 8 PhDs across UK and Ireland; **Croghan** University of Bradford (2012); **Dolan** Universities of Lancaster (2008) and Reading (2011); **Dovey** was external examiner for 9 PhDs in UK and Australia; **Glitre**, Universities of Reading (2010) and Warwick (2012); **Henning** University of Reading and Brighton University (2011); **Spicer** was external examiner for 7 PhDs in UK universities; **Swanson** for Griffith University, Brisbane; and **Tincknell** University of East Anglia (2009, 2011) and Salford University (2012).