

<b>Institution: University of Glasgow</b>
<b>Unit of Assessment: 34</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p>The Unit's <b>strategic vision</b> is to be a world-leading locus and focus for research into film, television, theatre and cultural policy. We have been among the UK's pioneers since establishing Theatre Studies in 1966 and Film and Television Studies in 1974.</p> <p>Our identifying focus is <b>cultural politics and practices</b>. Our research, characterised by historical, critical and theoretical innovation, engages with major concerns in practice and policy. It has had particular impact in the UK and Europe. Our <b>research and impact strategy is founded on outward-facing engagement</b> with Scottish, UK and international collaborators, both academic and non-academic. This shapes our approach to outputs, KE/impact, interdisciplinarity and open access (OA).</p> <p>The Unit consists of 30.7 FTE (16.8 women, 13.9 men), up from 23.8 FTE since REF2014. Our <b>high retention rate, promotions and strategic appointments</b> have been key to our growth. This has encompassed the development of new postdoctoral researchers and a major commitment to PGR supervision (69 PhDs awarded). We are <b>international</b> in outlook, with one-third of staff and over half of our PhDs from outside the UK.</p> <p>The Unit consists of <b>three subjects</b>: Centre for Cultural Policy Research (CCPR) (6.4 FTE); Film and Television Studies (FTV) (14.2 FTE); and Theatre Studies (TS) (10.1 FTE). Our intellectual unity and distinctive identity derive from our cross-subject research agenda. This underpins our <b>multidisciplinary research environment</b>. The Unit (alongside History of Art, and Music) is situated within the School of Culture and Creative Arts (SCCA). Support is provided through SCCA's Research Committee and the College of Arts' Research Office and ArtsLab. Our research plays a major role in the University's connection with the cultural world; our bespoke facilities enable scholarly endeavours and KE/impact activities with external partners and diverse communities.</p> <p>The Unit's <b>multidisciplinary structure</b> shapes its approach to research. Each subject, led by its Research Convenor, develops appropriate goals, incorporating research meetings, away-days, clusters, ad hoc groups, tailored seminar series and major events. The Unit's particular strengths are grounded in our component fields: <b>cultural policy; media economics; media sociology</b> (CCPR); <b>world cinemas; film in Scotland; television and society</b> (FTV); <b>critical dramaturgies; ecology, environment and heritage in theatrical performance</b> (TS).</p> <p>The Unit's Research Strategy Committee (<b>URSC</b>) was established in accordance with our REF2014 future strategy. A collaborative forum for the 13.4 professors across the subjects (6.8 women, 6.6 men) its role is to strengthen cross-subject engagement and collaboration. Responsibilities include: overseeing all research strategy; securing support for strategic research aims; integrating practice research; providing research roadmaps and feedback to all colleagues; and sharing expertise and best practice. The URSC's overarching decision-making means regular, sensitive consultation and interaction with the subject teams.</p>

Since REF2014, supported by £3.1m in funding, **three overarching themes** prioritised by the URSC have aligned outputs produced and KE/impact activities pursued. These three themes reflect our shared commitment to intervening in key areas, and the outcomes are as follows:

**Critical Study of Cultural Forms and Policies.** An AHRC-funded monograph on the Cultural Enterprise Office which analysed support for the creative practice sector (Schlesinger/Selfe); books and articles on labour in the creative industries (Banks, Oakley, Eikhof); CREATE pursued a range of activities (see below); consortial engagement in the Policy and Evidence Centre (PEC), part of the AHRC's Creative Industries Clusters Programme (Schlesinger/Doyle); ESRC-funded publications on multi-platform media and the digital challenge, and television production in transition (Doyle); a monograph on talent in the television industry (Boyle); world cinema publications (on African women filmmakers [Bisschoff], cosmopolitanism [Eleftheriotis], ethics [Martin-Jones]); a Leverhulme-funded monograph exploring digital media (Barker); Wellcome Trust-funded research on television and care (Lury/Holdsworth).

**Cultural History and Heritage.** Three significant AHRC grants for research into film in Scotland (early cinema-going [Caughie], children and amateur filmmaking [Lury], rural film exhibition [Goode/Neely]), with diverse outputs (anthology, website, articles, special issue); a monograph on British cinema (Harrison); four journal special issues on ecology funded either by AHRC or AHRC/LABEX (Lavery), a book on ruins (Murray); a monograph, and articles on theatre in Germany (Heinrich, Bachmann); and an AHRC-funded book on the UK Film Council (Doyle/Kelly/Schlesinger/Boyle).

**Critical and Creative Practices.** AHRC/Creative Scotland-funded explorations of artist development resulting in a monograph and network (Tomlin); books on critically creative practice forms, both contemporary (Delgado-Garcia) and marginalised (Greer, Heddon); externally-funded performance practice on water (Donald) and prize-winning practice on disability (Eatough); Royal Society of Edinburgh (RSE) and Carnegie Trust-funded research into industry practices in Scotland (Archibald, Kelly); prize-shortlisted online videoessays (Garwood), and internationally-exhibited digital artistic practice (Emadi).

Our **aims, set out in REF2014**, were to: consolidate existing areas of excellence while developing complementary ones; strengthen cross-subject collaboration within and beyond the Unit; maximise the social and intellectual impact of large projects; and develop our national and international leadership. **Future strategy** focused on maximizing the benefits of **CREATE** to our research culture, and expanding our engagement with **digital media** and **ecology**. This was implemented as follows:

CCPR proactively engaged with **CREATE**. Established in 2012 as an inter-disciplinary centre for copyright and the creative economy, CREATE connects copyright law with Arts/Humanities perspectives on cultural creativity in the digital age. Its founding Deputy Director (Schlesinger) is located in CCPR. From 2012-2018, CREATE was funded with £5m by AHRC/EPSRC/ESRC. CCPR's research for CREATE was on digital media, sports media rights, the data economy, film policy, and critical cultural economy (Boyle, Doyle, Schlesinger, Sorensen), resulting in articles, a journal special issue, and industry-focused policy seminars. Since 2018, CREATE has sustained its viability as a world-leading research centre with new funding awards, including the AHRC grant, jointly held with CCPR, for research in the Creative Industries Policy and Evidence Centre (PEC). Multidisciplinary research into internet platform regulation is under way,

with publications, written and oral parliamentary evidence on public service broadcasting, and two major policy IPR conference presentations to date.

The CCPR/CREATe collaboration raised the profile of cultural economy and policy in the University, with three new chairs appointed to this field: Oakley, Banks, Eikhof. Relatedly, “Creative Economy and Cultural Transformation” has been institutionally identified as a key research theme for the University’s new £113m Advanced Research Centre (ARC) (see Section 3): this will focus and articulate research in law, cultural economy and policy, digital humanities, and immersive technologies.

Our strategy for expansion in **digital media** resulted in: appointments for sustainable growth of practice and non-practice-based research (bolstering existing expertise); and expanding leadership beyond the Unit. Two appointments were made to dedicated Lecturer posts, exploring mixed-media performance (Nedelkopoulou) and digital practice (Emadi). Existing research on digital media (Doyle) was complemented by an RSE-funded workshop series on digital production/distribution (Sorensen); a videogames workshop and exhibition (Bachmann/Barker, Barker/Bisschoff); a Leverhulme-funded book on digital media (Barker); anthology/articles on digital performance (Nedelkopoulou); and a multi-component output on digital filmmaking (Emadi). We are central to the University’s research on digitality, co-convening the College’s Digital Departures Lab (Barker), and contributing our expertise to the cross-College interdisciplinary Social and Digital Change Research Group.

Our strategy for expansion in **ecology** was led by TS’s cluster on Ecology, Environment and Heritage (Lavery et al.), which has consolidated our expertise through interdisciplinary collaborations and by developing funding proposals, seminars, colloquia, performance events, and joint publications. The “Imagineering the Future” network was established with colleagues in Geography and Engineering (receiving Chancellor’s Fund support). The cluster secured two Lord Kelvin Adam Smith awards: with Archaeology (a practice-based project with Geochronology), and Geography and Social Sciences (a project on Disability Studies). It also promoted public screenings on Ruins and Ruination at Glasgow’s Centre for Contemporary Arts (CCA) (Chancellor’s Fund). These projects have resulted in special issues, KE events, and practice-based performances. The cluster is integral to the Unit’s and the University’s work on ecology and will continue to play a key role in initiating interdisciplinary art-science collaborations.

More broadly, **the key outcomes of our REF2014 future strategy** are evident from a) our development of people, especially early-career staff and doctoral students (see Section 2); and b) the varied outcomes of our research. Our outputs totalled over 25 monographs and anthologies; 250 articles/book chapters; and substantial practice research works. Funded projects informed cultural policy nationally and internationally. There were numerous KE/impact activities; there was media engagement; and – increasingly prominent – work with diverse communities (Section 4).

Our **outward-facing strategy** has maximised external **interdisciplinary** collaboration by capitalising upon our multidisciplinary breadth. Our three themes are underpinned by shared research interests: the curation of culture (CCPR/FTV/TS); cultural policy (CCPR/FTV/TS); digitality (FTV/TS/CCPR); industrial, social and aesthetic dimensions of television (FTV/CCPR); stage and screen performance (FTV/TS); aesthetics and ecology (TS/FTV). Our research supports collaborative doctoral supervision, grant applications, and co-authorship of outputs. In addition, we have maximised our interdisciplinary potential by

seeking collaborations with external partners, the range of which is expansive due to our multidisciplinary breadth (see Section 2 on interdisciplinary doctorates, Section 3 on funded works, Section 4 on collaborative projects).

The Unit's **approach to impact, and open access** are core to its outward-facing strategy.

Since REF2014, our **impact strategy** has aimed to raise the potential for impact inclusively across the Unit so as to engender long-term sustainability. This strategy involves two linked operations:

- a) encourage and support KE/impact-inducing activities in all colleagues' research;
- b) provide tailored support and development for highly impactful research (thus identifying potential Impact Case Studies).

Accordingly, the three subjects collaborate with **key partners** aligned with their research strategies in Glasgow, Scotland, the UK, and internationally. Partnerships include: Africa in Motion Festival; Creative Scotland (the national cultural agency); Document Human Rights Film Festival; Edinburgh International Television Festival; Glasgow Feminist Arts Festival; Glasgow Life (the City's cultural agency); Historic Environment Scotland; National Library of Scotland Moving Image Archive (NLSMIA); National Theatre of Scotland; OECD; Ofcom; Scottish Canals/Scottish Waterways Trust; Take Me Somewhere Festival; UEFA; and Visit Scotland. We also work with local history and community groups. To support these activities, targeted internal funding has seeded impact-related activities, subsequently securing external funding and support (e.g. from Creative Scotland, Glasgow City Council, Heritage Lottery Fund).

Our approach has enhanced inclusivity and sustainability, evident in our **Impact Case Studies**. Two of the three are led by women, one, a Senior Lecturer, whose work on African cinema addresses EDI issues.

The Unit has pursued research **accessibility** proactively: ORCID take-up is 100%, OA compliance for post-2016 articles is 80%. We have published outputs in 14 OA journals. Since REF2014, our strategy has been to draw upon our expertise and links to external partners to **curate access to data online for various stakeholders**. Examples include: an interactive map linked to archival materials ([Early Cinema in Scotland](#)), five practice research-based websites (e.g. [Indy Vinyl](#), reimagining the Film Studies monograph online, alongside [Motion within Motion](#), [How to Act](#), [Guddling About](#), [Then/Now](#)), four teaching packs ([Animating Africa \[Into Film\]](#); [Scotland in the World](#) [Education Scotland]; [Cinema and WWI in Scotland](#); [Christmas in Scotland](#) [Scotland on Screen]), collected interviews with performers ([The Soloist Podcast](#)), a subject catalogue database ([deleuzecinema.com](#)), and securing funds for gold OA publication where relevant to industry collaborators ([Incubate-Propagate](#)). We also support wider developments with colleagues serving on 11 different OA editorial boards.

We promote **research integrity** through mentorship of early career colleagues, the annual Performance and Developmental Review (P&DR) for all staff, and our ethics officers' presence on the College's Research Ethics Committee. The three Research Convenors are the subjects' interface with University policy (aligning with the 2019 Research Integrity Concordat), the College's and School's Research Integrity Officers, and the School Research Committee. Because new colleagues and PGRs receive mandatory training in research integrity, and since subject research meetings explore ethical implications in discipline-specific contexts, knowledge is disseminated throughout the environment.

Our **future strategy** is to maintain our distinctive national and international contribution to research and its related KE/impact, maximising the potential of our leadership. While continuing to contribute broadly across our three themes, we will aim to:

- consolidate and enhance our recent advances in practice research;
- expand our investigations into digitality;
- respond with agility to key contemporary challenges impacting on the cultural sphere.

Informing and underpinning these strategic aims across our three themes are: our investment in people; commitment to innovative, interdisciplinary work with outside partners; and the distinctive strengths of the subjects that sustain our contributions to knowledge.

**Investment in people** will continue to create stability through high retention. **Mutual collaboration and support** in the subjects will drive innovation, while the Unit maintains its overall coherence via the integrated feedback loop connecting the subjects and the Unit's Research Strategy Committee (URSC). Inclusive participation will be nurtured in emerging areas – e.g., interdisciplinary work in medical humanities developing in FTV and TS. The URSC will continue to ensure the promotion, realisation and integration of research within, across, and beyond the subjects. It will expand and diversify its EDI subcommittee. We will further strengthen **Equality, Diversity and Inclusivity** in School, College and University contexts via the Athena Swan Bronze Award (2019) action plan and through the College's EDI Lab. We lead both initiatives.

Our **innovation, interdisciplinarity and outside partnerships** will be crucial both for our immediate environment and our leadership of the University's cultural interface with the City of Glasgow and the wider world. While continuing to develop our wide range of research, emergent foci include the following:

- Led from within CCPR, joint work with CREATE on the platform economy will be key to the ARC's "Creative Economies and Cultural Transformation" theme.
- Led from within FTV, interdisciplinary research enabling diverse communities will be among our projects on digital media, including the initiatives we contribute to the Digital Departures Lab.
- Led from within TS, interdisciplinary collaborations in environmental humanities will focus on the Anthropocene, developing new critical and creative practices informed by ecological and wellbeing concerns.

Our inclusive approach to developing KE/impact will be essential to maximising our contribution to the research base, economy and society, both through our existing strengths (e.g. in cultural policy) and by increasing our research outreach to diverse communities. Particular attention will be given to the burgeoning research of early and mid-career colleagues, creating focused, inclusive teams to ensure our impact gains scale and momentum. Our emphasis on supporting colleagues' applications to diverse funders will focus on maintaining our wide range of skillsets and career trajectories.

## 2. People

During this cycle the research base has been **expanded and rebalanced** by pursuing robust **retention, promotion and supportive development** practices. Since REF2014, our strategy for advancing research has been to provide mutual critical support for colleagues to ensure that all achieve their potential. This includes nurturing early-career colleagues through mentoring, peer support and researcher skills training. This **staffing strategy** was implemented by fostering a culture of mutual investment in research alongside a bespoke

approach to Equality, Diversity and Inclusivity. Specifically, we have supported early career colleagues in becoming Senior Lecturers (SL) and have enhanced research leadership and influence through collaborative projects. **PGR** strategy meant retaining our historic commitment to both national and international students, equipping all doctoral candidates with a full academic portfolio (thesis, teaching, publications, KE/impact) and, where appropriate, building capabilities for cognate non-academic positions.

**The Unit has grown** by almost one-third since REF2014: from 23.8 FTE to the 30.7 FTE now returned. With **high retention** (only 3 departures and 1 retirement) and most scholars aged 36-55, we have reshaped the research base for long-term sustainability. Our REF2014 submission included 9.2 Professors, 2.0 SLs, 12.6 Lecturers. To rebalance our profile, we energetically supported promotions (10 early-career scholars progressed to SL) and new strategic appointments. There is now a broader middle band: 13.4 Professors, 9.5 SLs, 7.8 Lecturers.

Our gender balance has also significantly improved. In REF2014, we returned 14.2 men and 9.6 women. The current profile is 16.8 women and 13.9 men (55%: 45%). The professoriate consists of 6.8 women and 6.6 men (previously, 4 women, 5.2 men). Our 51% women professors exceeds the University's 32% average, ensuring gender balance on the Unit's Research Strategy Committee (URSC). We have actively sought to **retain women colleagues and to support their advancement**. Of our 23 promotions, 12 were women, with a 100% success rate in women's promotions. **Women also secured over two-thirds of all new appointments**. Of 15 appointments, 11 were women: 1 Research Fellow, 6 Lecturers, 2 SLs, 2 Professors

Our **staffing strategy** of retaining and developing all staff aligns with University research strategy, which emphasises empowering people and teamwork, and also its commitment to the Concordat for Researcher Development. All colleagues receive maternity leave, paternity leave, support from University Academic Returner's Policy, and have access to a wide range of institution-level professional development courses. Our tailored support enriches the institutional framework. The annual Performance and Development Review (P&DR) is complemented by individual meetings to assist colleagues' research development across outputs, KE/impact and grant capture. At College and School levels, support is given by the specialist ArtsLab unit (providing regular workshops and dedicated peer review on grant proposals); through College/School policy on Research Leave (eligible after each 6 semesters in post to all Research and Teaching-contract staff); and via the School Research Committee (on-application allocation of research funding, organisation of School-level symposia and workshops). Our subject research meetings and away-days shape **team investments**: production of five-year plans to optimise research activities, sustaining clusters, KE/impact, and leave allocation. It is our norm to solicit peer feedback when developing research.

Through the School's Research Fund and the College's Strategic Research Allocation colleagues have benefitted from **support for outputs, KE/impact, and development of funding proposals** (e.g. conference travel funds, strategic teaching buyouts). At University level, the Chancellor's Fund, Knowledge Exchange Fund and the interdisciplinary-focused Lord Kelvin Adam Smith doctoral and fellowship schemes have helped nurture our KE/impact projects (see Section 3). With our outward-facing approach to connections with industry, we have appointed prominent figures as Research Fellows (BFI); Research Associates (Glasgow Life); Industry Fellows (Cultural Enterprise Office); and Honorary Professors (Association for Commercial Television in Europe).

Our support for **Early Career Researchers** articulates with the University's Early Career Development Programme (ECDP). Early career Lecturers are supported to achieve SL within eight years, with dedicated mentorship and a lightened teaching load (50% reduction in Year 1, 25% in Year 2). The ECDP leads to the Postgraduate Certificate in Academic Practice (including training in research supervision and research integrity), and offers participation in The Glasgow Crucible, the University's leadership and development programme. The Unit's 7 participants in the ECDP have all progressed successfully, including to Grade 8 and/or SL. Grant-funded projects have given career-starts to 15 **Postdoctoral Research Assistants**, along with one two-year **Postdoctoral Fellowship** (Québec *Fonds de Recherche*). These were supported through P&DR, with in-house training (e.g. on qualitative data-analysis software), conference travel funds, and career/employment mentoring. Consequently, posts were secured at universities (Glasgow, Queen's Belfast, Queen Margaret, Stirling, West of Scotland) and relevant organisations (Creative Scotland, Ofcom, Springer Nature). Our support ensured that our two fully-funded three-year Lord Kelvin Adam Smith (LKAS) **Research Fellowships** achieved permanent lectureships (CCPR, FTV).

The pursuit of **Equality, Diversity and Inclusivity** has been integral to the Unit's strategy. Much of our intellectual environment and outreach has been shaped by research on topics emphasising EDI. These range from gender to queer studies, transpolitics, disability, care, labour, and decolonisation. This commitment has enabled us to contribute institutionally (e.g. Holdsworth was the School's first Disabilities Officer; Heddon is a Role Model for the University's LGBT+ Staff and Postgraduate Network). Building on this, we developed a three-pronged strategy to embed EDI in the environment: a) engaging with institutional best practice (e.g. E&D training has 100% compliance); b) leading the School's Athena Swan Bronze Award application (secured in 2019); and c) facilitating collaborative shaping of the wider institutional landscape. Exemplifying this, Bisschoff became inaugural School EDI Officer, successfully led the Athena Swan application and, supported by five FTV colleagues, established a College EDI Lab, mobilising researchers across the University.

Our EDI strategy has enhanced:

- a) **Diversity.** The Unit's diversity of heritages grew in this cycle. With scholars hailing from 9 countries, one-third are of non-UK origin (exceeding the one quarter across the University). The 9 non-English languages spoken have aided international collaborations (e.g. grants from France and Spain), outputs published in different languages, engagement with foreign-language texts, scholars and interviewees, the delivery of KE/impact internationally.
- b) **Inclusive investment in people.** All our Research and Teaching-contracted scholars, and our two colleagues on Learning, Teaching and Scholarship-contracts, are on open-ended contracts (the only exception is Caughie), the vast majority full-time. Colleagues advancing to SL benefited from The Glasgow Crucible to which we contributed presentations (Sorensen) and mentorship (Schlesinger). We participated in Aurora (Holdsworth), and provided Mentors (Lury, Tomlin). Research meetings and seminars are scheduled with sensitivity to caring responsibilities. Temporary workload redistribution supports colleagues with health or personal circumstances, or changes to caring and maternity/paternity responsibilities. Remote working is supported during research days and leave.
- c) **Equal access to resources.** All Research and Teaching-contracted colleagues may apply for research leave: of 28 semesters applied for 27 were awarded (14 to men, 13 to women). Support was spread equitably, part-time staff receiving leave alongside full-time

colleagues; additional leave compensated those completing significant service roles (Dean, Head of School). All of our 88 applications to the School Research Committee for research expenses were successful: FTV, the largest subject, was awarded funds for 23 men, 22 women; TS, which has the majority of our part-time staff (21% of TS's FTE), received 34% of its awards for part-time staff (including two research-practitioners).

- d) **Inclusive events and outreach.** Our conferences, workshops and seminars are programmed with inclusivity in mind. For example, the Radical Film Network "Unconference" broke down barriers between academics and activists/artists, eschewing keynotes. It co-organised events with Raising Films (on industry work conditions for people with children), Flourish House (mental health), Glasgow Women's Library (feminist films), Glasgow's Centre for Contemporary Arts (queer film exhibition in Scotland), and included a crèche, funded by the 'pay-what-you-can' conference fee. Our practice works have engaged with diverse communities, including autistic and deafblind participants (see Section 4). The EDI Lab was founded on the basis of prior events addressing diversity and inclusivity in Scotland's cultural and creative industries (incorporating speakers from BBC Scotland, BFI, Glasgow Life, Scotland's Queer International Film Festival).

In the **next cycle**, the School's Athena Swan action plan will be implemented by the EDI Committee (led by Bisschoff, our Unit provides majority membership). Foci will be: increasing audience diversity at academic and public-facing events (e.g. expanding childcare provision), and enhancing training and access to information and resources regarding mental health and work/life balance (e.g. PGR students, carers). The Unit's leadership of the EDI Lab connects our engagement with institutional policies (e.g. the University's strategy for increasing racial and ethnic equality in response to the EHRC's *Tackling Racial Harassment: Universities Challenged*). The Unit will continue to provide EDI-related outreach (e.g. Kelly's service in tackling screen industries' inequality, previously on Creative Scotland's Screen EDI Working Group, now the Board of Glasgow's GMAC Film). One newly-appointed Chair, Eikhof, will lead our growing research into EDI and the creative industries.

**Our staffing strategy** has underpinned the retention and rebalancing outlined above. Two paradigmatic outcomes are:

- An increased SL cohort (some one-third of the Unit) capable of initiating and leading projects within the institution and their fields. Mostly early-career when the cycle commenced, these colleagues now contribute major outputs (solo and co-authored); an Impact Case Study; large grants; research leadership; service to the AHRC Peer Review College, editorial boards, professional organisations.
- Our improved gender balance, reflected in the diversity of large-scale research outputs and the related leadership of experienced scholars. In REF2014, the monograph was the dominant major output (10/3, men/women), plus 1 co-authored book. Now, across all outputs/reserves submitted, monographs are more gender-balanced (7/6 men/women). Considered inclusively, for significant projects (monographs, co-written books, anthologies, special issues, multi-component-outputs), the gender balance is effectively 50/50 (24 by men, 22 women). Scholars with 3 or more outputs/reserves (supportively balancing the input of those with fewer), number 8 men, 8 women. Collaborative work is integral to this rebalancing – e.g. our 4 co-authored books all feature women, including established scholars in leading roles (Doyle, Oakley).



The Unit's **selection of outputs** is drawn entirely from scholars in post. This reflects our strong staff retention, and the successful fostering of a culture of collaborative research investment. This culture ensures that knowledge of external forms of quality assessment (e.g. peer review standards of journals, and funding bodies) is disseminated across the environment, and encourages all colleagues to seek leadership of significant projects, solo or collaborative.

The REF2021 output selection was made by the Unit's Research Strategy Committee using the output review methodology formally ratified by the University. In line with the University's Code of Practice, this process was distinct from performance-related assessment of individuals. To ensure that research quality was the determining factor, the committee constituted gender- and subject-balanced reading groups, with open and continuing reflection on our practice, constantly reviewing for unconscious bias. A dedicated EDI subcommittee was formed to scrutinise the final selection.

Our **strategy for PGR recruitment and training** likewise means investing in people and encouraging outward engagement. We have a thirty-year history as a key provider of doctoral training, with former students employed in institutions across the UK and in fifteen countries worldwide. Over half of all doctorates awarded this cycle were to non-UK students: 19% EU, 34% elsewhere; the remaining 47% were UK. Students hailed from 25 countries across Asia, Africa, Europe, North and South America.

**Securing funding** is key to this strategy. We recruit PGRs in both active and responsive modes. We aim for our PGR community to be integrated into the broader funding landscape and to perform a leading role in shaping the intellectual terrain. Supervisors work closely with prospective students in developing funding applications, and draw on our non-academic contacts to enable pathways to KE/impact.

As a result:

**Active Mode.** The Unit has secured over 20 scholarships from a wide range of funding schemes, including AHRC Collaborative Doctoral Awards; Scottish Graduate School for the Arts and Humanities (SGSAH)/Scottish Funding Council Applied Research Collaborative Awards; Leverhulme Trust; *Screen*; Commonwealth Commission; various national governments (e.g. Chinese Scholarship Council, Algeria, Malaysia); the University's Lord Kelvin Adam Smith (LKAS) fund. Projects include collaboration with scholars in UK universities and outside partners (BBC, Blackheart Press, Buzzcut Festival, Citizens Theatre, Document Film Festival, National Library of Scotland, Platform).

**Responsive Mode.** Since the establishment of the AHRC-funded SGSAH-DTP in 2014, we have secured 25 studentships in open competition. A further 9 full scholarships were awarded by the College of Arts. These often link us with external collaborators: the BBC, Glasgow Life, Glasgow's Centre for Contemporary Arts, National Transport Museum Scotland, etc.

This cycle, we have supervised 69 students to completion by headcount, 60 by supervisory load. This is almost double the tally in REF2014 (31.75 by supervisory load). Women constituted 55% of this cycle's graduates; 70% were mature students. Some 50 doctoral projects are ongoing, corresponding to the yearly average across the cycle.

Our openness to external PGR collaboration, both interdisciplinary and cross-HEI, has **increased the range of opportunities** we offer. **Interdisciplinarity** has propelled postgraduate research into diverse areas, including children's theatre, film tourism, geochronology, musical performance, television and disabilities, and queer cultures. We cooperate widely in supporting interdisciplinary doctorates: 8 were co-supervised between our three subjects; 18 with subjects beyond our Unit. Co-supervision was undertaken with colleagues across the UK (10 institutions); internationally, we co-supervised with universities in Germany, South Africa, Sweden, and New Zealand. This openness facilitated projects with Archaeology, Chinese Studies, Education, English Literature, Geography, History of Art, Law, Sociology, Music, Psychology, Theology, and Tourism. We hosted visiting international postgraduate students under Erasmus+ and the Basque Fellowship Programme. The range of opportunities we offer is enhanced by part-time PhD provision (15 this cycle), and the one-year MRes (4 this cycle).

**Doctoral students** have at least two supervisors. Experienced colleagues take on more students and lead supervisory teams (the professoriate consistently carrying the largest proportion of supervision), enabling early career colleagues to develop their supervisory skillset. This spread of labour ensures a manageable workload and requisite time dedicated to all students. Supervisors complete mandatory training every four years, supplemented by specific sessions supporting key skills (e.g. examinations and vivas).

Opportunities for PGRs to **engage with the research environment** (in the University and beyond) are offered by supervisors, the subjects' PGR Convenors, the School, the College Graduate School, the University's Support and Development for PGRs scheme, and the SGSAH. These include:

- access to the PGR community** (University, College, School and subject inductions, postgraduate-led seminar series, annual progress reviews);
- access to support** (the College Graduate School provides pastoral and academic advice, with staff trained in mental health first aid);
- access to knowledge** (regular subject-seminar series, workshops on relevant topics, conferences);
- opportunities to train** (an annual Training Needs Assessment with supervisors and a suite of College and discipline-specific workshops, including mandatory EDI training for first years, the SGSAH offers a Visiting Doctoral Researcher Scheme enabling skills-enhancing placements at HEIs worldwide, paid Internships and Artists' Residencies beyond academia [including internationally], student-led collaborative training, annual national PhD Summer School, and Research Impact Showcase);
- opportunities to reflect and review** (annual progress reviews involve each student, their supervisors, and an external panel member);
- opportunities to present** (the annual two-day symposium co-organised by CCPR/ FTV/TS students, the College's annual PGR conference);
- funding opportunities** (travel funds from School Research Committee, College Research Support awards, Nicol Travel Scholarship, Principal's Early Career Mobility Fund, and MacRobertson Scholarship – supporting research at partner institutions Columbia and Hong Kong), funding for running workshops and collaborative cross-institutional events;
- opportunities to publish** (in our own edited works, or by editing the open access journal *e-Sharp*);
- opportunities to practice** (involvement in festivals, theatrical productions);
- opportunities to innovate** (the UK's first-ever practice-based PhD on the videoessay);

- opportunities to lead** (organising events for: the annual postgraduate symposium; an annual *Screen Seminars* workshop; on KE/impact activities with non-academic partners; the SGSAH's three-year developmental Leadership Programme);
- opportunities to represent** (membership of committees, including School Research Committee);
- opportunities to teach** (teaching is contracted, not zero hours, open to application, supported by mentors).

The success of PGR recruitment and training strategy is evident:

**PRES.** School results consistently indicate over 90% satisfaction for supervisory expertise, contact and feedback (2017, 2019).

**Awards.** National and international prizes. For writing: Society for Cinema and Media Studies Annual Essay Award; TaPRA Postgraduate Essay Prize; Pirandello Prize Essay Award; Honourable Mention (British Association for American Studies' Postgraduate Essay Prize), and shortlisting (Women's Prize for Playwriting). For papers: Outstanding PhD Paper Award, The Toronto School: Then|Now|Next Conference.

**Employability.** Graduates this cycle secured international post-doctoral funding (Aarhus/University of Iceland), and a range of university posts internationally: Aarhus; Ambedkar, Delhi; Babes-Bolyai, Cluj; Digipen Institute of Technology; Fudan, Shanghai; Hangzhou; Lahore; Reina Sofia, Mexico City; Shih Hsin, Taipei (joining a long history of such appointments, from Germany to South Africa, from the USA to Malaysia). Posts were also secured in UK universities: Birmingham, Edge Hill, Edinburgh, Edinburgh College of Arts, Essex, Glasgow Caledonian, Leeds, Manchester, Royal Conservatoire of Scotland, Royal Holloway, Stirling, Sussex, The Arts London, Open, West of Scotland.

**Non-academic employment.** Our graduates secured positions as commissioned artists and in occupations cognate to their interests, including in: BBC (New Generation Thinker); British Film Institute; Cinematheque of Vancouver; Creative Scotland; Document Film Festival; Goethe-Institut; Jacobs Engineering Group (Digital Communications); NatCen Social Research; National Theatre of Scotland; Scottish Documentary Institute; Renfrewshire Council (Cultural Policy Officer).

**Books.** Five doctorates awarded this cycle were published as monographs (Edinburgh UP, I.B. Tauris, Mississippi UP, Palgrave, Routledge). Two were prize shortlisted: **Kurt Weill Prize** and **BAFTSS Best Monograph**.

### 3. Income, infrastructure and facilities

Grants awarded demonstrate our UK and international vocation, while at the same time our position at the heart of Glasgow's cultural and media quarter means we are integral both to the city's, and Scotland's, cultural life. Since REF2014, a two-fold strategy has increased **funded expenditure** from £2,219,166 to £3,103,889: we have **diversified our grant capture** while using our **infrastructure and facilities for external engagement**. The cycle commenced with several large grants (AHRC, ESRC), and concluded similarly (e.g. the AHRC-funded Policy and Evidence Centre [PEC]). Distinctly, in this cycle, our grant capture encompasses a greatly diversified funding portfolio. Looking ahead, we will aim for our funded research to continue to range broadly, from nationally-focused projects enabling diverse communities, to internationally-collaborative ventures examining industry and policy.

**Pursuit of external grants**, particularly in collaboration with external partners, realises the REF2014 strategic aim of optimising the intellectual and social impact of our multidisciplinary research. We have increased and diversified grant capture throughout the Unit, as appropriate to

career-points and personal aspirations. In this, we have benefited from the interdisciplinarity of our research and close links to non-academic partners.

All **colleagues were supported** in this inclusive aim. Multi-level peer review of grant development has been particularly effective. We provide tailored internal feedback, supplementing that of ArtsLab. In roadmap and annual P&DR meetings we provide guidance on the most appropriate grants. To keep abreast of developments, all colleagues are encouraged to participate in external peer review activities. Widespread engagement with research councils and charities has increased collective knowledge of grants available and best practice in applications.

As a consequence, some **90% of staff now hold or directly collaborate on funded research** (typically, grants under £100k); the gender-balance of funded income this cycle is 56% women, 44% men. This portfolio includes larger grants, with 9 projects of over £100k income. The strategy has expanded the range of funders: RCUK/UKRI, British Academy, Leverhulme Trust, Royal Society of Edinburgh (RSE), Carnegie Trust, Scottish Funding Council (SFC), Creative Scotland, Heritage Lottery Fund, and European Regional Development Fund. Over half of the total value of new awards this cycle came from sources other than the AHRC. EU funding was just under 11% of income (up from 7.5% in 2013/14) at times accounting for a quarter of all funding. PGR tuition income was in excess of £2m.

The **result** is that across all three themes our research is supported by grant income, underpinning a wide range of outputs and KE/impact projects:

**Critical Study of Cultural Forms and Policies:** major grants from ESRC (Doyle); and AHRC-funded Creative Industries Policy and Evidence Centre (Schlesinger); a range of medium and smaller grants: RSE (Schlesinger, Sorensen); CREATE (AHRC/EPSRC/ESRC [Boyle, Doyle, Schlesinger, Sorensen]); AHRC and GCRF (Bisschoff); Wellcome Trust (Holdsworth/Lury); British Academy/Leverhulme and Leverhulme (Barker); Carnegie Trust (Greer); Creative Scotland, Glasgow Life, and AHRC (Heddon, Tomlin); AHRC (Eikhof). **Outcomes:** i) interdisciplinary work at the intersection of cultural politics, law and economics, media and medicine, and performance and politics; ii) three Impact Case Studies (African cinemas, Ofcom Content Board, TV windowing strategies); iii) books, including *Against Transmission*; iv) the Connected Communities and Being Human Festivals.

**Cultural History and Heritage:** major grants from the AHRC (Goode/Neely; Caughie; Lury; Doyle/Schlesinger); AHRC/LABEX (Lavery); also, Spanish Ministerio de Economía y Competitividad/European Regional Development Fund (Delgado-Garcia); SFC (Goode); RSE (Heinrich); Heritage Lottery Fund (Heinrich/Eleftheriotis). **Outcomes:** i) interdisciplinary work at the intersection of film and history, theatre and history, performance and heritage, theatre and ecology; ii) journal special issue *On Drifting*; iii) books, including *The Rise and Fall of the UK Film Council*, *Beyond Categories*, *Theatre in Europe under German Occupation*, and *Early Cinema in Scotland*; iv) Commonwealth Games Film and Theatre Festival.

**Critical and Creative Practices:** European Commission Horizon2020 (CulturalBase [Schlesinger]); Social Sciences and Humanities Research Council of Canada (Oakley); RSE and Carnegie Trust (Kelly); Creative Scotland and Film Hub Scotland (Archibald); GCRF (Emadi); Heritage Lottery Fund, Creative Scotland and Scottish Canals (plus competitively-won artists' commissions [Donald]). **Outcomes:** i) interdisciplinary scholarship at the intersection of culture and policy, film and politics, performance and geography; ii) public artworks pertaining to water

(performances, sculptures); iii) books including *Curators of Cultural Enterprise*; iv) the Radical Film Network Festival.

This strategic pursuit of a varied funding portfolio has also demonstrated its **sustainability**. Targeting a range of project-relevant schemes sensitive to individuals' career development has ensured that **recently-secured grants** across the board already total over £1m in income. These awards will propel our externally-funded research in the next cycle. Alongside Policy and Evidence Centre research projects, these include: funding enabling career development (AHRC Leadership Fellowship [Greer, July 2020]); awards responsive to identified challenges of benefit to diverse communities (UKRI COVID-19 rapid response projects such as a study of touch with Deafblind UK [Emadi, November 2020], and of public experiences of walking during the pandemic [Heddon, December 2020]). Furthermore, there are significant collaborations reflecting Glasgow's continuing international leadership in policy research (Research Council of Norway [Oakley, April 2020]), and EDI and industry (ESRC [Eikhof, October 2020]).

**Facilities and Infrastructure:** The Gilmorehill Halls includes a dedicated theatre and performance studio, cinema, two digital editing suites and two Media Labs. We benefit from professional-grade production equipment and our collection of over 10,000 recordings of films, television programmes and theatre performances. The University curates the Scottish Theatre Archive, which the Unit continues to enhance. Our Postdoctoral Research Assistants are accommodated in Gilmorehill Halls and CCPR's nearby offices. Our research is supported by two technicians, one specialising in AV, one in theatre and performance. Our specialist collections and facilities foster research in **five key ways**:

**First, conducting primary research:** Numerous outputs drew on our audiovisual and material collections, including the award-winning *It's All Allowed* (Heddon) based on extensive research in the Scottish Theatre Archive's Adrian Howells Collection.

**Second, enabling practice research:** Rehearsals and development workshops for plays and films, including: *If You're Feeling Sinister* (Avalon/BBC Arts); *The Reason I Jump* and *How to Act* (both National Theatre of Scotland); *No End to Enderby* (Winner, Contemporary Arts Society Prize); the filming of dance for *At Twilight*, performed by Scottish Ballet, choreographed by Javier de Frutos (Eatough, in collaboration with Turner-prize winning artist Simon Starling). The award-winning documentary *Govan Young* was produced using our equipment; Gilmorehill's cinema hosted a cast-and-crew screening for the child participants (Archibald). A professional workshop for designers, planners, architects and environmentalists was hosted for the *Living, Working, Playing with Water* project (Donald). Several of our practitioners' websites are hosted by the University.

**Third, facilitating research dissemination** by hosting conferences, seminars, screenings, workshops and symposia. Most prominent is the annual international *Screen* conference, which signifies our long-established global position in the field and *Screen's* role in it. We hosted other major annual conferences (*TaPRA*, *Film-Philosophy*, *Radical Film Network*) and 20 bespoke events developing our projects. We also organized events off-campus, contributing to the cultural vibrancy of the city (e.g. at Kelvin Hall Museum, Centre for Contemporary Arts [CCA], Glasgow Women's Library).

**Fourth**, although an industry presence is common at our events, at Gilmorehill Halls and elsewhere we also ran special **PE, KE and Impact-oriented events**. In addition to collaborations with our affiliated festivals, examples include: RSE workshops on screen

agencies' commissioning, and also on the press, constitution and identity in Scotland; an international Creative Industries Policy Workshop for the PEC; screenings, with director Q&As (e.g. Icíar Bollaín); talks by playwrights (e.g. David Grieg) and artists (e.g. Ron Athey); public talks by international scholars (e.g. Prof. Laura U. Marks); practitioner talks and workshops for arts professionals; presentations and theatrical commissions for the Glasgow Science Festival; KE with Cultural Enterprise Office; a multiplatform media symposium at the RSA in London.

**Fifth**, events have been organized to enable engagement with **diverse communities** (see Section 4).

At University level we provide a cultural dimension essential to current infrastructural developments. The University's current £1bn campus building programme includes the £113m Advanced Research Centre (ARC). We have been selected as crucial to the ARC's role in driving the institution's research. Of the Centre's five interdisciplinary themes, our research is central to "**Creative Economies and Cultural Transformation**", which articulates cultural policy research with law, digital humanities and immersive technologies, extending some of our key research areas (from digitality to culture and the environment). Cultural and creative economies-focused research into ecological sustainability and climate justice will be led by our two new Chairs in CCPR, Banks and Oakley. Our presence in the ARC will consolidate and develop collaborations in a diverse interdisciplinary setting.

More broadly, our research benefits from **institutional support, facilities, and funding**. Discipline-dedicated university librarians support the collections. Pre-COVID-19, centralised facilities, such as video-conferencing suites, were reducing the carbon-footprint of our international engagement, as were recorded keynotes. During the pandemic, the Unit's research has remained highly active (see Section 4), supported by institutional measures: from the Library's prioritising of e-resource purchases to training for online vivas. The University's **Knowledge Exchange Fund** supported 21 of our projects in this cycle, with some **£143k in awards**, including funds used to develop an Impact Case Study on African cinema.

Our research practices demonstrate our embeddedness in the immediate urban milieu. We are located in Glasgow's **cultural and media quarter**, close to key cultural institutions (National Library of Scotland Moving Image Archive, Hunterian Museum and Art Gallery, Centre for Contemporary Arts, BBC, Scottish Television, Film City, Channel 4's Creative Hub) alongside major cultural spaces such as Kelvingrove's Gallery and Museum, and Park. Our proximity facilitates collaborative projects (e.g. an AHRC CDA with the BBC on children with learning difficulties as digital audiences [Holdsworth]); and artistic work in green spaces (Eatough's adaptation of *The Reason I Jump*, in The Children's Wood; Heddon's Glasgow Life-funded research on walking as artistic practice offered a series of free urban public walks).

The **£35m Kelvin Hall redevelopment** (co-funded by the University, Glasgow City Council, the Heritage Lottery Fund, the Scottish Government and Historic Scotland), re-sited the **National Library of Scotland Moving Image Archive (NLSMIA)** to Kelvin Hall, a short walk from Gilmorehill Halls. The national archive of Scotland's moving image heritage is a key external partner. We proactively devised mutually-beneficial collaborations with NLSMIA in two key ways:

- We initiated research projects to **draw upon and enhance NLSMIA's collections and outreach**. Lury's collaborations on her AHRC-funded research into childhood and film added 2000 new titles to the archive, and prompted a subsequent BBC documentary series, [Scotland's Home Movies](#). Caughie's AHRC-funded research on early cinema in Scotland

elucidated the socio-historical contexts for numerous films in NLSMIA, lodging hard-copy sources from the project's website research with the archive.

- We worked with NLSMIA to promote the **interdisciplinary benefit of archives/collections**. Kelvin Hall houses the University's Hunterian Collection, the University Library's Special Collections Unit, and the Glasgow Life archives. Lury's £1.05m Leverhulme grant, awarded when Arts Dean of Research, supported 15 doctoral studentships for collaborative and interdisciplinary research with international collaborators into the collections' potential. Crossing arts and humanities, social sciences, medical sciences, and engineering, this research addresses ethical issues faced by collections and archives, including trafficking and questions of consent, and benefits from our doctoral supervision (Harrison, Selfe, Schlesinger).

Our research maximises the potential of our own holdings and facilities whilst also benefitting others. It has enhanced the collections and outreach of key partners, increasing curated accessibility to their holdings, and generating related doctoral funding and postdoctoral employment. The key to realising the potential of our facilities and holdings, as well as our position both in the University and in Glasgow's cultural and media quarter, lies in our **outward-facing and collaborative approach** to research.

#### 4. Collaboration and contribution to the research base, economy and society

The Unit plays a leading role in shaping the research base nationally and internationally. In combining **our existing national contribution and international presence**, we have aimed to **innovate through collaboration** with academic and non-academic partners across the UK, in Europe, and further afield. In a culture of expertise-sharing and mutual development, all colleagues are supported to conduct research collaboratively. The outcomes include interdisciplinary work; widespread engagement with KE/impact; influence on policy; international collaborations, including GCRF awards; engagement with disabilities in Scotland; esteem indicators, including several awards; contributions to leadership of the research base.

Since REF2014, we have contributed to over 30 **interdisciplinary** projects, including participation in 20 funded networks including CulturalBase (European Commission); Spaces of Memory (British Academy); Heaven and Earth (EU Culture Programme); British Audiovisual Research Network (RSE); Northern Peripheries (AHRC); Childhood and Nation in World Cinema (Leverhulme), leading to conferences, workshops, festivals, exhibitions, anthologies, toolkits, films and performances. Our multidisciplinary research breadth has ensured that collaborations with **external partners** are many and wide-ranging. We were involved in 40 UK-based collaborative relationships, including major UK institutions (BBC, Ofcom), Scottish bodies (National Theatre of Scotland, Scottish Newspaper Society, VisitScotland), city-wide entities (Glasgow Film Theatre Glasgow Life, Glasgow Women's Library), and various institutes, learned societies, theatres, artists' studios, games and events companies. We have provided evidence to the Scottish Parliament, House of Commons, and House of Lords. We serve on the boards of festivals organizations such as Glasgow Film Theatre, GMAC Film, The Children's Media Foundation, The Work Room (facilitating dance across Scotland). We have organized workshops assembling cultural and creative industries figures across Scotland, the UK, and internationally. Numerous KE/impact outcomes have resulted, including influence on policy, museum exhibitions, art installations, documentaries, educational materials, festivals, plays, and screenings.

This approach **benefits the national research base**, as has Tomlin's AHRC-funded Incubate-Propagate. This network explores alternative models for artist development in theatre and performance via academic collaboration (Glasgow, Leeds, Royal Central School of Speech and Drama) alongside independent producers (China Plate, Magnetic North) and funders (Arts Council England). The network has broadened the socio-economic diversity of the next generation of theatre, performance and cross-disciplinary artists.

Our activities balance national and international contributions. Paradigmatic is our **shaping of cultural policy** through collaborative projects, advisory work and policy briefings. All three subjects have contributed: at local level (Glasgow City Council/Metropolitan Glasgow Strategic Drainage Partnership [Donald]); in Scotland (RSE response to Scottish Government's Draft Culture Strategy [Schlesinger]); UK-wide (BAFTA and Creative Diversity Network [Eikhof]); and globally (UNESCO [Bisschoff]). CCPR worked intensively with CREATE's consortium partners (6 UK universities and 80 stakeholders) in a series of workshops and conferences (including The CREATE Festival, RSA, London). Schlesinger advised Ofcom (from 2004-2018) first as member, then chair, of the Advisory Committee for Scotland, and subsequently as Member for Scotland of the Content Board, influencing the practice of UK communications regulation. He also advised the Scottish Government on BBC Charter renewal.

CCPR's contribution to policy has a **strong European presence**. Schlesinger's research for CulturalBase influenced the EC's research agenda on cultural heritage, cultural memory and creativity. Doyle's work with the European Commission, the OECD, and as member of the European Expert Network on Culture and Audiovisual (EENCA) contributed to development of cultural and audiovisual policies. Boyle's broad involvement in UEFA's pan-European education/CPD programmes resulted in national football associations' changed communication practice. Oakley co-wrote a Norwegian Arts Council consultancy report, comparing support for artists in Canada, Denmark, England, Scotland, and Sweden.

Our **increased international presence** has involved extensive collaboration. Caughie's Early Cinema in Scotland project was a partner in developing HoMER (History of Moviegoing, Exhibition and Reception), an international consortium of scholars (Australia, Canada, Europe, USA). Lavery's AHRC/LABEX-funded project on the Situationist International is a joint venture involving the University of Paris X Nanterre. Garcia-Delgado's exploration of Twenty-first Century British theatre is conducted with the Universities of Augsburg, Barcelona, Jaume I de Castelló, and the Charles in Prague (funding: Spanish Government, European Regional Development Fund). World cinema scholarship conjoins UK academics and scholars in Africa (Bisschoff's *Africa's Lost Classics*) and Latin America (Martin-Jones' journal issue on Uruguayan cinema). International collaboration has developed new practice research, including exhibitions through Emadi's links with Simon Fraser University, Canada, and Donald's commissioned performances, exhibitions and installations in Canada, Finland and Spain.

We have prioritised **international external partnerships**, ranging from OECD and UEFA to Sydney Harbour Foreshore Authority, European Documentary Network, Nanterre Théâtre des Amandiers and Théâtre l'Échangeur in Paris. Our 4 awards in the **SFC's Global Challenges Research Fund** (GCRF) to assist **diverse communities** have been a major development.

- Emadi's interdisciplinary team worked with displaced children, young people and families in Cairo, New Mexico, and Glasgow, partnered by the Egyptian Board on Books for Young People, UN High Commissioner for Refugees Cairo, Save the Children, St Andrew's Refugee Services, and Mexican Ministry of Culture.



- Harrison was integral to interdisciplinary teams (with Geography, also Hydrology and History) working with indigenous communities in Chiapas (Mexico) to support sustainable agricultural practices threatened by globalization and climate change. Partners included Escuelas para Chiapas, indigenous NGOs and civil groups, farmers and schools.
- Bisschoff led a team on the development and delivery of training to aspiring film curators in Kenya, Tanzania, and Uganda. Partners included Docubox, Kenya; Kwetu Film Institute, Rwanda; Zanzibar International Film Festival, Tanzania.

The GCRF awards are **paradigmatic** of the Unit's **innovation** through **international collaboration, interdisciplinarity, responsiveness to international priorities**, and close links between **research and outreach**. They illustrate the success of strategically targeting grant funding at all staffing levels; the leading role of women researchers; our thorough integration of KE/impact; the importance of practice in diversifying outreach; and our commitment to decolonising research.

Our **international contribution** is also evident in over **100 invited papers** in 38 countries (across 6 continents), including **over 40 plenaries/keynotes** and **20 performances** of practice works in **10 countries**. Colleagues took up international fellowships (Harvard [Heinrich], European University Institute [Schlesinger]); visiting professorships (Oslo and Navarra [Doyle], Melbourne [Heddon]), and artists' residencies (Collemachia [Heddon], New Plymouth [Emadi], Calgary [Donald]). We examined **over 25 international doctorates** and provided service to international peer review colleges and councils (see below). Alongside our non-English language publications (French, German), our outputs were **translated** for publication in Europe, Asia and Latin America.

Our engagement with **diverse communities in Scotland** has focused on collaborations to enable participation by those with **disabilities**, drawing on both **practice research and KE/impact activities**.

- Eatough's adaptation of *The Reason I Jump* (funded by the Scottish Government, in collaboration with National Theatre of Scotland [NTS], Royal Conservatoire of Scotland [RCS], National Autistic Society and NHS Scotland) offered an augmented reality insight into the experience of being autistic. The project provided a template that influenced policy and practice in NTS and RCS.
- Lury and Holdsworth's research on care, with Wellcome Trust funding, expanded to include work on disability and media content for children, engaging with organisations like Values into Action.
- Emadi's work with Glasgow's Centre for Contemporary Art and Deafblind Scotland investigates sense perception and accessibility in crossovers between art and technology – e.g. deafblind participants are enabled to create moving images.

Our **media engagement** further expands our reach to diverse publics. Our research has received media attention (*The Times*; *The Guardian*; *Sight and Sound*), our expertise being sought nationally and internationally (Boyle interviewed for the BBC documentary series *Scotland's Game*; Heddon on Radio 4's *Women Who Walk*; Archibald in the *New York Times*; Bachmann on Bavarian Broadcasting; Eleftheriotis on Iran's *Diiibache*). We also provided content for various outlets: *Sight and Sound*, *The Guardian*, *The Conversation*, several blogs, podcasts, film screenings at festivals, and the BBC's broadcast performance for *Shakespeare 400*.

Our contribution to the research base also includes: external **examining of doctorates** (since REF2014 rising from 50 to **over 100**); invited **keynote/plenaries** (rising from 40 to **over 70**); and **over 250 invited talks** nationally and internationally.

This cycle saw over **20 awards** and 10 shortlistings, with recognition ranging from early career researcher to Chair.

- **Scholarly:** European Media Management Association Award for Excellence (Doyle); TaPRA Prize, Edited Collection (Heddon); IAMHIST Best Article, Junior Scholar (Harrison); German Society for Contemporary Drama and Theatre in English, PhD Thesis (Delgado-Garcia).  
**Shortlistings:** Saltire Society Research Book of the Year (Caughie); Theatre Library Association's George Freedley Memorial Award (Heinrich); BAFTSS Best Article, Runner Up (Martin-Jones); International Communication Association Outstanding Journalism Article Award (Doyle/Schlesinger); BAFTSS Best Edited Collection (Martin-Jones); TaPRA David Bradby Award (longlist) (Greer); *Sunday Herald* Scottish Culture Award for Cultural Events (Heinrich/Price).
- **Practice:** Eatough for *How to Act* (Scotsman Fringe First, Summerhall Lustrum Award), *Lanark* (Critics Award for Theatre in Scotland, Herald Angel Award, EIFF), and *No End to Enderby* (Contemporary Arts Society Prize). Archibald's documentary *Govan Young* won 7 awards at 5 specialist international festivals. **Shortlistings:** BAFTSS Best Practice Research Portfolio, Runner Up (Garwood); Adelio Ferrero Awards (Garwood); Venice-Cardiff Residency (Donald); Institute of Advanced Studies, Playwriting Fellowship (Eatough).
- **Industry-related:** Visit Scotland's *Set in Scotland* won Best External Publication, Chartered Institute of Public Relations Excellence Awards (Martin-Jones).
- **Memberships:** first foreign Honorary Member of the Spanish Association for Communication Research (Schlesinger); Fellow of the Academy of Social Sciences (Banks).

The Unit also **leads and shapes research nationally and internationally**, its expertise **sustaining diverse contexts**.

- **Disciplinary.** We lead editorial work in two international journals. The sixty-year-old *Screen* is Chaired by Lury (editorial board: Eleftheriotis; advisory board: Caughie, Holdsworth, Martin-Jones). The forty-year-old *Media, Culture and Society* is Chaired by Schlesinger; Boyle is joint managing editor. We serve on 41 journal editorial boards and 19 advisory boards; edit 3 book series (Bloomsbury, Edinburgh, Palgrave); serve on 5 series advisory boards; and provide leadership in learned societies: UK Council for Graduate Education (Heddon), Executive Committee of MeCCSA (Boyle, Doyle), SCUDD (Greer).
- **Scottish Graduate School.** Heddon led the successful bid for the AHRC Doctoral Training Partnership/Scottish Graduate Studies for Arts and Humanities. As founding Dean (2014-2020) she secured grants worth **£19.1m**, and for its second phase **£19.2m** more. Service was provided to assessment panels (Lavery, Tomlin) and Discipline+ Catalysts (Holdsworth).
- **Funding.** Our expertise has been sought extensively: Caughie chaired the Irish Research Council's International Advisory Board on Postdoctoral Applications; Lury served on AHRC's Advisory Board; Heddon served on AHRC's Research, Training and Careers Committee. We provide appointed members to national and international peer review bodies: AHRC Peer Review College (6 members), ESRC Peer Review College, Carnegie Trust, European Science Foundation, Humanities in the European Research Area, and the research councils of Finland, Flanders, Ireland, Hong Kong, Portugal, and Norway. We also review for the British Academy, European Commission, Leverhulme Trust, RSE, Wolfson Foundation, and 10 national awarding bodies, and sit on numerous funded projects' advisory boards.
- **Aurora.** Mentors (Lury, Tomlin), Champion (Heddon).
- **Institutional.** Our contribution to major research management roles includes: School

Research Convenor; Deans of Research, of Postgraduate Studies, and of Internationalisation.

This research **leadership experience** has enhanced knowledge, external contacts, and shared best practice. Drawing on an outward-looking culture, it has engendered an inclusive approach to KE/impact. Our framework has enhanced key skills needed to build, nurture and sustain relationships with external partners that underpin the **sustainability** of our environment.

The capacity and capability of our environment was demonstrated by our **rapid response to the COVID-19 pandemic**, ensuring continuity of research and KE/impact whilst enabling inclusive participation:

- We swiftly contributed new scholarship, with articles on COVID-19 and the cultural economy (Banks; Eikhof).
- Responsive funding proposals assisting diverse communities were prioritised and secured (Emadi, Heddon).
- PGR supervision, annual reviews and vivas quickly transitioned online. Eligible doctoral students received extension funding.
- Subject research support was transformed into newly tailored online formats, facilitating continued research whilst maximising inclusive participation (e.g. PGR reading groups/workshops, research sharing group, annual away day).
- Intellectual engagement remained responsive to the latest socio-cultural developments (e.g. a Black Lives Matter online reading group was established).
- At School and College level, the Unit continued to lead: the School's annual research workshop featured Doyle's research; Barker/Bachmann initiated a new online reading group for ArtsLab.
- Nationally, Heddon's walking library for the National Forest was adapted to provide [virtual walkways](#).
- Internationally, Emadi's interdisciplinary Substantial Motion Research Network maintained regular virtual interactive meetings; Bisschoff launched Vimeo podcasts on [women in African cinema](#).
- Outreach preparations for Autumn 2020 included: [In Touch](#) an online exhibition [interactive workshop](#), with Deafblind Scotland, on touch post-COVID-19 (Being Human 2020); the transition to online of the Africa in Motion Film Festival.

In conclusion, our **outward-facing collaborations** with academic and non-academic partners have enabled innovative contributions to the research base locally, nationally, and internationally. The Unit's research focus on **cultural politics and practices** has produced a wide range of outputs and KE/impact activities: influencing cultural policy nationally and internationally, engendering new **international interdisciplinary collaborations**. Our research across the whole team has been enriched by enabling and supporting funded research activities (totalling **£3.1m income since REF2014**). Our dedicated facilities and location in Glasgow's cultural and media quarter nurture **practice research and outreach to diverse communities**. To **sustain** this environment, both staffing and KE/impact strategies are being devised with continued regrowth and renewal in mind. Equality, Diversity and Inclusivity – a feature of the Unit's research – is core to developmental support offered to colleagues and PGRs, and how we pursue KE/impact activities.

Our longer-term future rests upon our dedication to innovation, investment in retaining and developing all colleagues, and drawing on the longevity and depth of our research experience. The new directions outlined in our **future strategy** – cultural and creative economies, digitality, environmental humanities – have all developed from the established strengths of each subject.

**Unit-level environment template (REF5b)**

Leadership offered by our Unit to the research base includes: identification of its Creative Economy and Cultural Transformation theme by the University as key to institutional-level collaborative research; our shaping role in journals like *Screen* and *Media, Culture and Society*; service provided to national and international funding bodies; and our wide-ranging engagement across several cultural fields. These are proven foundations for sustaining our future strategy.