

<p>Institution: De Montfort University</p>
<p>Unit of Assessment: 36 Communication, Cultural and Media Studies</p>
<p>a. Overview</p> <p>Researchers submitted in this unit are drawn primarily from the following research groups:</p> <ul style="list-style-type: none"> • The Cinema and Television History (CATH) Centre • The Media Discourse Group (MDG)
<p>b. Research strategy</p> <p>The unit's research strategy has been informed by (a) the continued development of the strategic aims outlined in REF 2008 and (b) the changing research agenda of the institution and wider academic community. The key strategic aims outlined in 2008 were: i) to cultivate areas of international distinction; ii) to forge firmer links with other institutions; and iii) to enhance cross faculty collaboration on screen adaptations. During the census period, these aims were supplemented by initiatives relating to the 'Impact' agenda and by responses to the changing funding environment for postgraduate students.</p> <p>Cultivate areas of international distinction</p> <p>Considerable progress has been made in consolidating and developing those areas signalled as 'world leading' by RAE 2008. The Cinema and Television History (CATH) Research Centre was established in 2010, directed by Professor Steve Chibnall. It places an emphasis on the empirical study of the contexts of cinema and television texts, both past and present, and on the acquisition of archival resources that will attract scholars. As well as significant research on British film history, there is ongoing work on changing industry practices (e.g. cinema exhibition and censorship) and aspects of cultural politics (e.g. television for women, heritage film audiences, Hollywood and the baby boom, cult film), and a distinctive strategy of public engagement and dissemination through the Centre's association with Leicester's Phoenix Cinema, London's Cinema Museum, the BFI, and the DVD distribution company Odeon Entertainment.</p> <p>The Media Discourse Group was formally recognised in 2009. Directed by Professor Stuart Price, it brings together different approaches to discourse, applying them to media texts, audience data, and more recently media 'events'. Significant areas of interest include the uses of political rhetoric (e.g. 'War on Terror') and changing forms of political communication in an international context (e.g. developments in broadcast news and TV election debates). A wider interest in political discourse includes research into the reporting of feminism and representations of disability as well as interest in discourses of popular television and inequality and the nature of text and audience interaction ('reacting to reality television').</p> <p>Forge further links with other institutions</p> <p>The CATH centre has a partnership with the Film and Television Department at the University of East Anglia which involves co-hosting events and symposia. Members have been involved in the Women in Film and Television History Network (Monk, Porter, Wood). CATH has forged numerous other partnerships with film and cultural organisations, such as Hammer Films, which involves DMU housing the Hammer Script Archive (Chibnall, Hunter) and the union BECTU (Chibnall, Porter). These associations, and the network of Associate Research Fellows it has created from members of the creative industries and isolated independent researchers, also play a direct role in its impact strategy.</p> <p>Enhance cross faculty collaborations on screen adaptations</p> <p>One key area identified in the RAE 2008 submissions to both Media and English was research into the development of screen adaptations, which resulted in the setting up of the DMU Adaptations Centre in 2008. The Centre is interdisciplinary and it is broadly interested in adaptations across film, television, new media and games. There are significant interests in common with the CATH</p>

centre, and several members of staff are members of both. Research students have been co-supervised by staff from both centres.

Critical mass

In addition to these initiatives, and in the interests of sustainability, the unit has established a critical mass of research students. This has been one of the biggest successes during the census period. Despite the external pressures on research student funding, the unit has more than doubled its research student numbers and has established a more significant postgraduate community. This has also helped to increase the visibility of the unit both within the University and in the field through numerous postgraduate conferences and publications (see research students below.)

Future Strategy

Since August 2013 members of UoA 36 have become part of the newly formed Leicester Media School which brings together critical, historical, creative, practical and technical media work across the institution. One of the principal aims of this arrangement is to consolidate the research infrastructure in this area, and to promote creative and innovative interaction between researchers working across the whole field of media and communications. The LMS will improve international collaboration, help us to establish a wider base of researchers, including postdoctoral research fellows, involve more staff in the supervision of research students, and promote engagement with the wider community through public events such as exhibitions, on-stage interviews and screenings.

c. People, including:

i. Staffing strategy and staff development

The key strategy since the last assessment has been to maximise the potential of the unit's researchers. There is a considerable culture of mentoring between senior and early career researchers, as well as support for staff with research aspirations from traditionally practice-based media subjects. There is an embedded approach to supporting research that involves public engagement and all staff research activities, from publications to consultations, are subject to annual audit.

The unit has been supported by the University in various ways during the census period. It has received its full share of QE funding, based on its showing in RAE 2008, and it has also been successful in applying for funds from DMU's Revolving Investment Fund (RIF). In 2010, for instance, Price was awarded £5,500 for the Media Discourse Group project 'Election 2010' which supported two symposia, including speakers Professor Mats Ekstrom (Gothenburg), Professor Goran Eriksson (Orebro, Sweden) and Dr Marianna Patrona (Athens). The CATH centre was awarded £5600 for its launch in 2011 and £6,870 for its project 'Partnerships with Impact: digitalisation and the dissemination of the UK's screen heritage'. In 2012 CATH was awarded £1,600 to stage the 'Hammer has risen from the grave' Film Festival at Phoenix Cinema to publicise its research on the Hammer Script Archive. The University also supports a regular research seminar series which has included international speakers such as Professor Toby Miller, Professor Brian MacFarland (Monash, Australia) for CATH and Dr Katherine Sender (Annenberg, Pennsylvania) for the Media Discourse Group.

The development of research capacity in the unit's key strategic areas has been central to new appointments during the census period. Mendes, appointed in 2009, has already achieved a significant profile at an early stage of her research career through her study of the global 'Slutwalk' phenomenon. Porter, appointed in 2009, is a former Director of Nottingham's Broadway Cinema, and a key figure in the British Silent Film Festival. These appointments demonstrate DMU's commitment to succession planning in areas of research excellence, and help to mitigate the effect of departures such as that of Professor Helen Wood (2013). Although he formally retired in 2011, Professor Robert Murphy is now Emeritus Professor and maintains an active relationship with the CATH centre through various publication projects. Four members of staff have been promoted

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during the census period (Hunter and Monk to Readerships, and Price and Wood to Professorships).

During the census period the University has implemented a more systematic approach to research leave and all staff are eligible to apply competitively to both University and faculty schemes. The unit has been successful in securing study leave for Monk (2010) Hunter (2011), Montgomerie (2011) Price (2012) and Mendes (2012). Mendes was also awarded a DMU student bursary to allow her to gain experience as first supervisor of a doctoral student. Established staff who have undertaken particularly burdensome administrative duties have been supported with 'light loads' of teaching to maintain momentum in their research (e.g. O'Sullivan). The Research Business and Innovation Directorate offers a series of training events to support research careers at all stages, from working on publications to grant applications. Advice from the RBI for Russell's application to Leverhulme helped secure the 'Hollywood and the Baby Boom' project, and enabled the recruitment of a post-doctoral researcher.

As part of the strategy to capitalise on our more outward-looking collaborative research culture and as evidence of our national profile, the unit has attracted formal staff affiliations. MDG has two research associates, Jen Birks (Nottingham) and Ros Brunt (Sheffield Hallam) who are currently helping to organise a conference in November 2013 entitled 'Marxism Matters'. The CATH Centre has appointed an honorary Visiting Professor, Toby Miller (formally University of California, Riverside and now City) and nine associate research fellows (ASRs): Geoff Brown (cinema historian and former film critic of *The Times*), Dr. Elena Von Kassel (author of monograph on Humphrey Jennings), Jonathan Rigby (actor and writer on horror cinema), Dr. Stephen Glynn, (alumnus and author of two monographs on pop music films), Dr Donatella Spinelli Coleman (alumnus and author of a monograph on Italian neo-realism), David Pirie (screenwriter and author of the seminal book on British Gothic horror cinema), Dr. Deborah Alison (film programmer and author of a monograph on Michael Winterbottom's films), Marcus Hearn (publisher, film-maker and Hammer's official historian), Dr. Clare Watson (who co- runs the Women and Silent British Cinema website).

ii. Research students

We have achieved considerable success in nurturing a vibrant postgraduate culture. There are currently 21 research students in the unit (MPhil/PhD): 3 are supported by AHRC studentships, 4 are fully funded by DMU awards, and 3 are part-funded by DMU. 1 AHRC award is associated with a large standard grant 2010, 1 was awarded under the AHRC competitive Award scheme (2010) and we were allocated 1 PhD and 1 Masters by Research as part of the AHRC Capacity-Building Award scheme in 2011. This has been achieved through a mixture of home grown recruitment through taught postgraduate programmes such as MA TV Scriptwriting and MA Global Media and Networked Communication, and through the growing reputations of our research centres and groups. All of these have enabled us to be part of the successful Midlands Three Cities AHRC DTP Consortium. Across the consortium, the AHRC funds 205 PhD studentships, accompanied by a Student Development Fund and a Cohort Development Fund, which all institutions in the Consortium match on a one-to-one basis. This delivers 410 studentships for the Consortium for arts and humanities, which will play a major role in the future sustainability of research in our UoA.

Research students have benefitted from a rigorous University wide research training scheme which incorporates key learning in methodologies, presentations, publication and career development. The unit's research students also now benefit from a dedicated and flexible inter-faculty doctoral training programme in Visual Histories and Visual Methods. All supervisors must undertake the University's Certificate in Research Supervision and must attend regular 'refresher' courses. Upon enrolment students undertake a Training Needs Analysis to identify and support individual student needs, recognising that we attract a diverse student population. Students submit monthly progress reports through the MyDMU site which supervisors must comment on and confirm. There is a central process of monitoring the upkeep of these records which is having a positive impact upon completion rates. Students must also undertake an annual review with an independent assessor and the MPhil/PhD transfer process involves a rigorous transfer report as well as independent

assessment.

Research students make a huge contribution to the research culture generally participating in the Faculty's annual postgraduate student conference and helping to organise successful international conferences. These included the CATH centre's 'Re-thinking Cinema and Television History' (2012) which has resulted in a forthcoming edited collection published by Cambridge Scholars. This was followed by 'Gender in the Digital Age' (2013) which was supported by a grant from the British Association for Film, Television and Screen Studies (BAFTSS). The CATH students' independent blog, *In Motion*, regularly includes pod-cast discussions on recent films and programmes. MDG postgraduates organised the successful international conference 'Research Methods in Media Discourse' (2012) and were involved in our hosting of the international 'Console-ing Passions' Conference (2013).

Postgraduate students are encouraged to publish their research in a variety of peer-reviewed journals, including *European Journal of Film and Television History*, *Media History*, *Horror Studies*, *Journal of British Cinema and Television*, *Screen*, *Postscript*, *Science Fiction Film and Television*. Two MDG postgraduates contributed to Tolson's international collection *Media and Political Elections in Europe and America* (Palgrave Macmillan 2013). Our students also contribute to the national postgraduate community; Sanz Sabido, for instance, is Chair of the MeCCSA Postgraduate Network. Evidence of the successful career development of our PhD students includes Walker's book contract with Edinburgh University Press for his thesis, and, following a temporary appointment at DMU, a permanent lectureship at Northumbria. Bennett also won an international award for the best short article in *Jos Whedon Studies* (2011).

d. Income, infrastructure and facilities

Notable research grants in the census period include:

- 2008: O'Sullivan was awarded AHRC funding for research leave for the Cinema of Dearden and Relph project
- 2009-2014: Wood AHRC funding, (with the University of Warwick) for 'A History of Television for Women' bringing a PhD student to DMU.
- 2012-2014: Russell received funding from The Leverhulme Trust for 'Hollywood and the Baby Boom: A social history' project (2012-2014) also employing a post-doc researcher.
- 2009-2012: Porter supported successful applications for funding from various cultural and museum bodies, including the National Lottery, to support the British Silent Film festival.

In addition to the elements of infrastructure and facilities that have been discussed in previous sections, the CATH centre has benefitted from DMU's formal commercial partnership with the Phoenix Square Digital Media Centre in Leicester where state-of-the-art screen facilities and exhibition space offer an inviting environment for teaching and research events which are also on occasion open to the general public. CATH has a dedicated suite of rooms consisting of an archive room, a networked open-plan office with postgraduate working desks, pcs and photocopier/scanner, a storeroom, and the Director's office. These facilities have generated a cohesive research identity for CATH Centre postgraduate students and staff and have helped to house the Hammer Films' script archive, acquired in 2012, and ancillary collections from the estates of directors associated with the company.

Over the census period, the unit has maintained a dynamic balance between scholarly, organisational and operational elements. The establishment of the research centres has helped to consolidate research activity around areas of recognised international excellence, and staffing policy has ensured that research strength has been maintained and improved in these areas. A School of Media Research Committee has been established to distribute funds to staff and students in the unit, prioritising the completion of outputs in time for the REF deadline, the development of national and international links, and the enhancement of opportunities for research students. The acquisition of the Hammer Film archive by the CATH centre signals a shift towards the acquisition of tangible assets which will help to attract scholars and students over the next five

to six years, and has already become the basis for a number of significant public engagement activities.

e. Collaboration and contribution to the discipline or research base

Media research at DMU has a dynamic collaborative national and international framework involving other partners within and outside HE. For example, the Media Discourse Group has completed a collaborative ESRC project on reality television with a partner in sociology at Goldsmiths (Wood), an international collaboration and edited book based on a symposium held at DMU (Tolson) as well as numerous symposia and events organised in collaboration with, the Political Studies Association (Price, Smith) and the Disability Studies Network (Montgomerie). Montgomerie is also member of the board of 'Console-ing Passions' which led to DMU hosting the 2013 International Conference on Television, Audio, New Media and Feminism. The international Ross Priory Broadcast Talk Group, of which Tolson is founder member, hosted its events at the Universities of Bologna and Siena in 2010 and 2011 (Tolson, Wood). Collaborations with San Pablo University in Madrid on comparative research into protests have also led to members forming the MeCCSA Social Movement Network (Price, Sanz Sabido).

The CATH centre has developed a combination of collaborative enterprises within and beyond HE. It has established a partnership with the department of Film and Television University of East Anglia. This partnership was launched with its first conference in 2010 ('Bloodlines: British Horror Past and Present'); this was followed by others on 100 Years of Cinema Exhibition, and 'New Television History' in 2010, and 'Romcom Actually: Romantic Comedy on Film and Television' in 2011. O'Sullivan is founder, and Wood member, of the Midlands Television Research Group (Warwick, BCU and Lincoln) and Wood's collaboration with Rachel Moseley and Helen Wheatley from Warwick resulted in the AHRC award 'A History of Television for Women' which has also brought collaborations with the BFI, the organisation Women in Film and Television, and an international conference in May 2013 with a keynote address from Lyn Spigel (Northwestern). Monk, Porter and Wood are also active in the Women's Film and Television History Network UK/Ireland with colleagues from UEA, Warwick, Sunderland, York, and Birkbeck. Russell's Leverhulme research 'Hollywood and the Baby Boom' also involves collaborations with a number of American Universities.

Porter is director of the annual British Silent Film Festival; this collaboration with the BFI and Creative England's film culture fund promotes interest and study into British Film before 1930, drawing on archive collections from all over the world. The CATH Centre also works closely with BECTU, the film and television union on its 'Oral History' project to carry out and transcribe interviews with personnel in the cinema and TV industries. This project was launched at the CATH 'Cine-sisters' symposium at the Women's Library in 2011, and is strategically important to the Centre's partnerships with UEA, the BFI and the Women's Film and Television History UK/Ireland Network. The CATH Centre also has a formal collaboration with The Cinema Museum in London (where Chibnall is Visiting Professor) involving on-going seasons of public engagement beginning in spring 2012. This extends its interest in women working in the film and television industries by presenting on stage career retrospective interviews with well-known actresses (including Barbara Windsor, Sylvia Sims, Carol Cleveland, June Whitfield, Angela Douglas, Eunice Gayson, Martine Beswicke and Vera Day) and the composer for film and television, Debbie Wiseman. At DMU, the Centre has also hosted public interviews with distinguished contributors to the British film and TV industries, including Honor Blackman and Ken Loach, who was guest at the CATH Centre opening. Chibnall also has a collaborative relationship with the British Board of Film Classification and the centre hosted a symposium marking 100years of the BBFC in 2012.

Hunter is a member of the steering committee of the AHRC 'Onscenity' research network and his work on erotic fiction, conducted in collaboration with colleagues at Sheffield Hallam and Sunderland Universities, resulted in the edited collection *Controversial Images* (2012). The CATH 'Century of Cinema' event at Phoenix Square in 2010 and Hanson's work on cinema exhibition led to a collaboration with the Sorbonne Nouvelle in a two-day workshop in Paris (6-7 Dec 2011 at Institut National d'Histoire de l'Art) on cinema exhibition in Europe. This collaboration also includes

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Europa Cinemas, the French Association of Theatre Owners and the City and Cinema Network. Hanson is also part of the 'Comparative Cinema History' research group launched by Utrecht University which involved talks at Utrecht and Universitat des Saarlandes, Germany. Collaborative book projects with scholars based overseas include Chibnall's *The British B Film* with Professor Brian McFarlane (Monash, Australia) and the continuing work with Dr. Alan Burton (entered by DMU in REF 2008 in category C) who is based in Austria. Burton has co-authored the 250,000-word *The Historical Dictionary of British Cinema*, (Scarecrow, 2013) with Chibnall, and *The Cinema of Basil Dearden and Michael Relph* (Edinburgh University, 2012) with O'Sullivan.

The Media Discourse Group has a growing national and international reputation particularly in the fields of discourse, politics and inequality. Price's work on the mediation of security issues (*Brute Reality* 2010 and *Worst Case Scenario* 2011) was presented at an event linked with the RCUK 'Grand Challenges' programme on 'Global Uncertainties' and presented at an international conference, 'The Mediation of Security', held in 2011 at DMU. The organisation of the MeCCSA Women's Network symposium 'Women War and Terror', 2011, resulted in a journal proposal to Wiley-Blackwell with colleagues at Leicester University with a prospective international editorial board involving colleagues from the University of Paris V-Sorbonne, universities in the USA and Canada, the Netherlands and Spain, as well as other universities in the UK. Members of the MDG (Price and Smith) are also active in the Political Studies Association (PSA).

Tolson is founder member of the international Ross Priory Broadcast Talk Seminar which has recently held its meetings at the Universities of Bologna and Siena. The RIF funded project 'Media Talk and Political Elections' resulted in a collaboration with Professor Mats Ekstrom (University of Gothenburg) and an international edited collection, *Media Talk and Political Elections in Europe and America* (Palgrave Macmillan 2013). The findings from Wood's previous ESRC collaborative research grant, 'Making Class and Self' with Professor Beverley Skeggs at Goldsmiths, were graded outstanding in 2008, and were launched at a DMU international symposium, 'Media, Class and Value', which resulted in the book *Reacting to Reality Television* (2012), an international edited collection, *Reality Television and Class* (2010), as well as numerous international keynote invitations. Montgomerie's work on the representation of disability in her forthcoming book *Screen Discourses of Disability* (2014) contributes to the European Santaseh Network of scholars who work on disability. The Punk Scholars Network, an interdisciplinary network of some 80 members, including academics from Canada, Cambridge, Reading, Oxford Brookes and Warwick, has been set up by Gordon (2012) and DMU hosted its first meeting with a symposium in 2013.

Membership of editorial boards & national peer review activities:

As a result of their standing in their fields members of the unit are all active in peer review activities: **Jordan**, **O'Sullivan**, **Thomas**, **Tolson** and **Wood** are all members of the AHRC peer review college. Most other staff are on the editorial boards of a number of international peer review journals and book series: **Chibnall**, *Journal of British Cinema and Television* (Edinburgh University Press), editorial advisory board, *Journal of Crime, Conflict and the Media* (Routledge); series editor, *British Popular Cinema* (Routledge); **Gordon** editorial board *Punk and Post Punk* (Intellect); **Hunter**: editorial board, *Transgressive Culture* (Glyphi) and *Porn Studies*; **Jordan**: general editor, *Studies in Hispanic Cinemas* (Intellect), **Mendes**: *Feminist Media Studies* (Routledge); **Monk**: *Punk and Post-Punk*, *Journal of British Cinema and Television* (Edinburgh University Press); **O'Sullivan**: *Crime, Media, Culture*; **Thomas**: *Convergence* International Journal of Research into New Media Technologies; *Scan*: Journal of Media Arts and Culture, (Macquarie University); **Tolson**: *Discourse, Context and Media*, Elsevier Publications; **Wood**: associate editor, *Ethnography* (Sage); editor, *European Journal of Cultural Studies* (Sage), corresponding editor *Critical Studies in Television* (Manchester University Press).

Peer review for journals, books etc.:

Members of the unit are also regularly involved in peer reviewing for journals and book series some of these are: **Chibnall**: *Journal of British Cinema and Television* (for which he also edited a special issue 7:3 with Professor James Chapman in 2010), *Adaptation, Music Sound and Moving Image*; Gordon: *Ethnography*, *European Journal of Communication Studies*, *Punk and Post Punk*, *Theory, Culture and Society*, **Hanson**: *British Journal of Cinema and Television*, *PostScript*; **Hunter**: *Adaptation in Film and Performance* (for which he edited a special issue on Erotic

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Adaptations in 2013), *Scope, Image & Narrative, Film/Philosophy*; **Jordan**: *Spanish Journal of Cultural Studies, Studies in Hispanic Cinemas, Hispanic Research Journal, Bulletin of Hispanic Studies*. **Mendes**: *Canadian Journal of Communication, Feminist Media Studies*; **Monk**: *Adaptation, Canadian Journal of Film Studies, Consumption, Markets and Culture, Critical Studies in Media Communication, Journal of Adaptation in Film & Performance, Journal of British Cinema & Television, The Minnesota Review, Punk & Post-Punk*; **Mills**: *Sociological Review, Information, Communication and Society, Convergence*; **O'Sullivan**: *European Journal of Communication Studies, Criminal Justice Review, Sociological Review, European Journal of Cultural Studies, Critical Studies in Television. Media History*; **Thomas**: *Continuum*; **Tolson**: *Journalism Studies, Journalism Practice, Journal of Communication, Journal of Pragmatics, Text and Talk, Celebrity Studies*; **Wood**: *The Communication Review; Social Movement Studies; Participations; Gender and Language; Communication, Culture, Critique; Subjectivities; European Journal of Cultural Studies, Convergence, Television and New Media, Critical Studies in Television, Body and Society, Sociological Review*.

Membership of committees and advisory boards:

Members are also on the board of other committees and advisory panels to numerous other initiatives within and beyond HE: **Chibnall**: Visiting Professor to the Cinema Museum, consultant to the Oxford Dictionary of National Biography, various DVD series, and radio and television productions (see Impact Case Study). **Hunter**: Steering Committee, Association of Adaptation Studies 2005 – 2010 Member of Advisory Group, International Association of Audience and Fan Studies (IAAFS), consultant to *Dinosaur Gallery Natural History Museum*, **Mendes**: Co-Chair IAMCR Gender and Communication Section, Executive Committee for MeCCSA Women's Media Studies Network. **Monk**: AAS (International Association of Adaptation Studies), BAFTSS (British Association of Film, Television and Screen Studies) Fan Studies Network; **Mills** Member of editorial advisory board *Writing Technologies*; **Montgomerie**: MeCCSA Women's in Media Network, MeCCSA Disability Network; **O'Sullivan**: MeCCSA Executive, **Thomas**: Literary Advisor, The British Council, Literary Advisor, The Electronic Literature Organization, Advisor to House of Commons Public Administration Select Committee (2011), partner Creativity and Cognition Studios University of Technology, Sydney. **Wood**: Finnish Academy of Social Science, Advisory Board ESRC Researcher Development Initiative training programme 'Ethnography, language & communication in a changing society' Prof Ben Rampton King's College, Prof Jan Blommaert, Institute of Education, Consultancy to Millennium Cohort Study: Identity and Activity, Institute of Education.

PhD examination:

Staff have examined numerous PhD's in the period at various institutions: **Hunter** (Bangor, University of Leuwan Belgium, Aberystwyth, Roehampton, Bradford); **Monk**: (Nottingham); **O'Sullivan** (Open University, East Anglia, Westminster); **Thomas** (Hull, Bournemouth, Westminster, Nottingham Trent, Open) **Wood** (Otago, New Zealand, Manchester)

Conference keynotes:

Staff have also been invited to give a number of international papers and keynote addresses: **Jordan**: Castellon, Spain; **Monk**: University of Vienna, Austria; **Tolson**: ICA pre-conferences (Boston 2011, London 2013), Universities of Gothenburg and Lund, Sweden; the Contemporary Publics International Symposium (Deakin University, Australia); **Wood**: Annenberg, USA, Linneaus, Sweden, Helsinki, Finland, Jyvaskla Sweden, Dublin, Ireland.