


<b>Institution:</b> University of St Andrews 
<b>Unit of Assessment:</b> UoA 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p><b>Section 1. Unit context and structure, research and impact strategy</b></p> <p><b>Context and Structure</b></p> <p>The Department of Film Studies is well-known as a UK leader in global cinema, and has undergone a period of sustained growth and diversification of its research culture during this REF cycle. Since 2014, we have secured several new research hires, bringing our total permanent staff count from seven to ten. This growth, which allowed us to enter the Guardian league tables for the first time in 2019 (second in our discipline), has also permitted a strategic expansion of our research culture. The department unites a wide array of geographic expertise and scholarly approaches to film (cultural, historiographic, theoretical, phenomenological, technological), with a full spectrum of staff expertise in different types of film and moving images, including early cinema, arthouse, avant-garde, animation, documentary, digital media, television and ‘useful’ cinema.</p> <p>Currently, Film Studies consists of:</p> <ul style="list-style-type: none"> <li>•2 professors (Michael Cowan, Dina Iordanova)</li> <li>•4 senior lecturers (Lucy Donaldson, Elisabetta Girelli, Tom Rice, Leshu Torchin)</li> <li>•4 lecturers (Kirsty Dootson, Paul Flaig, Philippa Lovatt, Zoë Shacklock)</li> </ul> <p>All staff members contribute fully to the vitality and sustainability of our research culture by publishing research outputs, assuming leadership positions within the discipline at large, nourishing international research collaborations, supervising PhD and MLitt students, organising major research events, and engaging in research-led teaching (for which our department ranked first on the NSS in both 2017 and 2019).</p> <p>Our renowned doctoral programme continues to thrive, with 12 active students and 23 degrees awarded over the current REF cycle. Doctoral students contribute to research by editing a scholarly journal (<i>Frames</i>), publishing articles and chapters, serving in scholarly associations (e.g. BAFTSS), participating in international conferences, and organising research events. Graduates from our doctoral programme have gone on to secure academic, curatorial and industry employment in the UK, the US, Germany, Sweden, Turkey, China, South Korea, Malaysia and Thailand—and to capture prestigious grants such as the Leverhulme Early Career Fellowship.</p> <p>The department maintains two centres: the Institute for Global Cinema and Creative Cultures (dedicated to work on global cinema) and the Centre for Screen Cultures (supporting research in other areas). Together with the Department Speaker Series, they ensure a vibrant roster of research events, many with world-renowned scholars, as well as filmmakers, film and media curators, and industry professionals (elaborated in section 4).</p> <p>During the 2014-2020 period, we also hosted two Professorial Fellows (Richard Dyer and Jean-Michel Frodon, both retired 2018), four Associate Lecturers (Donaldson 2014-15, Jennifer O’Meara 2016-18, Zoë Shacklock 2018-20, and Tyler Parks 2018-20) and numerous visiting lecturers and postdocs from Austria, China, Poland, Romania, South Korea, Spain, Switzerland, and Turkey.</p> <p>Our Department is committed to research integrity, which forms part of staff mentoring and School-led annual reviews of staff development. We are also progressing towards an open research environment (see Institution-Level Environment Statement, ILES, 2.4). We run a well-established open access academic journal, <i>Frames</i>, and several staff members serve on editorial boards for other OA journals (e.g. Donaldson and Torchin for <i>Mai: Feminism and Visual Culture</i>). Other staff are involved in creating OA content of historical materials; Cowan created the Domitor journals project (with links to digitised historical film journals available online) and collaborates with the Media History Digital Library to digitise German film journals (e.g. <i>Der Kinematograph</i>, <i>Lichtbild-Bühne</i>), while Rice collaborated with the BFI to digitise the journal <i>Colonial Cinema</i> for his Colonial Cinema website. Cowan is on the steering committee of NECS, which has drafted a Statement on</p>

Open Scholarship and approved a regular panel for open scholarship for all future NECS conferences.

For a relatively small department we are well supported by the School and University, proven by the growth in staff and our excellent working relations outside the department. We are an independent research and teaching unit in the School of Philosophical, Anthropological and Film Studies, which is part of the Arts and Divinity Faculty at St Andrews. Administratively, the department is integrated in benefits from the School's shared professional support structure. The Head of School line manages all academic staff and has financial responsibility for its resources.

### Research Strategy

Our major goal for this REF cycle has been to support staff members in the production of world-leading research, whilst diversifying our research culture into new research clusters (elaborated below). We have supported this strategy through research leave and the sharing and discussion of research applications and output drafts. These efforts have been focused on developing and articulating three research themes outlined below. During the 2014-2020 period, St Andrews staff published 9 books (including 4 monographs) and dozens of peer-reviewed articles, chapters, and essays. Our work has received widespread international acclaim, including a spate of scholarly awards from major Film Studies associations in the UK, Europe and North America (see section 4).

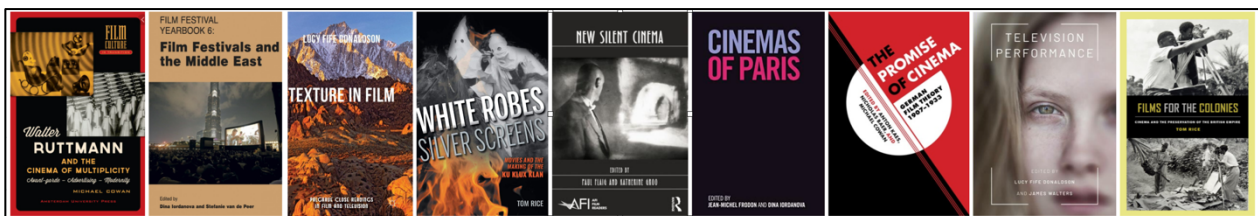


Figure 1: Books by Film Studies Researchers

### Research Areas

In our REF2014 submission, we emphasised our status as a leader in global cinema studies, defining our strategy as 'the exploration of the global significance of film in all phases of its cultural life'. Over the past six years, we have maintained this global dimension, whilst expanding our purview (through a series of new hires) in two areas at the forefront of disciplinary shifts: film and media historiography and the analysis of audio-visual environments. These three clusters—respectively foregrounding cultural-political, historiographical, and aesthetic approaches to film—overlap in exciting ways; each staff member works across shared areas, and we nourish the vitality of our research environment by cultivating space for scholars to grow and expand intellectually. We maintain an active schedule of internal research events, allowing us to share work and reflect on ways in which insights from one area lead to innovative perspectives in another. The three main clusters are outlined below:

#### Global Film Cultures

Under Jordanova's leadership, our department became a UK leader in global cinema studies, with a particular focus on film festivals and other forms of film culture. During the current REF cycle, we have enhanced that reputation with new hires in Indian (Jain), European (Cowan, Flaig) and Asian (Lovatt) cinemas, as well as ongoing work on global cinema by Jordanova and Torchin. Numerous research outputs attest to our continued status in global cinema, including Jordanova's 2016 collection *Cinemas of Paris* (which won an honourable mention from BAFTSS) and Lovatt's AHRC-funded project 'Southeast Asian Cinemas Network'. Building upon our previous work in festival studies, we have also sought to further explore film cultural phenomena at a global level (e.g. Cowan's work on film magazines and cine-clubs) and developed a widespread involvement in film festivals. At the same time, the department has sought to critically interrogate concepts of the 'global' by investigating their history—for example in Rice's monograph *Films for the Colonies* (2019), which historicises imperial power structures, networks, and institutions that still shape

understandings of the 'global' in the UK. Our doctoral students produce a range of excellent work in this area, with recent projects on topics such as Chinese New Waves, cinema in the Arab Gulf region, UK film festivals in a global context, self-reflexivity in contemporary Bollywood, and many more.

#### New Approaches to Film and Media Historiography

Following the hires of Cowan (2015), Flaig (2016) and Dootson (2019), we now produce world-leading work in several areas of film and media historiography. First, we are the leading UK department for work on 'useful cinema'; Cowan's research on avant-garde, advertising and Kulturfilm (e.g. *Walter Ruttmann and the Cinema of Multiplicity; The Promise of Cinema*), along with Rice's work on propaganda (*White Robes, Silver Screens*) and colonial cinema (*Films for the Colonies*), have won numerous top research awards internationally (detailed in section 4). Second, we have a robust contingent of work in media historiography, examining histories of technologies, materialities, and cinematic 'dispositifs'. This includes an innovative contribution to media archaeology with publications such as Flaig's article on the archaeology of talking machines and Cowan's articles on histories of print magazines and cinematic shooting galleries (a precursor to video games). This work includes Flaig's lauded 2015 collection *New Silent Cinema* (one chapter from which won an award at SCMS). Dootson, who joined us in 2019, adds yet another dimension to this historiographical cluster through her focus on histories of film materials (colour technologies, film stock) with attention to under-researched sectors of film technology (e.g. cosmetics).

This research in film history, which intersects with Torchin's longstanding interest in documentary and activism (see 'impact strategy' below), stands out for several reasons. First, it is never simply celebratory, but always critical, grappling for instance with the intersections between film history and race (Rice, Cowan, Dootson, Torchin) and gender (Dootson, Flaig, Girelli). Second, it goes beyond the mere 'exploration' of under-researched film sectors to ask how such work might also reshape our understanding of canonical film historical narratives (e.g. the interwar avant-garde in Cowan's work, early documentary in Rice's work). Finally, it is never antiquarian but always linked to the present, showing how research in film history can elucidate the genealogies of contemporary media from computer games to educational television.

This cluster of historiographical work in the department is also having an effect on our doctoral programme, and we can now point to several innovative archival-based PhD projects, including recent theses on topics such as the institutional strategies of silent film archives, ethnographic film at the Musée de l'Homme, and women in silent Bombay cinema.

#### New Approaches to Audiovisual Environments

This is an emerging cluster for the department, which examines how audio-visual environments in film are both crafted and experienced aesthetically. The cluster has taken shape with the hires of Donaldson, Lovatt and (most recently) Shacklock, all of whom examine sensory experience (in popular film, experimental and television respectively), but it also implicates work of other staff members, including historical work (e.g. Cowan, Dootson, Flaig) and work on performance (Girelli). Though this cluster intersects with the subfields of sensory cinema, affect, and performance studies, several aspects make our contribution unique. First, it extends sensory studies beyond the traditional phenomenologies of spectatorship to attend to the labour of elaborating sensory worlds, an initiative first introduced in Donaldson's monograph *Texture in Film* (2014) and subsequently developed in her extensive work on (and with) audio practitioners. Second, there is a distinctive shared interest in sound, which marks the work of not only Donaldson and Lovatt, who sits on the editorial board of *Music, Sound and the Moving Image* (and formerly associate editor of *The New Soundtrack*), but also of others in the department: (eg. Flaig on synthetic voices, Rice on lecturers in colonial Africa). This research makes St Andrews one of the UK's leading centres for theoretical and historical research on sound. Third is the distinct attention to ethical and political dimensions of sensory and affective media experience—e.g. in Lovatt's work on sound in films dealing with prisoners and displaced subjects (e.g. 'Breathing Bodies'),

Shacklock's work on queer kinaesthesia in television and Girelli's work on performance and disability. Our work on performance is vital for its understanding of performance as a category that goes beyond acting to include other aspects of creative film labour, as in Donaldson's recent edited collection, *Television Performance* (2019). Doctoral work within this cluster is still emerging, but our students are already undertaking innovative projects (e.g. a thesis on perceiving sound in silent cinema and another approaching Laurence Olivier's performance through the lens of queer theory).

### **Interdisciplinarity**

In addition to internal collaborations within the above-mentioned clusters, our department enthusiastically supports interdisciplinary work, with members of staff at home in fields beyond Film Studies (e.g. Cowan and Flaig in Modern Languages, Dootson in Art History). Within the School's other two departments, Philosophy and Anthropology, a number of colleagues are involved in research themes including the Institute for Gender Studies which is housed in the Department of Philosophy (Donaldson, Flaig, Iordanova, Torchin), and Centre for Minorities Research, which is in Anthropology (Iordanova). The small size of St Andrews makes cross-School interaction relatively easy, and our staff participate in numerous interdisciplinary centres at St Andrews, for example Centre for Art and Politics, hosted by International Relations (Lovatt, Torchin), the Centre for Contemporary Art (Cowan, Donaldson), and the Centre for Russian, Soviet, Central and Eastern European Studies (Iordanova) both in Modern Languages. Several staff have given keynotes at St Andrews conferences in Modern Languages (Cowan), English (Donaldson), and International Relations (Iordanova). Additional cross-School initiatives include an informal interdisciplinary working group on visual culture with the School of Art History (Cowan, Donaldson, Dootson) and a collaboration with Modern Languages to become the new home of the German Screen Studies Network (Cowan, Flaig).

### **Impact Strategy 2014-2020**

Building on our world-leading research, we nourish a vibrant and diverse programme of public outreach and impact, overseen by the Director of Impact. We work with an array of non-academic partners, including film festivals, archives, curators, filmmakers, sound artists, journalists, and museums to develop and participate in public engagement activities locally and globally (further details in section 4). Much of this activity has produced measurable change beyond the University, enabled by mechanisms introduced to support and enhance the department's impact endeavours, including:

- Creating a Director of Impact position: In line with university guidelines the role-holder coordinates the department's public outreach activities and provides guidance cultivating impact.
- Supporting recognition and work: The department has instituted concrete measures for recognising impact contributions (e.g. workloading impact case study authors) and providing support from the School's research team. From 2017-2019, the School restructured its professional services provision, resulting in the formation of a research team to assist with impact-related administration.
- Enhancing knowledge of Impact and Public Engagement opportunities: Impact discussions are incorporated into staff meetings, research away days and workshops including topics such as peer-feedback of activities in progress and explorations of potential collaborations. Additionally, representatives from the Public Engagement Team have been invited to outline how staff can generate pathways to impact through existing programmes and networks (e.g. Explorathon).
- Strengthening ties with The Byre Theatre: The department has been working closely with the Byre to produce events for the public including The Foley Explosion (in which a foley artist uses performance of sound effects to reflect on disinformation and fake news), and Docs@TheByre (a documentary film series). This is a vital venue for reaching audiences beyond the University.
- Expanding Funding for Impact: We redefined our departmental centres to make funding for public engagement part of their remit. And we have taken advantage of St Andrews'



unique impact funding through 9 successful applications (£23,766.38) to the Knowledge Exchange and Impact Fund (ILES, 2.3), supporting such project as the DocSalon that launched Torchin's continued collaborations with the Edinburgh International Film Festival; the production of a documentary by Mark Lyken drawing on research expertise of Rice (archives) and Lovatt (artists' film).

A cornerstone of our impact strategy has been to cultivate areas of shared interests. Within this context, two key clusters of public engagement activity have come to the fore, corresponding to our two impact case studies:

Film Festivals: Dina Iordanova's field-defining work in film festivals has played a key role in understanding the range of festival types, their various functions for industries, nations, communities, and organisations, as well as the ways festivals interact with and relate to one another. This field and her expertise, delivered in publications, workshops, and master-classes, have benefited programmers and filmmakers, giving them critical insights into the shape and audience of their events and their navigation of the circuits, respectively.

Her value to festivals is marked by her invitations to offer master classes and to serve on the Jury of prominent festivals (e.g. Busan, Yamagata, Thessaloniki) as well as solicitations from global news media to comment on developments in the festival world (e.g. ABC-Australia, TRT-Turkey). Lovatt's activity unites local and global, participating in festivals in Asia (e.g. Arkipel-Jakarta International Documentary and Experimental Film Festival) and bringing Asian artists to Scotland (e.g. Glasgow Short Film Festival) and Europe (ed. International Film Festival Rotterdam). Meanwhile, Torchin has cultivated partnerships with Scottish film festivals (Edinburgh International Film Festival, Document Human Rights Film Festival), producing new programmes and fostering public education through lectures and panels, with colleagues Donaldson and Shacklock joining in the delivery.

#### Documentary:

Our partnerships with festivals reinforce the collective interest in documentary and non-fiction media. Programmes curated and developed by staff showcase the various types of documentary (avant-garde, installation pieces, useful cinema) and holdings of documentary archives, expanding the cultural understanding of documentary: what it is, what it looks like, its relationship to truth, and its many uses from education to entertainment. These include:

- Cowan's exhibition of early science films for the St Andrews Photography Festival
- Lovatt's workshop of experiments with documentary sound at the Hanoi DocLab, generating art exhibited at festivals in Glasgow, Hong Kong, Berlin, and New York.
- Rice's widespread public engagement around legacies of British colonial film and the use of film/media by the Ku Klux Klan (contributions to *The Guardian*, the *New York Times*, and television documentaries by the BBC and Smithsonian channel);
- Torchin's introduction of the DocSalon to Edinburgh International Film Festival and the Docs@TheByre programme to The Byre Theatre, and articles on documentary and activist media for *The Conversation*.

The case study, which focusses on Torchin and Lovatt's innovations in expanding how documentary can be understood and studied (and the ensuing impact on programming and production), reflects the wider commitment of departmental research and activity.

#### **Strategy for the Next REF Cycle**

Our mission is to nurture the exceptional vitality of our research and impact, whilst enhancing our evolving research profile. We will continue to consolidate our international reputation in the three cluster areas outlined above and push them in new directions of screen cultures (gallery

exhibitions, television, multi-media). We will develop the cluster in non-fiction media, which encompasses and unites our work in documentary, useful cinema, and audio-visual environments. This work will be supported through continued dedicated research meetings and away-days to share work and ideas for development in publications, public engagement, and funding applications.

With regards to staffing, we will be replacing two senior colleagues in the next REF cycle. This is an occasion to reinforce and develop our current strengths and clusters whilst strengthening our global networks through research projects and grant capture. We will continue to support career progression of junior colleagues using available School and University resources (see Section 2).

For impact, we will continue to strengthen our relations with our partners local (e.g. Edinburgh International Film Festival, Dundee Contemporary Arts) and global (e.g. Taiwan Film and Audio Visual Institute, Finger Lakes Environmental Film Festival). With the University (including the Public Engagement Team and the Community Engagement & Social Responsibility Officer) and The Byre Theatre, we are working to transform the St Andrews 60-Hour Film Blitz—started in 2011—into a larger festival with the intention of enhancing film and media arts culture through screenings and participatory workshops. The recruitment for a curator is underway with an anticipated festival launch date of April 2022. Meanwhile, Lovatt sits on the advisory board of the Wardlaw Museum of the University of St Andrews which affords occasions to contribute to larger strategy discussions as well as to develop exhibits.

We plan to continue with the hosting of the BAFTSS conference following the necessary postponement of the 2020 conference due to Covid-19. The pandemic conditions and the necessity to go online may pose challenges, but also opportunities to find new ways of fostering international networks and developing connections with remote communities (in Scotland and beyond).

Our mission is to sustain our healthy PhD programme whilst increasing our success rate with outside funding. We are growing our taught postgraduate programme (whose students regularly participate in the department's research culture). Between 2015 and 2019, the MLitt enrolments increased from 2 to 8) following a new strategy for promotion and recruitment. And in Autumn 2020 we launched a new two-year international Masters programme—unique to Scotland—allowing us to take part in the European network *IMACS: International Master in Audiovisual and Cinema Studies* with 14 other leading Film Studies programmes in Europe and Canada.

## Section 2. People

During this REF cycle, the University invested in the development of Film Studies, funding replacements for 3 departing colleagues as well as three new permanent staff positions, thereby increasing our total from 7 to 10. While our hires included one senior appointment (a goal from the 2014REF document), our main staffing strategy has been to hire junior colleagues and foster a supportive environment in which they can grow into leadership positions whilst reshaping the culture of the department. Donaldson, for instance, joined us in 2013 as a teaching fellow before moving into a permanent position, advancing to Senior Lecturer, and leading the development of a research cluster on audiovisual environments—taking on co-directorship of the Centre for Screen Cultures in September 2020.

### Support for Career Development

Our department subscribes to the principles of the Concordat to Support the Career Development of Researchers and we seek to nurture a research environment in which all staff feel valued and supported to achieve their highest potential in research (ILES, 3). At 10FTEs, we are a small unit by university standards, meaning that staff members have both responsibilities and opportunities to assume leadership positions relatively early in their careers. In this context, they benefit from a

multi-tiered range of support mechanisms designed to facilitate career progression, promote world-class research, and nourish a sense of collegial cohesion.

### Staff Support Mechanisms

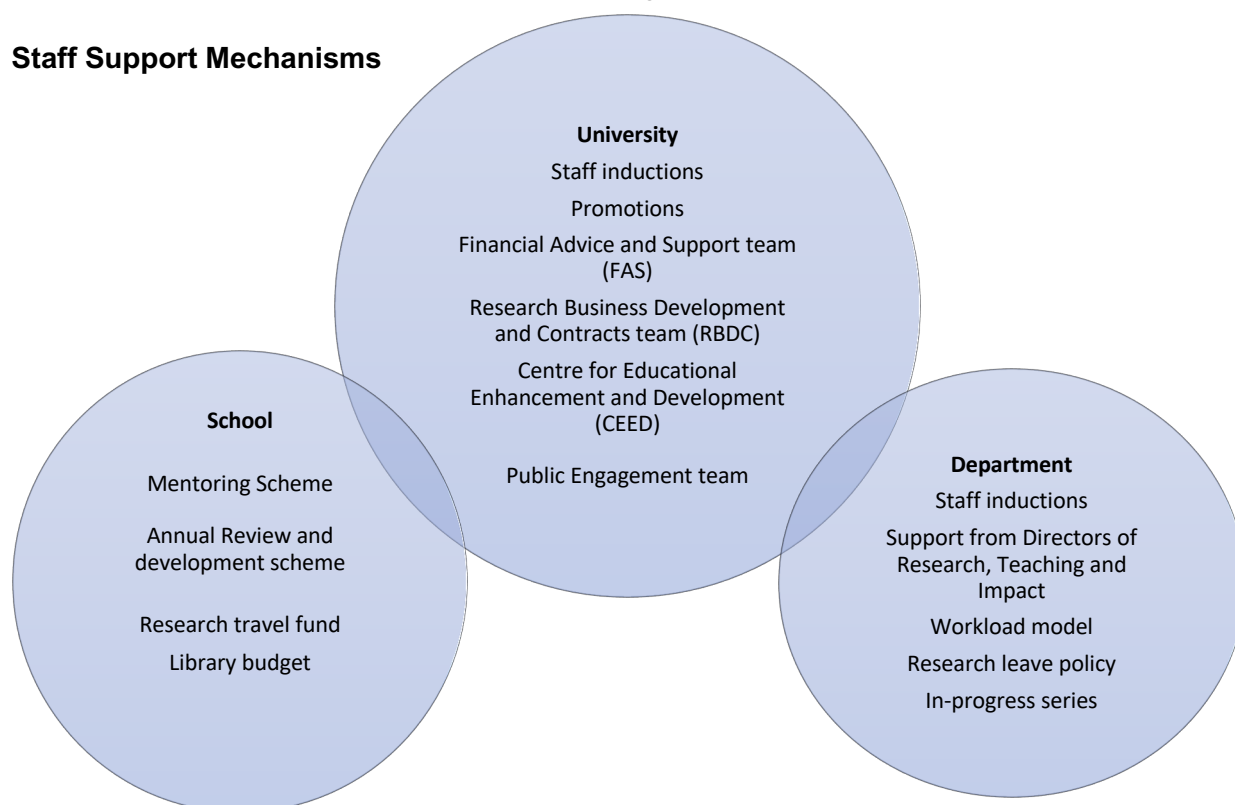


Figure 2: Overview of Mechanisms for Staff Support

At the University, School and departmental level, all new staff members receive a staff induction. Junior staff members are also enrolled in a School mentoring programme with a senior member of staff in another department. Additional forms of support and mentoring in specific areas are provided by the Directors of Research, Impact, and Teaching, with further general support from the Head of Department and the Head of School.

In apportioning administrative tasks, we assure that new junior staff members receive a reduced administrative load during the first 1-2 years. Moreover, we strive to assign administrative tasks in ways that are appropriate to a staff member's level and maximise opportunities for leadership and career progression.

Over the past several years, the department has devised a transparent workload model to balance administrative and teaching loads, with attention to incorporating impact case studies, PhD supervision. This helps protect junior staff from an overload of duties, whilst recognising and recording contributions.

The department maintains a generous research and impact leave policy, offering staff one semester leave for every six semesters of teaching and admin service (more frequent than the University mandate of one semester leave for every eight semesters served). We have typically allowed new junior hires to take their first leave a semester early to help with finishing research outputs and grant applications.

To enhance these formal support mechanisms, we run an in-progress series, where staff and PhD students have opportunities to share work in progress (including research projects, funding bids, and impact initiatives) and receive feedback. We also organise regular staff workshops designed to facilitate life-long learning by helping all staff gain hands-on experience of new developments in the discipline (often with external experts), including workshops on running film festivals (2016), creating video essays (2017), curating in the internet age (2018), and working with VR (2020, postponed due to Covid-19). All staff are encouraged to organise research events and/or contribute to the yearly speaker series.

At the School level, every staff member receives an annual research travel fund (typically ca. £1,200) and individual library budget (ca. £500). The School also runs the annual review and

development scheme, in which staff members meet with the Head of School annually to discuss both specific projects and wider goals in career development, covering areas such as publications, grant applications, impact activities, and longer-term leadership goals. These review and development meetings feed into promotion applications, overseen by the University. During the 2014-2020 period, we had 3 successful promotions (1 from Reader to Professor and 2 from Lecturer to Senior Lecturer), with further promotions foreseen in the coming years.

The University offers staff development services through Centre for Educational Enhancement and Development (CEED), which runs modules in professionalisation, career progression, and the acquisition of essential skills (e.g. public presentations, managing staff and research groups, digital skills, etc). These courses often form part of the annual review and development programme. Mentorship schemes are available (for example, for promoted staff at University level), as are external training opportunities for midcareer staff (e.g. Aurora). All staff members also receive hands-on and personalised support/feedback for research grant writing from a dedicated business development manager from the Research Business Development and Contracts team (RBDC), as well as assistance with costings through Financial Advice and Support (FAS). Support for impact projects is provided by the University Public Engagement team (PET). The University also runs a transparent promotions scheme, detailed criteria of which are available online to all staff members at all times.

In addition to permanent staff, we work hard to support career progression for fixed-term staff. During the current REF period, we have employed four early career researchers in short-term Associate Lecturer positions (one ongoing). These staff members benefit from the same support mechanisms (mentoring, research travel funds, etc.) as permanent staff, and we make sure that they are fully integrated into the department's research culture (organising events, presenting in our speaker series, etc.). The HoD, DoT and DoR work with limited-term scholars to devise the best possible combination of teaching and (appropriate) admin assignments in order to forge pathways to further employment, and we are proud that all three Associate Lecturers who completed their contracts with us could use their time at St Andrews to secure permanent posts at leading UK universities (two at St Andrews and one at University College Dublin).

### **Equality and Diversity**

The University, department, and school are all committed to diversity, equality, and inclusion. Our department has an Equality and Diversity Officer, and diversity is an explicit criterion in all key decision and planning. This includes the composition of hiring committees (and of the 7 appointments made between 2014 and 2019, 5 have been women and 2 men). It also includes our research and REF committee, which has consisted of 3 female and 2 male colleagues. All output assessors completed training in unconscious bias and 'equalities in the REF' and provided their assessments independently. In 2019 we gained Athena Swan Bronze accreditation working with the two other departments in the School.

Equality and diversity is also an explicit consideration in our distribution of leadership roles (HoD, DoR, DoT, etc.), and we have consistently been able to reduce administrative burdens to staff with special circumstances, including illness, caring responsibilities and disability. In addition, diversity figures explicitly into all departmental research and teaching activities. We strive to maintain an equitable gender balance in the Departmental Speaker Series, which has included numerous specialists for topics in gender and race (e.g. So Mayer, Alison Landsberg). We also maintain a formal review procedure for module outlines, which provides an opportunity to identify areas where gender and minority representation could be increased. Recently, we implemented a policy of scheduling key departmental events within core hours (10am-4pm) to promote maximum inclusiveness for staff members. The University also has a flexible working policy, allowing staff to live within commuting distance (including Edinburgh) to accommodate a wide variety of living arrangements.

### **PhD Support**

Our PhD students benefit from a multi-tiered support structure analogous to that of research staff. All PGR students are given a full induction and assigned a pastoral supervisor for the duration of



their study to ensure their well-being. In addition, students elect a PG Rep each year to represent them to the department, and all students have access to the DoPG at any time. The department also runs an annual review scheme, in which PGR students meet with two staff members not on their supervisory team to monitor progress, address concerns, or catch any problems that might have passed under the radar. In addition, all students are required to take Centre for Educational Enhancement and Development (CEED) courses in professional development during their first two years, and they are strongly encouraged to continue enrolling in such courses afterwards. PhD students also receive £300 annually towards conference travel and £100 for book purchases for the University library.

PGR students have numerous opportunities to present their work in the department and beyond. First- and second-year students run an annual PG conference, where they learn to organise conferences and deliver presentations whilst also receiving feedback from the entire staff and the invited keynote speaker. Students run cohort-wide presentations of work in progress to which staff are invited for further feedback and suggestions. Our PG students are also active in organising research events and attending external conferences (e.g. Doing Women's Film and Television History) with support from the department.

The department offers other forms of professional support for PhD students, some unique within the UK. Our teaching scheme allows most of our PhDs to acquire essential classroom experience running module tutorials under the supervision of the Director of Teaching. Our students also have the opportunity to gain editorial experience by editing the department's OA academic journal, *Frames*. Additionally, we run professionalisation sessions each year with topics suggested by students, including: CV presentation, conference abstracts, covering letters, designing a module, etc. The PGRs also organise an annual study day with an internal or external researcher, typically on a topic related to new directions in film and media. And the department has run several specialised skills-based workshop such as:



- 'Remote Access: Conducting Archival Research at a Distance' (2015), funding by the Scottish Graduate School for Arts and Humanities (SGSAH)
- 'Setting the Scene: A Guide to Building Your Employability' (2015), in collaboration with CEED.
- 'Beyond the Thesis: Postdoctoral Projects and the Academic Job Market' (2018), funded by the PGR Development Fund and in collaboration with School of Modern Languages

At the same time, given a context of changing employment opportunities, we also recognise that we must find ways of supporting students preparing for careers beyond academia. This is something we intend to develop further in the coming REF cycle, but we have already taken steps in this direction, for example by widening the scope of our departmental collaborations and events with film and media professionals (e.g. directors, producers, curators, critics), and organising workshops and interdisciplinary retreats on issues of employability (e.g. the 2019 workshop 'Film and Beyond: Engaging Film in Research, Academia and the Professional Job Market', funded through the PGR Development Fund).

### Section 3. Research Income, Infrastructure and Facilities

#### External Research Income

One of our Staffing Strategy objectives, to recruit and support junior staff, has resulted in 100% of our research staff winning grants this cycle. This includes many smaller awards: e.g. British Academy (Cowan), Carnegie Trust (Donaldson, Flaig, O'Meara), Royal Society of Edinburgh (Iordanova) and the SGSAH (Rice). But it also includes a Leverhulme grant to support Rice's latest monograph *Films for the Colonies* and Lovatt's AHRC grant for Southeast Asian Cinemas

Research Network. Whilst the total amount of recorded income during this REF cycle has been lower than the last round at £104,808, we also had significant successes with international funding not processed through the University financial office. The latter category includes Cowan's 2018-19 fellowship from the Humboldt Foundation (€31,500), which funded research stays at the Cinempoetics Institute and Philipps Universität Marburg to write a monograph on the emergence of the film society; Iordanova's Visiting Research Professorships at the University of Hong Kong and the Beijing Film Academy; Robert Burgoyne's two fellowships from the Cinempoetics Institute; and Anuja Jain's fellowship at the India Institute, King's College London. Our PhD students have also had significant success capturing external funding (large and small) from sources such as SGSAH consortium, the Russell Trust, FIAF, the Latin American Studies Association, the European Commission (Film Literacy Fund), Santander Universities Fund, the British Council Newton Fund, the Austria Foundation, the Thailand Research Fund, and the China Scholarship Council.

Looking ahead, we want to increase our efforts to translate research excellence into major grant capture, and we recognise the need to secure more large-scale grants, especially as colleagues move up the ladder (ILES, 4.1). To this end, the department has put in place a strategy for grant capture over the past year, which includes several pillars:

- Supporting colleagues not already holding a significant grant in the preparation of applications on a yearly or bi-yearly basis, depending on the complexity of the project. Grant applications will also be included for consideration in review and development meetings and research leave applications.
- Formalising peer feedback by including the sharing of granting applications (in addition to research outputs and impact projects) in our departmental 'in-progress' series for staff.
- Organising regular departmental visits and one-on-one meetings with the Research, Business, Development and Contracts and the Financial Advice and Support teams to discuss applications
- Introducing the strategic goal of having each research cluster develop a larger collaborative grant within their respective area.

In addition, since PhD funding is becoming increasingly competitive, we are developing a strategy to maximise student funding success, which involves the promotion of *supervisor-led* PhD projects (to capture available funding from the University) plus other measures for increasing our success-rate for University funding (e.g. St Leonards Scholarships) and external funding from the SGSAH (where two of our staff members have sat on the review panel).

### **Funding from the University and School**

Our department benefits from various forms of research funding from the School. In addition to the research travel fund for individual staff members mentioned above, the School has provided £2,000 annually for the departmental speaker series and £2000 annually to each of our two centres. The centre funding helps to support scholarly (speakers, round tables) and public engagement events (screenings, workshops with industry professionals).

The University also offers vital forms of competitive funding for research and impact. Staff in Film Studies have been particularly successful at capturing funding from the Knowledge Exchange and Impact Fund, which has supported public engagement activities by Cowan, Donaldson, Iordanova, Lovatt, Rice, and Torchin (£23,766.38). In addition, the PGR Development Fund has supported PGR workshops organised by Donaldson, Flaig and several PG students. Our PhD students have also received numerous Scholarships administered through the University, including Laidlaw Scholarships, and Santander Scholarships.

### **Research Infrastructure**

Our department occupies two dedicated buildings on North Street in St Andrews, which are administered by the School of Philosophical, Anthropological and Film Studies. All staff members have individual offices, and there is a separate large office for PGR students, with five desks and computers, a film screening station, and other office equipment. All PGR students have access to additional workspace in the PGR Research Library in the refurbished Martyrs Kirk.

Our department buildings also house a dedicated room for research seminars, with space for ca. 30 people and equipped with video projection, 7.1 surround sound, and specialised equipment (including Oculus Rift VR). This is where we hold our weekly departmental speaker series and most PGR events (as well as undergraduate tutorials). For larger and/or more specialized research events, the department has developed a close collaboration with the Byre Theatre, where we regularly hold seminars, film screenings, talks with visiting filmmakers, and workshops. The Byre includes a seminar space for ca. 30 people and a Studio Theatre with seating for 70, and an auditorium of 220 seats for larger events with industry professionals (e.g. Joe Russo). The seminar room is equipped with 3D projection for teaching and research (which enabled us, for example, to programme a series of 3D and VR screenings for the St Andrews Photography Festival on stereoscopy in 2018).

The University has also continued to invest heavily in library-held AV collections, which now count over 9,300 titles, including numerous rare film collections and databases (in experimental film, ethnographic film, queer cinema, documentary, etc.). The department also maintains a wide array of specialised equipment, historical and contemporary, including a VR system, various analogue projectors (8mm, 16mm), and media-historical devices (zoetrope, camera obscura, etc.).

In 2017-2018, the School undertook an administrative restructuring programme that has resulted in the creation of three professional support teams: UG, PG, and Research, meaning that in addition to a more resilient support structure, there are now two support staff dedicated entirely to research and impact. The School also has its own IT Officer for the distribution and maintenance of staff computers and specialised IT equipment, as well as websites (e.g. for the centres).

### Research Organisation

Our shared research projects, events, and strategic discussions are organised through several interrelated frameworks.

The cornerstone of the department's research community is the Departmental Speaker Series, which brings in external speakers (both world-renowned scholars and early-career researchers) and also features department staff presenting works in progress. All staff and PG students are expected to attend. In 2018 we instituted a research blog, *Spotlight on Research* to showcase the work of both staff and PhD students in more depth. In addition, as mentioned, department staff operate two centres: the Institute for Global Cinema and Creative Cultures (IGCCC) and the Centre for Screen Cultures (CSC, formerly 'Centre for Film Studies'), which organise research and impact events (talks, symposia, screenings and masterclasses) and support open access publications (such as the CSC Playlist Initiative instituted during lockdown to highlight research activity and guide people through the abundance of streaming materials available).

There are also several staff-specific research meetings, including an annual research away day, for long-term strategic planning; quarterly research meetings; and an annual 'Research Readings' (open to the University), in which staff present work-in-progress and discuss areas of potential collaboration. All staff, including fixed-term colleagues, are invited to participate. PhD-run activities are part of this exciting roster. In addition to editing *Frames Cinema Journal*, students organise an annual PG Conference (open to all); an annual 'study day' on new directions in Film Studies (usually featuring an external researcher); and workshops for professional skills (e.g. presentation, CVs, conference submissions, etc.). The department also supports students organising their own symposia around shared research interests, with topics such as 'Crossing Borders, Traversing Narratives' (2015), the films of the Ukamau group of Bolivian filmmakers (2017), and 'survival' narratives in film, television, and video games (2019)—all supported by competitive funding.

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

St Andrews researchers play a leading role in shaping and sustaining global research in Film and Media Studies. Our research networks stretch from North America to Asia, and all staff members enjoy reputations—commensurate with their career stage—as leaders in their respective subfields, where they hold preeminent positions in learned societies and editorial boards, organise

major conferences and events, engage in high-profile collaborations, and receive frequent invitations for lectures, keynotes and expert consultation.

### Professional Associations, Networks and Collaborations

To begin with, our staff members play leading roles in all the major learned associations in our discipline, including:

- **BAFTSS**: Multiple awards for our research (staff and students); Iordanova on the academic advisory committee of BAFTSS and the editorial board of *Open Screens*; Ana Maria Sapountzi as BAFTSS PG Rep; numerous presentations
- **SCMS**: Multiple awards for our research; Flaig on *JCMS* editorial board and editor of 'Professional Notes' section (since 2016); Cowan on the scholarly awards committee (2017-18); numerous conference presentations; multiple publications in *Cinema Journal/JCMS*
- **NECS**: Cowan on NECS steering committee; Iordanova on the advisory board of *NECSUS*; multiple presentations and publications in *NECSUS*

In 2020, we organised the annual BAFTSS meeting on the topic of *Screen Cultures*, highlighting and developing our research strengths in global cinema, film historiography (including useful cinema) and audiovisual environments. Though the conference ultimately had to be postponed, it will be held in St Andrews in 2022.

In addition, many staff play leading roles in the key specialised scholarly associations and journals for their respective subfields. Cowan serves as Vice President of Domitor; Lovatt sits on the executive committee of the Association of Southeast Asian Cinemas Conference; Torchin is a longstanding collaborator with Visible Evidence (including a previous keynote); and Cowan and Flaig are UK both board members of the German Screen Studies Network (which we are bringing to St Andrews starting in Autumn 2020). Our collective presence on editorial boards includes key journals in Film Studies and beyond, such as *Journal of Cinema and Media Studies* (Flaig), *Intermédialités* (Cowan), *Mai: Feminism and Visual Culture* (Donaldson, Torchin), *Sound and the Moving Image* (Lovatt) and others. Iordanova also serves on the advisory committee of numerous journals (*Camera Obscura*, *Jump Cut*, and others), as well as the Eastern European Cinema series at the University of Amsterdam Press.

We also participate in numerous funded research networks and collaborations, including the AHRC-funded Southeast Asian Cinema Research Network, founded and led by Lovatt; the AHRC-funded Network on Chinese Film Festivals (Iordanova as member); the ACLS-funded project 'Globalizing and Enhancing the Media History Digital Library' (Cowan as representative for German-language journals); and the AHRC-funded project 'Exploring Participatory Filmmaking as a Development Method to Address Gender Inequality in the Pacific' (Torchin as Co-I in collaboration with researchers from Social Anthropology).

Beyond such formal collaborations, our staff nourish countless other forms of research collaboration. They help sustain grassroots research networks such as the "Emergence of German Modernity" network (where Cowan is a founding member with scholars from Berkeley, Harvard, Tübingen and Vienna), the "Magnifying Class" network for film aesthetics (where Donaldson works with colleagues from Oxford, Warwick, Bristol and Reading), and the network of scholars contributing to the Playlist Initiative, developed within the Centre for Screen Cultures in response to global protests and pandemic (Spring 2020). Staff work with prestigious research centres such as Cinemoetics in Berlin (Cowan, Burgoyne), the Goethe-Institut Portugal (Rice), and the German Film Institute in the US (Flaig). And they regularly organise conferences, workshops and symposia around the globe, e.g. "Ten Years: Political Cinema in East Asia and Beyond" at the University of Hong Kong (Iordanova as lead organiser), "Space, Time and the Visceral in Southeast Asian Cinemas" at the Hanoi DocLab (Lovatt as lead organiser), the "Documentary Failures" symposium at Birkbeck (Torchin as co-lead organiser), and many others.



### Further Markers of Esteem

As academic leaders in their respective subfields, all of our staff members are regularly consulted for expert peer evaluations by leading funding bodies: Torchin and Cowan on AHRC Peer Review College; Rice and Torchin for the AHRC-funded Scottish Graduate School of Arts and Humanities (SGSAH); and numerous peer reviews for submissions to SSHRC, Israel Science Foundation, Dutch NWO, and others), tenure and promotion committees (in the US, Canada, UK and Hong Kong), awards committees (SCMS, Killam Prize of Canada), leading academic publishers (Columbia, Duke, Chicago, Oxford, etc.), and journals in Film Studies (*Cinema Journal*, *Film History*, *Screen*, etc.) and other disciplines (*Art History*; *New German Critique*; *Journal for Genocide Research*, etc.). Many staff are also invited to sit on PhD examinations in the UK and internationally (e.g. Canterbury, Edinburgh, Ghent, Lille, Singapore, Hong Kong, and others).

But beyond these standard forms of service, we can also point to several outstanding distinctions, including:

- A lengthy catalogue of prestigious research awards. Cowan won book and article awards from BAFTSS (2 awards) and SCMS (2 awards), as well as the Willy Haas Award for best book on German cinema, the Limina Award for best international film studies book, and a longlisting for the Kraszna Krausz award. Rice won Honourable Mention for the Indiefab Award and was runner-up for the BAFTSS book prize. Iordanova won honourable mention in the BAFTSS edited collection award. Our PhD students have also swept up many awards, including 3 BAFTSS awards for best student article (Isabel Segui, Anna Grgic, Patrick Adamson) and the Domitor student essay prize (Shruti Narayanswamy).
- A steady stream of invitations for research presentations (ca. 100 in the current REF cycle), including some of the world's top research universities such as Harvard, Cambridge, University of Chicago, Kings College London, Frankfurt University, etc.—as well other types of institutions such as the 'Film Theory in Media History' conference in Shanghai, the Centre for the Study of Developing Societies (Delhi), and the European Commission (Brussels). These invitations also included ca. 20 keynote and plenary presentations at conferences such as MECCSA (Torchin), the Oxford Postgraduate German Studies Conference (Cowan), and the International Conference on the Image in Hong Kong (Iordanova).
- Several prestigious visiting appointments, including two visiting professorships at the University of Hong Kong (Iordanova), two fellowships at the Cinopoetics Institute in Berlin (Burgoyne and Cowan), a fellowship at the India Institute, King's College London (Jain) and a research stay at the Intstitut für Medienwissenschaft in Marburg (Cowan).

### Contributions to Economy and Society

Beyond such academic distinctions, our research and impact work has helped to develop relations with a wide array of diverse users and audiences around the world. This is evident in our extensive work with film festivals. Iordanova continues to be a go-to expert for festivals across several continents, where she serves on juries (including Busan IFF, Yamagata IDFF) and gives master classes (Jihlava, Astra, Sale, Singapore, Macau, etc). Torchin, with Donaldson and Shacklock, has developed a sustainable departmental collaboration with Edinburgh International Film Festival, running regular (and consistently full) public workshops and discussions for festival audiences. Lovatt works with festivals in Southeast Asia, and has brought some of the work back to Scotland (Glasgow Short Film Festival) in exhibitions and symposia then picked up by International Film Festival Rotterdam. Lovatt and Torchin both collaborate with the Document Human Rights Film Festival in Glasgow on events, screenings, and Jury service. Many former doctoral students are also involved with global festivals, including Ana Grgic (Albania and the Balkan countries), Raluca Jacob (Romania), Yun-hua Chen (Germany), and Isabel Segui (Peru)).

Other collaborations beyond the university include:

- Collaboration with archives to enhance and valorise their collections (e.g. Cowan's work with Media History Digital Library and the German Bundesarchiv; Rice's work with the British Empire and Commonwealth Museum; Lovatt's collaborations with the Thai Film Archive)
- Work with filmmakers, curators and archivists (e.g. Donaldson's work with Rose Bower)

- Organising public film-screenings and film-related exhibitions both at St Andrews and further afield
- Contributions to DVD productions and television documentaries (e.g. Iordanova's work with Criterion and BFI, Rice's collaborations with BBC and the Smithsonian Channel for TV series on the Ku Klux Klan)
- Writing for popular media outlets (*The Conversation*, *New Republic*, *NY Times*, *The Guardian*)
- Film criticism (where Iordanova was recently named one of the 25 most influential female film critics in the world by *Sight and Sound*).
- Involvement with grassroots film organisations (e.g. Hanoi DocLab in Vietnam, Forum Lenteng in Indonesia, and Green Papaya in the Philippines)
- A long list of public lectures, collegia, masterclasses, roundtables, and film introductions (e.g. at the BFI, Close-Up Cinema and Dundee Contemporary Arts)

### **St Andrews as Site for Research and Knowledge**

We also work hard to sustain the reputation of St Andrews as an international centre for high-profile research in Film and Media Studies. Through our speaker series and centres, we have brought world-renowned scholars to St Andrews, including Erka Balsom, Ira Bhaskar, Ian Christie, Rachel Dwyer, Thomas Elsaesser, Malte Hagener, Dana Polan, Maria Pramaggiore, Sarah Street, Rosie Thomas, William Urricchio, Tami Williams, and others. We have also brought in a wide array of filmmakers for colloquia and symposia, including Patricio Guzmán, Nishtha Jain, Alexandru Solomon. And we have held workshops with a range of film professionals, including producers and directors (Joe Russo, Mark Gil), festival directors (Azize Tan), curators (So Meyer), and silent film accompanists (Richard Michael, Neil Brand).

Staff have also organised many larger symposia and conferences at St Andrews, including high-profile symposia run through the IGCCC—e.g. on transnational remakes (2016) and online film curation (2018). Other department symposia have addressed community filmmaking (Torchin, with Social Anthropology, 2018), cultural memory (Burgoyne, 2017) and male stardom (Girelli, 2017).

These activities have helped to make St Andrews a leading centre of UK Film Studies and to make Film Studies one of the University's most visible and vibrant disciplines.