| **Institution: University of Brighton** |
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| **Unit of Assessment: D36**<br>**Communication, Cultural and Media Studies, Library and Information Management** |
| **a. Overview** |

Research in Communication, Cultural and Media Studies, at the University of Brighton (UoB) was submitted for the first time in RAE2008. Following a strategic review in 2009, the university invested in strengthening this area, consolidating it with cultural and social informatics and re-locating all media-related work within the Faculty of Arts.

The vision driving this work is to combine Information Communications Technology (ICT) innovations with critical social theory to help understand and shape professional and civil communities and their practices. To advance this agenda we have structured the research environment through three research themes, each having dedicated professorial leadership. These are:

(i) *Digital Heritage and Culture:* led by ARNOLD, this research explores the future of, and opportunities for, digital cultural heritage across the museum and heritage sector

(ii) *Marginal Cultures and Identity:* led by PHILIPS, this research examines orthodox and contested constructions of literary history, exploring cultural and creative forms of expression and engagement with marginalised cultures and communities

(iii) *Digital Economy, Society and Media:* led by YOUNGS, this research explores innovation and theories of the creative and digital economy and its societal, cultural and policy implications

Research across the UoB is managed in three broad areas: *Arts and Humanities*, *Social Sciences* and *Life and Physical Sciences,* each led by a Director of Research and Development who reports directly to the Pro-Vice Chancellor (PVC) Research. The Faculty's Centre for Research and Development Arts and Humanities (CRD A&H) is a key instrument for advancing the research infrastructure through the Brighton Doctoral College (BDC), the university's Research Concordat Action Plan, research sabbaticals, Research Innovation awards and a university wide programme for Early Career Researchers (ECRs). University investment of £26m will further develop a City Campus for the arts and humanities, including library, research and innovation space.

| **b. Research strategy** |
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Our post-2008 review, and subsequent reconfiguring of the research, set an agenda to transform public access to artefacts and their histories, confront issues of empowerment and cohesion in disenfranchised communities, and reclaim the cultural politics of popular representations. Additionally, we approached the embedding of this work within the established research infrastructure of the Faculty of Arts (also underpinning the submission in UoA D34). The four guiding principles of this research infrastructure are:

- to encourage productive partnerships as a key means to address significant challenges in an increasingly complex, fragile, and interconnected world
- to embrace unpredictability, often intrinsic to original research, as well as encourage rigorous development and translation to users
- to support future generations of researchers and their career development within a robust and sustainable infrastructure
- to stimulate the vitality of the research environment and make it sustainable with a robust infrastructure.

**Research progress since 2008:** The advancement of our research environment post-2008 is illustrated by the following key achievements:

*Digital heritage and culture:* Our research in this theme has developed from the research agenda established by the EU FP6 programme EPOCH (2004–08) European Network of Excellence in Open Cultural Heritage and is led by ARNOLD (Art and Design, SP64 RAE2008). Having established a framework for this pan-European interdisciplinary community, since 2008

ARNOLD has led the 3D-COFORM project, an EU FP7 grant of €8.45m. Working with over 150 partners, including the Rijksmuseum and the V&A, and with KAMINSKI at UoB, it advanced the 'workflow' from tangible cultural heritage (eg archaeological sites including, Abu Simbel, the Roman Theatre, Naples) and galleries such as the Louvre and the Accademia Gallery, Florence) to developing state-of-the art 3D digitisation and modes of documentation and representation. In particular, it pioneered the development of tools and expertise for 3D-collection formation along with a distributed repository for 3D digital assets and their metadata (REF3b [1]). The culmination of this research was encapsulated in an international exhibition hosted in Brighton (2012), entitled *Reshaping History: A Future for our Past co-*curated by ARNOLD [4]. It presented to public audiences the 'workflow' sequence and the importance and potential of interdisciplinary work for the conservation and preservation of our cultural heritage. It also demonstrated the role of ICT in creating new insights and access to virtual reconstructions of historic artefacts and monuments rendered in stereoscopic 3D. This work was complemented by KAMINSKI's socioeconomic modelling as part of *V-MUST.NET* (*Virtual Museums Transnational Network*) on which he is Co-I with 18 partners from 13 different countries, supported by an EU FP7 €4.6m grant (2011–15). This provides the heritage sector with tools and support in the development of virtual museums that are both educational and sustainable. Doctoral research topics associated with this theme include: *Art-Games in Video Game Education,* and; *Towards an Atlas of the Design Profession.*

***Marginal cultures and identity:*** This research theme establishes new forms of understanding marginal voices and texts and ways of working with cultural producers. PHILIPS leads work that gives new prominence to everyday cultural sites of pleasure and neglected texts (*Fairground attractions: a genealogy of the pleasure ground* [3]) and includes work by SHAW reclaiming voices of the UK miners' strike poetry and masculinity (*Mining the meaning: cultural representations of the 1984–5 miners' strike* [2]*; David Peace: texts and contexts* [1]). PHILIPS and SHAW lead the *C21 Literature: Journal of 21ˢᵗ-century Writings* that is one of the research initiatives of the C21 *Centre for Research in Twenty-first Century Writings* also directed by SHAW. CARPENTER-LATIRI [1] examines multiculturalism, religious and cultural identity in relation to political processes in North Africa (*The Jewish Pilgrimage of the Ghriba in the Island of Jerba and the Semantics of Otherness*). MENDIK directs Cine–Excess, an *International Conference and Festival on Global Cult Film Traditions* and was the inaugural Editor of its peer reviewed e-journal *Subverting the Senses: The Politics and Aesthetics of Excess*. In this work, he collaborates with film makers and performers to examine the boundaries of cultural excess and their articulations through film. SHAW engages directly with writers and publishers in contributing to a reshaping of the contemporary literary landscape. Doctoral research topics associated with this theme include: *The Significance of Knowledge Gaps in Popular Hollywood Storytelling,* and; *Implications and Applications of Csikszentmihalyi's Flow Theory.*

***Digital economy, society and media:*** This research theme examines strategic and ethical issues associated with the information age and the creative and digital economies. It also draws on and contributes to interdisciplinary work across the university, including the Brighton FUSE (AHRC £1m) and research associated with the EPSRC/AHRC digital economy project PATINA (BODDINGTON [D34]) 'Designing Effective Research Spaces for the 21ˢᵗ Century' that examines the interface of digital and tangible environments. Since 2008, and building on YOUNGS' earlier awards (from ESRC 'Digital Policy: Connectivity, Creativity and Rights', and the British Academy 'Discovering Digital Me'), the researchers have explored the strategic, philosophical and societal assumptions and implications of the digital economy and the information society. YOUNGS, SOURBATI and HORNER interrogate rhetorical claims and draw on interdisciplinary approaches to explore the strategic implications of, for example: international relations and feminism in the information society; the changing nature of the 'home front'; globalisation and the perceived democracies of blogging [YOUNGS 3,2,1]; social inclusion for disabled and ageing communities [SOURBATI, 2,3], and; technological determinism and the moral and ethical frameworks of the information age [HORNER, 2,4]. Their research underpins YOUNGS' contribution to shaping understandings of the creative and digital economy and policy and innovation trajectories, for example, in collaborative work with the Technology Strategy Board (TSB) in the agenda-setting process for the UK's digital future through the Catapult centre's innovation structure ([4] *Digital World: Connectivity, Creativity and Rights*, developed from her ESRC research seminar series on digital policy). Doctoral research topics associated with this theme include: *Innovation in a Digital*

*World: Invention and Renewal; Digital Communication Innovations and Political Empowerment,* and; *Communication and Collaboration within Academic Research: A Case-Study of the Kenyan Research Community.*

***Interdisciplinary research:*** Our research themes are sufficiently flexible to ensure their engagement with cognate research throughout the university and in the private sector. For example, YOUNGS is commencing work on the development of *FuseBox* a new innovation laboratory for the support of creative digital business ideas. Its generation was in response to research findings from the Brighton FUSE (AHRC). Here, researchers from the Faculty of Arts collaborated with the university's Centre for Research in Innovation Management (CENTRIM), University of Sussex, the National Council for Universities and Business and Wired Sussex (a professional association). The research revealed empirical evidence that know-how and skills from the arts and humanities are key to creating value for many of the most successful digital businesses in the Brighton cluster. The research findings have already come to the attention of government ministers, the World Economic Forum and the *Financial Times.*

***Research infrastructure and investment plan:*** The Faculty's Centre for Research and Development (CRD A&H) is responsible for delivery of the university's Doctoral College framework through the Doctoral Centre (A&H), the university's *Research Concordat Action Plan* in support of researcher career development, and the university's framework for Research Ethics and Governance. The CRD A&H is a critical conduit between the university's governance of quality and the Faculty's research communities, partners and beneficiaries. It is responsible for the local delivery of university initiatives which, since 2008 have seen an overall additional investment of £8.8m, including: a sabbatical scheme providing three to six months of research leave; a 'Rising Stars' scheme to supporting ECRs with awards of £10k; Research Challenges and Innovation schemes worth up to £100k per award; Doctoral studentships, each worth £58k; the Research Grants Support Panel to mentor the development of proposals, and; *The Future's Bright* annual conference for ECRs.

***Research strategy 2020:*** The vision driving our research strategy is to combine ICT innovations with critical social theory to develop our understanding and shape professional and civil communities and their practices. Three recent developments have set our research course for 2020:

- £26 million funding and planning approval for our city centre campus development, tailored to facilitate new innovation space and provide a state-of-the-art research environment

- the strategic appointment of new professorial leadership, bringing support for interdisciplinary working and research integration

- our success as a partner in two AHRC BGP2 consortia, and an EPSRC doctoral centre, which will allow us to explore new models of cross-institutional working and doctoral development**.**

The CRD A&H is central to our long-term vision, augmented by support for developing new audiences and reaching new user groups that enhance impact. Specifically we will advance the research environment through three elements:

*1: The field,* by:
- increasing dependence upon external partnerships and strategic alliances with other institutions in HE and diverse stakeholders

- contributing to public and policy discourses on, and understandings of, new media processes and technologies

- establishing 3D implementation in heritage as a fully integrated and accepted practical proposition whereby the past can be brought to life for citizens and consumers worldwide

- positioning ourselves as leaders in community transformation and policy related critiques of technological cultures.

*2: People,* by:
- identifying high-quality international research opportunities with staff and students

- building  an increasingly robust doctoral experience and post-doctoral career path to help understand academic development at all levels

- achieving Athena SWAN status for the Arts, Humanities and Social Sciences.

*3: Infrastructure,* by:

- increasing the rate, success, and diversity of research income per researcher FTE
- exploring new formats for research degrees to include collaboration, practice, and publication
- showcasing research excellence through public events, exhibitions and publication
- developing effective pathways to impact with existing strategic partners (national and international museums, film producers, global publishers)
- contributing to leadership, sector development (especially in areas linked to digital innovations), and the research base.

*Implementation:* Our integrated research environment is designed to support and develop talented researchers at all career levels and to provide a responsive environment within which to conduct research and to engage with an increasing range of publics and practitioners. This will build upon the work of ARNOLD and KAMINSKI in their extensive HEI and non-HEI collaborations; of YOUNGS in her work with the TSB and public and private sector partners (Wired Sussex), and; SHAW and PHILIPS in their collaborative work with cultural producers from publishers to writers and cultural relations agencies (British Council).

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**c. People, including: staffing strategy and staff development**

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In the assessment period, we have implemented an ambitious staffing strategy attracting new senior researchers (eg YOUNGS, NEWBURY (D34, Director of Postgraduate Studies, Arts), MENDIK), promoting internally (eg SHAW); appointing research assistants to permanent academic positions (eg KAMINSKI), and; appointing ECRs (FITZGERALD, JENZEN, VELICKOVIC). This has boosted the international standing as well as the volume, interdisciplinary range and quality of work in media, digital, and cultural studies. The integration of these areas has strengthened their theoretical, applied and practice-based dimensions. We value the contributions of all colleagues by:

- retaining and rewarding staff who are central to our research strength
- recruiting talented and outstanding researchers to bring fresh ideas and insights
- providing an environment that stimulates innovation and minimises constraints
- ensuring fairness in the allocation of research support.

The university has developed a Research Concordat Action Plan recognised by the European Commission (EC) through the award of an *EC European Human Resources Excellence in Research Award.* Central to the university's values, our research strategy is underpinned by the principles of equality and diversity supported by online training, and informed by equality impact assessments (EIAs). Equality and diversity issues are discussed as a standing item at the University's Research Strategy Committee (RSC). An indication of success from the roll-out of the Concordat Action Plan is provided by data from the 2013 Careers in Research Online Survey (CROS) showing that 91% of UoB respondents (compared to 86% nationally) considered the university to be committed to equality and diversity.

**Development and training:** Staff at all levels receive an annual Staff Development Review designed to reflect on and plan their research and career development. New staff are provided with a mentor and receive a research induction within the CRD. ECRs, post- doctoral fellows and academic staff new to research are given reduced teaching loads during their first year and are supported to undertake appropriate development identified on appointment, for example, research supervisor training. Research time is allocated by Heads of School through the distribution of core QR and through competitive funding to support new initiatives. Support for funding applications is managed and mentored through the CRD's network of experienced peer reviewers or through learning-support groups established through Proposal.net to improve the quality of our grant proposals. The effectiveness of these measures has been evident in the quality of the applications to internal schemes such as the Research Sabbatical Scheme (five awards, generating five books and six book chapters/articles) and the growing scale, number of, and confidence in, external grant applications. An Innovation and Research Challenges award of £20,000 has also been awarded (ARNOLD, KAMINSKI with MORIARTY and others in D34) for work on digital archiving. ECRs are supported by the seconded post of an ECR Ambassador, with more than 100 ECRs across the university engaging in regular network and face-to-face

communication. The University Alumni Association has also provided a networking fund of £3,000, for peer-to-peer mentoring within the ECR network.

The CRD A&H works with the university's Research Office to deliver a comprehensive programme of workshops supplemented by online training, with inputs from D36 personnel, covering topics such as ethics and governance, intellectual property, copyright, open access publishing, Horizon 2020, finding a publisher, peer reviewing and being reviewed. The CRD A&H curates a festival of research to celebrate and reflect upon the year's activities, aimed at generating new ideas and cross-disciplinary dialogue, and providing a showcase through which to engage with new research partners, key user groups and potential beneficiaries.

**Economic and social engagement** (REF3a): We value our long history of applied research and our extensive network of partnerships with key user groups. These provide trusted collaborators for the co-development of research and the pooling of resources. We aim to achieve a virtuous cycle that generates research ideas alongside the search for appropriate applications, the creation of new audiences, and the formulation of novel research questions. We have created the physical and online conditions to encourage collaboration with other institutions, businesses and stakeholders. Working with the CRD A&H, our business development manager (BDM) supports the brokerage of partnerships and placements with cultural and creative organisations, business users and community groups. Where required, she draws on the expertise of the university's renowned Community University Partnership Programme (CUPP), a specialist unit with expertise in brokering and facilitating mutually beneficial activities between universities and external communities.

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### c. II.    Research students

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**PGR students and Brighton Doctoral College (BDC)**: University investment in doctoral research (£3.5m to support 60 studentships) has ensured a vibrant, diverse and sustainable postgraduate community, from which our students can progress to careers in the academic, private or cultural sectors. Expanded recruitment of staff and development of supervisory expertise places 11 of the 15 researchers in this submission in supervisory teams, supporting 15 students in a growing PGR student community.

Significant strategic changes have been made to the environment for doctoral students, all now located within the BDC. The Doctoral Centre (Arts and Humanities) supports and manages an expanding PGR community. Commended in the Institutional Audit (QAA 2013) – '*the trajectory of almost all success indicators has been upward improving the completion rate of postgraduate research students*' – the BDC has governance responsibility for the quality and standards of the PGR environment. It ensures that all new students receive a full needs analysis to establish their skills profile, through the University Researcher Development Framework (URDF). Doctoral students, along with ECRs, have engaged in master-classes with world-leading thinkers such as Hans-Ulrich Gumbrect (theorist of cultural presence, Stanford), George Ritzer (theorist of McDonaldisation and globalisation, Maryland) and Etienne Wenger (originator and theorist of communities of practice concept) in a programme of research skills enrichment.

The research student environment and culture in D36 is at a stage of major development due to scholarly consolidation in the integrated media, film and digital fields and initiatives at faculty and university levels. The 2012/3 rounds of the University Research Studentship Competition, awarded three studentships in D36, on projects studying: *digital gaming and HE pedagogy; the digital dimensions of everyday subcultures,* and; *the digital transformation of forms of literary consumption.* Staff in the submission have supervised full-time AHRC doctoral studentships and continue to do so, with new registrations in 2013. Our recent successes in the AHRC Block Grant Partnership as a partner of the TECHNE consortium (seven HEIs), led by Royal Holloway, University of London, focused on interdisciplinary practice and the craft of contemporary research, with media and cultural studies included in the proposal. It comprises 176 studentships over five years with a value of circa. £13.5m. UoB is also a partner in the AHRC Design Star consortium led by the University of Reading (five HEIs). The innovative nature of these awards will enrich further our research environment (that includes 97 doctoral students in November 2013), develop our collaborative skills and key areas of our doctoral portfolio through cross-university supervision, inter disciplinary PhD projects, enhanced doctoral student capacity, academic exchange, and supervisory and teaching opportunities for staff at all levels. Expertise in

digital cultural heritage has also been recognised in the award of a new EPSRC Centre for Doctoral Training in Science and Engineering in Arts, Heritage and Archaeology (SEAHA, 2013). Led by University College London, with the universities of Oxford and Brighton, it will support the development of the next generation of heritage researchers and entrepreneurs in analysing, preserving, restoring and promoting the fabric of our cultural heritage.

## d. Income, infrastructure and facilities

**Income:** Income for the period has totalled £891,086, for the most part from the EC, followed by UK public sector sources. For the 14.7 FTEs in the submission, this represents an average of £60,618, in comparison with the figure of £51,215 in RAE2008.

**Operational infrastructure:** The CRD A&H is led by WOODHAM (D34), Director of Research and Development, supported by two Deputy Directors, one of whom is YOUNGS (D36). ARNOLD (D36), Dean of the Brighton Doctoral College, works through a Director of Postgraduate Studies (Arts). The CRD shapes and delivers the research strategy for Arts and Humanities, working closely with the Dean (BODDINGTON D34), the Heads of the two schools (Humanities; Art, Design and Media), and their respective management teams. Line management for the majority of academic staff remains in the schools. Operationally, the CRD A&H is responsible for: development and delivery of the research strategy; quality assurance and enhancement of research, covering research partnerships, dissemination and impact; the digital architecture supporting our research profile, and; integration of the Doctoral Centre (Arts) with the BDC.

**Organisational infrastructure:** Media and Humanities Research Initiatives are two of the five disciplinary areas (along with Arts and Performance, Design, and Architecture) that now support a series of continuously evolving cross-cutting thematic strands. The research leaders work to develop teams of senior researchers; their role is to respond to emerging research ideas, bringing together academics, research and translational support to realise projects of quality.

**Scholarly infrastructure:** Our scholarly infrastructure is augmented by Screen Archive South East (SASE), and our partnerships with the V&A. The archive attracts academics, independent scholars and doctoral students. Since 2008, CRD A&H archives have benefited from £900k of university investment and attracted a further £1.7m externally. Cultural heritage has received £669,000 of university investment for development, staff overheads, accommodation, and equipment.

**Space and facilities:** Since 2008, we have invested £650k to enhance digital production facilities and upgrade workshops, seminar and studio spaces to accommodate research. Our £26m 'City Campus' investment plan (2020) includes a new media hub supporting media, film and photography, and featuring Cine-Excess. The Hastings campus of the university boasts an advanced media production suite and has cultivated cross-sector collaborations in documentary and film making.

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

**Contribution to the sector and shaping and contributing to sector debate:** The coherence of this submission and its contribution to the field lies in its engagement with the transformational effect of the digital in contemporary culture including the following topics: revolutionary digital approaches to 3D objects; critical exploration of new cultural boundaries and marginal voices, and; community empowerment and policy engagement.

**Collaborations, networks, partnerships:** Researchers engage with over 200 universities and partners on theoretically informed, applied and funded projects (REF3a). ARNOLD has led two EU-funded projects, EPOCH and 3D-COFORM (total €16.3m), generating European and worldwide networks and collaboration (EPOCH, Network of Excellence in Processing Open Cultural Heritage; 3D-COFORM, Tools and Expertise for 3D Collection FORMation) (REF3b [1]).

**Leadership positions outside the university:** these include REF2014 panel members (ARNOLD and YOUNGS). Co-chair, Design Commission: An Independent Cross-Party Inquiry on Design and the Digital Revolution (YOUNGS). Member of the Welsh Government Digital Economy Research Hub 2011–2012 (YOUNGS). Vice-President International Studies Association (USA) 2008–2009 (YOUNGS). Co-organiser, Popular Culture Group, International Association of Media and Communications Research, 2012- (PHILIPS).

**Advisory roles:** we have several multi-sectoral partnerships: ARNOLD'S – large European projects have included extensive advisory inputs to cultural heritage institutions; Creative Exchange Wales Network (CEWN AHRC 2012–2013) – member of advisory group (YOUNGS); expert participant; RCUK/TSB 'Internet of Things R&D' Workshop, Loughborough, July 2012 (YOUNGS).

**Peer reviewing of grant applications/projects:** ARNOLD (AHRC) and YOUNGS (ESRC) are members of RCUK peer review colleges. Researchers have reviewed/assessed for: AHRC; ESRC; EPSRC; the EU FP7 Expermedia project; for research councils and foundations in the USA, Canada, Ireland, Switzerland, Belgium, Portugal, Cyprus, Germany, Australia, France, and Israel, and; for the Guggenheim and Nuffield Foundations.

E**ditori**al leadership:** Our researchers have played an influential role in shaping the field that relate to particular aspects of our themes. Important in this are the following selected titles: - *Journal on Computers and Cultural Heritage* – (Founding Editor-in-Chief); *International Feminist Journal of Politics,* (Founding Editor and Editorial Board Member); *C21: Journal of 21st-century writings* – (Founding Editors); *Communication, Culture and Critique* – (Founding Editorial Board); *Journal of Global Ethics* – (Founding Editorial Board), and; *Cine-Excess* eJournal – (Founding Editor). This is augmented by editorial board memberships which include: *Comedy*; CELAAN journal (Review of the Centre for the Study of the Literatures and Arts of North Africa); *Health Information and Libraries Journal*; *Development,* and; *Leisure Studies*. Particular recognition of our expertise is evidenced by invitations to guest editorship and the organisation of special issues. These include *Body & Society; Convergence; Textual Practice: Contemporary Writing Environments; Modern and Contemporary France,* and; *Globalizations*.

**Refereeing and reviewing:** All our researchers are involved in refereeing and reviewing for more than 55 journals, reflecting our interdisciplinary reach. Indicative titles include: *Australian Feminist Studies; Contemporary Islam; Convergence; Ethnologies; European Journal of Cultural Studies; Gender, Place and Culture – a Journal of Feminist Geography; Global Society; Health Information and Libraries Journal; Information, Communication and Society; International Feminist Journal of Politics; International Journal of Digital Television; International Journal of Heritage Studies; Journal of American Studies; Journal of Consumer Culture; Journal of Ethnic and Migration Studies; Journal of Postcolonial Writing; Leisure Studies*; *Memory Studies; Political Geography; Politics of Place; The British Journal of Politics and International Relations; Modern and Contemporary France; Slavic Review,* and; *Textual Practice.*

**Invited keynotes and conference organisation:** Our expertise has been recognised in the UK and internationally. Researchers have been invited to speak in many countries, including Austria, Brazil, Cyprus, China, Denmark, France, Germany, Greece, Portugal, Switzerland, Tunisia, Netherlands and USA. Each of our three research themes has also been involved in the leadership and organisation of conferences, including: C21: Centre for Research in Twenty-first Century Writings, with publisher partners (SHAW); Raymond Williams Society, with practitioner contributors and in association with Hastings Museum (PHILIPS); Cine-Excess Festival Conference, in collaboration with University of Birmingham (MENDIK); ESRC seminars on digital policy in Wales, Scotland and England (YOUNGS); 3D-COFORM has generated an extensive programme of conferences and workshops, and the leading international cultural heritage/ICT conference VAST has been chaired by ARNOLD and KAMINSKI.

**Doctoral (external) examining (11 UK, 5 international):** These are: Birmingham; Bournemouth; Bristol; Brunel; Coventry; Leeds**;** Leeds Metropolitan**;** Loughborough; London School of Economics; Royal Holloway; Warwick; Cape Town; Nan-Yang; Singapore; University of Western Australia; Weimar.

We aim to continue making a research contribution to the creative and digital economy, notably in cultural heritage, digital policy and community empowerment.