Environment template (REF5)

Institution: Oxford Brookes University
Unit of Assessment: UoA36 Communication, Cultural and Media Studies, Library and Information Management
a. Overview

UoA36 is located in the School of Arts within the Faculty of Technology, Design and Environment (TDE). As a relatively new field it did not submit to the RAE2008. The UoA developed from Modern Languages provision in the former School of Arts and Humanities and has expanded rapidly, more than doubling its initial 2.3 fte. The subsequent establishment of the new Faculty in 2011 enabled the UoA to consolidate its research activity and initiate postgraduate supervision. As a result of this expansion, the REF2014 return will be 7.3 fte (including **Bayman**, **Buckland**, **Cateridge**, **Kahn**, **Mira**, **Steenberg**, **Russo**, **Treveri-Gennari** and **Zagarrio**) submitting 24 outputs.

(Note: Caterer legally changed his surname to **Cateridge** in 2012)

Outputs returned by researchers in Film Studies include: monographs (**Buckland**, **Cateridge**, **Mira**, **Steenberg**, **Treveri-Gennari**); journal articles (**Buckland**, **Cateridge**, **Mira**, **Steenberg**, **Russo**, **Treveri-Gennari**); chapters (**Buckland**, **Kahn**, **Mira**, **Steenberg**, **Russo**, **Treveri-Gennari**); edited volumes (**Buckland**); and a documentary film (**Kahn**). The UoA is particularly committed to researching European and American popular cinema from multiple perspectives and through a variety of methodologies, as well as other areas including television studies, Asian cinema, film pedagogy and practice-as-research. Outputs have been published in English, Italian and Spanish, and translated into Polish, Chinese, Japanese and Romanian.

b. Research Strategy

The primary objectives of the unit are to establish a core of research active staff, to develop research infrastructure (see appointments and career progression in Section **c.i.**) and to develop a well-defined research environment; a strong research culture founded on a belief in the scholarly, cultural and economic value of the study of film; and the necessary infrastructure to support its operation.

The key specialism in UoA36 is popular cinema. Research is clustered around a number of themes, and shared intellectual concerns, including (but not limited to):

Film theory (**Buckland**, **Russo**, **Zagarrio**)
Gender, Feminism and queer studies (**Mira**, **Steenberg**)
Reception studies – including anthropological, digital and sociological approaches (**Bayman**, **Buckland**, **Kahn**, **Treveri-Gennari**)
Film industry, politics and policies (**Cateridge**, **Russo**, **Treveri-Gennari**, **Zagarrio**)
Screenwriting and film production – including practice as research (**Kahn**, **Russo**)
Crime on Film and Television (**Russo**, **Steenberg**)
National/Mediterranean Cinema (**Bayman**, **Mira**, **Russo**, **Treveri-Gennari**, **Zagarrio**)

The UoA is adopting a varied and diverse range of methods and objects of study including analysis of text processes and textuality; industrial, cultural and institutional conditions of cinema; the convergence of film with new media; and the study of audiences within the context of various national cinemas. The unit's research is critically and theoretically driven, but is also committed to practice as research with **Russo** (a screenwriter) and **Kahn** (a documentarist).

Achievement monitoring and planning. Each member of staff produces an annual three-year research plan that is reviewed on an ongoing basis for short, mid and long term planning. The usefulness of this planning system is evidenced in the rising number of outputs and quality of the research. All staff in the UoA are returning outputs to the REF indicating the generative strength

and intellectual character of the UoA's research culture. The return includes nine monogaphs, five journal articles, nine book chapters and one film.

Forward strategy and sustainability. UoA 36 has an ongoing programme of applications to a wide range of external funding bodies including AHRC (**Steenberg**), British Academy (**Russo**) and Leverhulme (**Buckland**). Each researcher develops bids supported by mentoring from the TDE Grants Panel. **Treveri-Gennari** was recently successful in securing funding for a major three-year project that will start in Autumn 2013 (AHRC: £690k) and will entail collaboration with colleagues from the Universities of Bristol and Exeter; alongside local authorities and general audiences in Italy. Current plans include a number of symposia and conferences.

The UoA is further supported by a series of recent initiatives, aimed at strengthening the research environment and future plans. For instance:

- Strategic use of Arts QR through the Arts Research Project Fund (ARPF) to support the strengthening of research outputs, particularly with regard to dissemination and impact generating activities (**Russo**, **Steenberg**, **Treveri-Gennari**)
- Employment of a 0.5fte Research Impact Officer (Stelios Manganis) funded by Arts QR to support impact generating activities and targeted funding bids.

The UoA works closely with the University's Research and Business Development Office (RBDO); the PVC and the Associate Dean for Research and Knowledge Exchange; the TDE Research and Knowledge Exchange Committee (on which UoA Co-ordinator **Russo** and Research Lead Whitty sit); and the School of Arts Research Lead (Whitty; UoA34) and SoA's Research Committee to manage and develop its research portfolio.

A strategic development in support of the research culture within the UoA is the formation of a Film Studies Research Group led by **Russo**. As part of this group **Russo** and **Steenberg** are developing a cluster exploring Crime and the Media. This cluster held its inaugural meeting in January 2013 and includes colleagues in Publishing, Sports, History and Film. It will help foster and develop further connections and dialogue across the UoA and interdisciplinary and intra-departmental collaborations within and outside the university.

---

c. People, including:
   I.   Staffing strategy and staff development

Appointments and career progression. In order to establish critical mass the UoA has benefitted from a number of new appointments. **Buckland** and **Russo** joined Film Studies in 2007/08; **Cateridge** was appointed in 2008; **Steenberg** in 2010; **Kahn** in 2011; **Bayman** and **Zagarrio** in 2013. Staff retention is excellent and the unit was further strengthened with members of staff having their fractional posts increased: **Steenberg** from 0.5 to 0.7 and **Kahn** from 0.4 to 0.6 fte. Over the assessed period all members of staff who were employed before 2013 have been promoted: **Buckland** to Reader (2008); **Russo** (2008), **Cateridge** (2009), **Steenberg** (2012) and **Kahn** (2013) to Senior Lecturer. **Treveri-Gennari** has become the new Programme Leader and was promoted to Principal Lecturer (2011) and, most recently, Reader (2013), following the move of the department within the School of Arts to the newly established Faculty of TDE.

Staff development. New academic staff are supported by a 'First Three Years' programme . As a part of this programme, which is compulsory for all staff new to Oxford Brookes or new to research, the Research and Business Development Office (RBDO) run sessions relating to research support activities, bidding for external funding and running research projects.

RBDO also supports researchers in the dissemination and commercialisation of their work to achieve impact and to fulfil knowledge exchange commitments to funders. There are eight staff and consultants working with academic staff to advise on potential routes to commercialisation and knowledge exchange, to support the development of commercial propositions, and to support engagement with external stakeholders, including the business community and the general public.

Two staff members are assigned to work on developing Knowledge Transfer Partnerships as a channel for knowledge exchange and to strengthen research links with external partners.

All members of staff meet with the School of Arts (SoA) Research Lead (<u>Whitty</u>: UoA34) at least twice a year for appraisal and research planning, resulting in ongoing revisions of 3-year research plans that place emphasis on high quality research and on the steady generation of research outputs.

<u>Support</u>. **Buckland** was granted sabbatical leave (2010) through the University Central Research Fund (CRF) to complete a number of essays and his monograph *Film Theory: Rational reconstructions* (Routledge; 2012); **Cateridge** was granted CRF support for teaching cover (2011); and **Treveri-Gennari** was granted sabbatical leave (2007) through CRF to complete her monograph on post-war Italian cinema (Routledge; 2010). In 2012 **Treveri-Gennari** and **Steenberg** were awarded CRF funds to start up a primary school film club project.

<u>Equal opportunities and diversity</u>. The UoA employs scholars of different genders, sexual orientations, religions and nationalities (i.e. British, Italian, Spanish, Canadian).

---

c. II.   Research students

There has been a marked growth in PGR activities. **Buckland**, **Mira**, **Russo** and **Treveri-Gennari** are active as both Directors of Studies and second supervisors. **Cateridge** is also a second supervisor. Currently, the unit includes 5 PhD students (three full time and two part time). The census period has seen one one conferment. As of January 2013, a £5k doctoral bursary for full time research students in Film Studies has been made available through Arts QR funds. This bursary has already attracted new applications, including international candidates. **Kahn** has recently sponsored an application to the AHRC Collaborative Doctoral Awards Scheme (2013) in order to increase critical mass and continue to expand the PGR culture and community.

Postgraduate student training supports the 'researcher development framework' and is delivered both centrally, through the Graduate College (supported by the Graduate Office), and at Faculty level. Graduate College induction afternoons followed by networking events are run twice a year, in October and June to welcome new research students. All new PhD students attend a full training programme in research skills in their first year of study (two years if part time). Fortnightly workshops and research seminars are offered by the SoA (led by the SoA PG Tutor: <u>Lee</u> UoA34). All PhD students also attend a Teaching Training programme and are encouraged, whenever possible, to gain teaching experience at UG level.

PhD students can present their work at an annual spring symposium led by TDE to improve their presentation skills and further interact with peers. All PhD students are assigned a primary and a secondary supervisor. Their progress is monitored through regular meetings with the primary supervisor, twice a year at meetings with both supervisors, and yearly through an annual review conducted by the Faculty's Research Degrees Subcommittee. The Subcommittee also approves the registration of each PhD student's research programme and plans of action after satisfactory completion of their first year of study (two years if part time). PGR students have PG rooms with IT workstations available on-campus, a new postgraduate centre recently completed in the new Student Village, and have access to all three library sites and the related collections and holdings. Researchers who are new to supervision must attend a thorough training course in PhD supervision and are paired, as second supervisors, with more experienced colleagues.

---

d. Income, infrastructure and facilities

The UoA has an ongoing programme of applications to a wide range of external funding bodies including AHRC (**Steenberg**), British Academy (**Russo**) and Leverhulme (**Buckland**) in order to conduct large-scale projects. Each researcher in UoA36 develops bids for external funds, supported by mentoring from the Faculty Grants Panel and support form the SoA Research Lead (<u>Whitty</u>; UoA35). **Treveri-Gennari** was recently successful in securing funding for a major three-

year project starting in Autumn 2013 (AHRC Research Grants Scheme: £654k) and will entail collaboration with colleagues from the Universities of Bristol and Exeter, alongside local authorities and cinema audiences in Italy. This project builds on her successful application to the BA Mid-Career Fellowships Scheme (£84k; 2012-2013). The Research and Business Development Office (RBDO) supports researchers in submitting research bids to all the major UK and international funders. For externally funded bids, there are eight staff providing a range of services from support for applications, post-award management and contracts through to managing the ethics approval processes. RBDO works with academic staff on finding suitable bidding opportunities, costing and developing the application and supporting successful applications.

Research is organised within the School of Arts through the SoA Research Committee that includes the Head of Department, Research Lead (<u>Whitty</u>; UoA35), PGR Tutor (<u>Lee</u>; UoA34), UoA Co-ordinators (including **Russo** for UoA36) and research unit leaders. The RL is responsible for strategy within the SoA and reports to the Associate Dean (Research and Knowledge Exchange) in the Faculty of Technology, Design and Environment (TDE).

Researchers can apply to internal schemes including the TDE Research Accelerator (Next 10) Scheme. As part of this scheme each staff member is allocated an annual research allowance in their Work Load Plan (WLP) of 640hrs and receives a bursary to support a research student associated with their research expertise. All staff in the SoA receive a research allowance as part of their WLP. This can be up to 640hrs of a total 1605hrs. Further SoA funds are available to support the activities of the research units. In the case of film these funds have been used to support the activities of the <u>Crime and the Media</u> research cluster. Strategic use has been made of Arts QR through the Arts Research Project Fund (ARPF) to support the strengthening of research outputs, particularly with regard to dissemination and impact led activities.

---

e. Collaboration and contribution to the discipline or research base

---

<u>Research networks and joint research with colleagues in other universities</u>. **Buckland** has co-edited the *Encyclopaedia of Film Theory* (with Prof. Edward Branigan, Un. of California) (Routledge, 2013); and co-authored the chapter 'The Life-Cycle of *Slumdog Millionaire* on the Web' (with Thomas Elsaesser) in Ajay Gehlawat (ed.) *The Slumdog Phenomenon* (Anthem Press, 2013). **Cateridge** is a member of the Research network on Film Tourism in the UK & Ireland. **Kahn** collaborates with Dr. Annamaria Motrescu-Mayes (University of Cambridge, Digital Humanities Network/Centre of South Asian Studies) on a study of amateur cinema and the rewriting of film history from a subaltern/feminist perspective; and she has applied with Wilma de Jong (University of Sussex) for a grant from the Heritage Lottery Fund to create a virtual memory room for the preservation and conservation of objects. **Mira** collaborates with Juan A. Suárez (Universidad de Murcia, Spain) on a project on issues of queer theory in cinema, funded by the Ministerio de Educación (Spain's equivalent of AHRC); with Rafael Mérida (Universidad de Lleida) on a project on Spanish gay literature, also funded by the Ministerio de Educación; and with Fran Zurian (Universidad Complutense de Madrid), on a project exploring gender media representation funded by the Ministerio de Asuntos Sociales. **Russo** is a member of the Screeenwriting Research Network; and of the Leverhulme Trust-sponsored 'Destination Italy' Research Network, on migration in literature, film and media (based at University of Oxford); he has also instigated a collaboration with **Zagarrio** (University Rome 3, Italy; Oxford Brookes University) regarding a project on Italian cinema. **Steenberg** has submitted a British Academy grant proposal on crime and the media with Dr. Tanya Horeck (Anglia Ruskin University) as principal investigator; she is currently finishing a chapter on crime television (with Professor Yvonne Tasker at the University of East Anglia) for a collection on the crime genre in Canada edited by Jeannette Sloniowski (Brock University) and Marilyn Rose (Brock University); and collaborating with Dr. Lisa Coulthard (University of British Columbia) on a book proposal on screen violence. **Steenberg** is also a member of a research network on crime television that includes researchers from Edge Hill University, University of Capetown and University of Gothenberg (Sweden). **Treveri-Gennari** is co-editing (with Prof. Daniel Biltereyst, Ghent University, Belgium) an edited volume collecting contributions to the 2011 conference on *Catholics and Cinema* she co-organized (Routledge).

Examination of doctorates. **Mira** has examined five PhD theses (Universitat Autonoma de Barcelona, Universidad Autonoma de Madrid, Universidad de Las Palmas de Gran Canaria, Universidad de Murcia, Northumbria University). **Kahn** has acted as external examiner for a PhD status upgrade at UCL and has also supervised a PhD student at UCL. **Treveri-Gennari** has acted as external examiner of an Italian student's Doctor Europeus thesis in Italy (Siena) and Spain (Toledo). **Buckland** has examined four PhDs during this period (University of Queensland; University College Cork; Universiteit van Amsterdam; Australian National University).

External examinations. **Buckland** is external examiner for the MA in Film Studies for the University of Southampton (since 2009).

Fellowships and research residencies. **Mira** obtained a one week research residency to participate in postgraduate seminars at the Universidad de Murcia (Spain, May 2012).

Organization of conferences and scholarly encounters. **Cateridge** has co-organised a panel on British Film Policy at the MeCCSA Conference, National Film and TV Museum in Bradford (January 2009). **Mira** has organized a two day seminar on Gay Literature, funded by Asociacion de Escritores de Cataluña, Ateneu Barcelones (Spain, January 2012). **Russo** has co-organised the Society for Italian Studies 2008 Postgraduate Conference hosted at the University of Reading. **Treveri-Gennari** has co-organised (with Daniel Biltereyst) the conference *Catholics and Cinema: Productions, Policies, Power* held at Oxford Brookes (September 2011); she also organized a Film Education Networking Event (Oxford Brookes, September 2012). Most recently (September 2013) **Russo** and **Steenberg** have co-organised a successful Symposium on Crime TV drama held at Oxford Brookes to which scholars from seven different countries and three different continents (e.g. UK, Europe, Australia and Canada) took part. The symposium wove together industrial and academic perspectives on crime television, featuring panels on Nordic noir, insiders' perspectives on the television industry, and shifting paradigms in a post-forensic televisual landscape. The day was structured around three keynote papers delivered by internationally renowned academics: Professor Yvonne Tasker (University of East Anglia), Eva Novrup Redvall (University of Copenhagen) and Professor Roberta Pearson (University of Nottingham). Russo and Steenberg are currently developing a journal special issue from the symposium materials to continue the debate.

Invited keynotes and participation to conferences and symposia. UoA's staff are very active on conference circuits and were invited to contribute to a large number of national and international fora. **Bayman** gave a paper at the Screen conference (2013). **Buckland** was invited to give keynote presentations at: University of Rome 3 (November 2013), Jorge Tadeo Lozano Un. - Bogota, Columbia (September 2013), Brunel University (February 2013), University of London (February 2012), Southampton University (March 2010), Aberystwyth University 30 (October 2009), Liverpool John Moores University (May 2009), IV International Conference on Film Analysis Tecnológico de Monterrey Campus Toluca, Mexico (October 2008), Symposium on European Cinema Universiteit van Amsterdam (June 2008). **Cateridge** gave a paper at the ECREA Conference on European Film Cultures at Lund University, Sweden (November 2013). **Kahn** gave papers at i-Doc Conference (March 2012), Screen Conference (June 2012), CRASSH Conference on Representing Southeast Asia (March 2013), Bangalore (June 2013). **Mira** gave a paper at the Center for Gender Studies conference, Universidad Complutense (Spain, April 2013). **Russo** was an invited speaker at the Conference on body and virtuality, University of Rome 3 (November 2013), the University of Rome 3 Film Festival conference (June 2013), and to plenaries at two symposia on Dario Argento at University of Rome 3 (May 2010) and University of Lecce (Italy, May 2010); he also delivered papers at the following conferences: 6th Screenwriting Research Network Conference, University of Wisconsin-Madison (August 2013), ASMI Conference, UCL-IGRS (November 2012), 5th Screenwriting Research Network Conference, Macquarie University - University of Technology Sydney, Australia (September 2012), Conference of Mediterranean Studies, California State University in Rome (June 2012), Conference of Leverhulme Trust Research Network on Migration in Italy, University of Oxford (April 2012), University of Kent (June 2011), Cine-Excess V conference London (May 2011), CUNY (February 2011), UCLA (December 2010), Monash Centre (Prato, Italy, September 2010), Film-Philosophy Conference III, University

of Warwick (July 2010), conference on contemporary Italian cinema, University of Warwick (January 2010), 'Popular Italian Cinema' conference, King's College London (May 2009), Universiteit van Amsterdam (April 2008). **Treveri-Gennari** gave papers at the IAMIST conference in Leicester (July 2013) and the HOMER-NECS Conference in Prague (June 2013).

Invited lectures and research seminars. **Buckland** gave research seminars at: Masaryk University, Czech Republic (April 2013), University of Liverpool (November 2010), Brunel University (December 2008). **Cateridge** delivered a research seminar at University College London (November 2008). **Mira** gave three postgraduate seminars at the Universidad de Murcia (Spain, May 2012). **Russo** was invited to deliver talks at research workshops at the Said Business School, University of Oxford (February 2009) and Queen Mary University London (January 2008), to postgraduate research seminars at the University of Reading (2008) and University of Oxford (2008), and a visiting lecture at the MA in Film Aesthetics at the University of Oxford (2012).

Editorial positions. **Buckland** is founding and principal editor of the journal New Review of Film and Television (Routledge, 2003 - www.tandf.co.uk/journals/titles/17400309.asp); a member of the editorial board of the journal Signata: Annales des sémiotiques; and member of the editorial boards of the following book series: Thinking Cinema (Continuum International Publishers) and The Hollywood Studio System (Routledge). **Mira** is on the editorial board of New Cinemas. **Russo** serves on the editorial boards of the following journals: New Review of Film and Television Studies (Routledge) and Journal of Italian Cinema and Media Studies (Intellect); and on the editorial board of the book series Cinemaespanso (Bulzoni, Rome). **Steenberg** is section editor of thirdspace: a journal of feminist theory & culture.

Consultancy and Steering Committees. **Russo** has served on the Steering Committee of the Screenwriting Research Network (2011-12) until it formally became an association. Refereeing/peer reviewing. **Buckland** reviewed manuscripts and book proposals for Palgrave Macmillan, Berghahn, Routledge, and for Image and Narrative; the Dutch Council also asked him to evaluate a research proposal (file number PR-13-13). **Cateridge** has acted as peer-reviewer for the Journal of British Cinema & Television and New Review of Film & Television Studies. **Mira** is a peer-reviewer for Archivos de la Filmoteca, Journal of Hispanic Studies, Journal of Spanish Cultural Studies, Hispanic Research Journal, and Secuencias. **Russo** has assessed a research proposal as external reviewer for the AHRC; acted as peer-reviewer for the Journal of Screenwriting (Intellect) and Studies in European Cinema (Intellect); and reviewed manuscripts for Oxford University Press, Intellect and Continuum. **Steenberg** is peer-reviewer for the journals Feminist Theory and thirdspace: a journal of feminist theory & culture.

HEI consultancies. **Buckland** was external panel member for the validation panel of the MA in Communication and Media, University of Liverpool (October 2011). **Treveri-Gennari** is member of the Expert Panel of ANVUR (Italian equivalent of REF subpanel evaluating outputs on Post-war Italian Cinema).

Media appearances. **Cateridge** appeared as guest on BBC Radio Oxford 'Breakfast Show' to discuss BAFTA Nominations (January 2011); and again on Academy Awards (February 2011); and again on the 'Harry Potter' Franchise (July 2011). **Kahn** appeared at BBC Oxford 'Evening News' on occasion of the Phoenix Picture House Event launching 'Reel History of Britain (BBC2, October 2011); and was an invited guest for BBC Radio Oxford 'Sunday Morning Show' with Bill Hymen (October 2011). **Steenberg** has appeared several times on BBC Radio Oxford; is currently supervising E.R. (Entertainment Review) on Radio Cherwell in Oxford (a radio review programme broadcast fortnightly and run by the students of her Film and Media Journalism module); and she was guest expert on Future Radio in Norwich on the subject of science in television and cinema (as part of a series celebrating Charles Darwin).

Translations of publications. A number of **Buckland**'s volumes have been translated into foreign languages: The Cognitive Semiotics of Film has been translated into Chinese (Beijing: China Social Sciences Press, 2013), Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster (Continuum, 2006) was translated into Polish (Warszawa: Wojciech

Marzec, 2011); the second edition of Film Studies (Teach Yourself Books) (London: Hodder Headline/Chicago: Contemporary-McGraw-Hill, 2010) has been translated into Japanese; Studying Contemporary American Film: A Guide to Movie Analysis (co-authored with Thomas Elsaesser) (London: Arnold Publishers; New York: Oxford University Press, 2002) was translated into Italian (Milan: Editions Bietti, 2010). The second edition of **Russo**'s Storia del cinema italiano (Turin: Lindau, 2007), originally published in Italian, is being translated into Romanian (due out 2014).

Interaction with the industry. **Kahn** has collaborated with the Pitt Rivers Museum Film and Photography Archives and the Institute of Social and Cultural Anthropology to make a documentary funded by the National Digital Archive Fund and Screen South (available on-line at www.prm.ox.ac.uk/kahn.html). **Russo** is a professional screenwriter: he has co-written a feature film titled Three Days of Anarchy (dir. Vito **Zagarrio**, 2005-06) that was premiered in competition at the Tokyo Film Festival and was presented at 30+ other festivals around the world until as late as 2008/09; he has an ongoing collaboration with Minor Hour Films (owned by director Matthew Huston, from the Huston family of Hollywood fame) with three feature film projects currently in development for international co-productions; and with TV writer Roland Moore at the development of a TV series aimed at UK television and the international market. As part of her research work and interaction with local communities, **Treveri-Gennari** has co-authored a volume (along with Hiu M. Chan, a former Brookes graduate, and Deborah Allison, programmer at the Picture House) that celebrates the 100 years of The Phoenix Picturehouse (Picturehouse Publications, 2013). The volume proposes a story of Oxford's oldest continuously operating cinema, as told by its staff and customers, and illustrated by more than 100 photograph never printed before. This is a wide-ranging account of a popular local institution whose changing fortunes exemplify a century of British cinemagoing history.

Other
Treveri-Gennari and **Steenberg** currently have a film clubs project in several primary schools in Oxford, also working in collaboration with Oxford City Council and the Dept. of Education at Oxford Brookes University. **Treveri-Gennari** has organised and run a public engagement event on memories of cinemagoing in Rome (2013).