

<p>Institution: University of East Anglia</p>
<p>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</p>
<p>a. Overview</p> <p>The School of Film, Television and Media Studies has, through this time period, explicitly extended its focus beyond film and television to include a range of other media, paying particular attention to the ways in which media interact and interrelate: an essential step given the current global media landscape. By focusing on the popular, and considering the production and reception of media texts alongside their textual characteristics, the unit has supported research that enhances and challenges existing scholarship, and which engages with media producers and consumers.</p> <p>While the unit is returning ten Category A staff for this submission, it is our contention that the unit's research culture is enhanced and expanded by the engagement of all staff, not just those employed on research contracts. While the structure of the report directs us to focus on staff returned for this assessment, it also includes reference to the wider research environment that supports and informs all School research.</p>
<p>b. Research strategy</p> <p>Growing out of a highly-rated RAE2008, the unit's strategy has been to centrally position the School of Film, Television and Media Studies within the larger field of Media and Cultural Studies, and to further develop the unit's infrastructure and environment to confirm its status as one of the world's leading centres for the study of film, television and related media. All the researchers submitted to UoA36 are members of the School of Film, Television and Media Studies, within the Faculty of Arts and Humanities at the University of East Anglia (UEA).</p> <p>2008-2012: Where we are now: Over the course of the assessment period, the unit strategy has been driven by a focus on the popular (in modern and historical contexts), through consideration and analysis of the circuit of popular media activity from production to reception, interested in how media products emerge and circulate and how such products operate at a textual level. Our research is committed to exploring the processes of historical change and discourses of power, seeing texts as dynamic objects that are activated by their social and cultural context. The unit is informed by a diverse range of methodologies, including textual, archival and ethnographic analysis, and engages with theories and theoretical approaches from media and cultural studies. This strategy has been implemented across a range of research strands.</p> <p>Expansion of media studies-related research: Alongside the increased convergence and competition among media industries, and the need to understand and explore the changing cycle of media relationships in a 'new' media world, the unit expanded its research expertise in this area through the recruitment of specific research posts (due to investment achieved as a result of RAE2008 and in line with our research strategy in that document). Five new research staff have been appointed in the assessment period: one professorial position (Barker) and four full time lectureships (Johnston, Rimmer, Snelson and Williams). This has supported existing strengths in media history (Snelson, Johnston), expanded research into new fields such as popular music (Rimmer), and underlined our commitment to research on production contexts (Cornea, Krämer, Mills), textuality (Cornea, Holmes, Tasker, Williams), industrial interaction (Denison, Jancovich, Johnston, Mills), promotion and reception (Aveyard, Barker, Denison, Holmes, Jancovich, Johnston, Mills) and audiences (Aveyard, Barker, Denison, Holmes, Jancovich, Krämer).</p> <p>While the unit is supportive of colleagues who develop projects outside of the following research clusters, the past five years has primarily concentrated investment to develop the research areas identified in our RAE2008 forward strategy:</p> <ul style="list-style-type: none"> • British film and television: an established element of the unit's existing public reputation and expertise (Holmes, Mills), new staff were employed that confirmed the unit's status in this field and developed new research strands around history, gender and technology (Godfrey, Johnston, Williams). The unit's strength in this area resulted in a major research

award from the AHRC for a project on British television comedy and creativity, a grant from the British Academy on British 3-D film history, and collaboration with the British Film Institute (BFI) on both Ealing Studios and 1950s British cinema

- **Feminist Media Studies:** world-leading research and teaching in this area saw further support and investment with new staff appointments (Atakav, Godfrey, Williams), while the cluster has continued to shape debates around feminism and post-feminism, representations of femininity and masculinity (Atakav, Cornea, Godfrey, Tasker, Williams), and celebrity studies (Holmes). This work is reflected in research monographs such as Tasker's *Soldiers' Stories: Military Women in Cinema and Television since WWII* (2011) and Williams' *Prisoners of Gender: Women in the Films of J. Lee Thompson* (2008).
- **Genre:** staff produced world-leading studies that have raised major theoretical and methodological issues about the study of genre in general (Jancovich), while also providing new accounts of individual genres such as science fiction (Cornea, Johnston, Krämer), the sitcom (Mills), horror (Jancovich), the quiz show (Holmes), anime (Denison), documentary (Mills) and reality television (Holmes). Several key monographs were published from this work, including Holmes' *The Quiz Show* (2008), Johnston's *Science Fiction Film: A Critical Introduction* (2011), Krämer's *2001: A Space Odyssey* (2010) and Mills' *The Sitcom* (2009).
- **Beyond national cinema:** long known as a centre for work on the history of British cinema and theories of national cinema more generally, the school has developed these interests in a number of ways. While staff changes reduced our focus on certain areas (notably Irishness), we have also gone beyond questions of national cinema to explore the ways in which both British and American cinemas have always developed within an international context, both in terms of its production and consumption (Barker, Jancovich, Johnston, Kramer, Williams); and to develop research on media from other regions, and that analyses the international contexts of their production and consumption, regions such as the Middle East (Atakav), Australia (Aveyard) and the Far East (Denison),.

The 2008 RAE strategy included a commitment to securing 'external funding for two major projects per quinquennium.' Since then, the School has introduced and developed a strong bidding culture using targeted research relief to ensure that each researcher within the School puts in at least one major research grant every five years. The result has meant that, in the assessment period, the School continued to benefit from a major research award on Anglia Television worth £412,910 and successfully bid for: 'Manga Movies: Contemporary Japanese Cinema, Media Franchising and Transnational Adaptation' (early career AHRC award of £144,785), 'Make Me Laugh: Creativity in the British Television Comedy Industry' (AHRC award of £329,269), and 'Film and Digital Media Exchange' (HEFCE award to five partner institutions, of which the value to the School was £250,000). In total, the unit brought in over £1.4m in successful research bids from a range of external funders, during the assessment period.

Our commitment to providing 'additional internal funding to high quality research' includes the expansion of personal research funds for all staff members, and an increased Supplementary Research Fund, from which money has been used to support research trips, establish new research partnerships, and enhance dissemination activities (see infrastructure, below).

We have also worked to consolidate our PhD programme, growing our average annual intake to fifteen students a year, with enhancements made to the support and training offered to students (both at School and Faculty level), expansion of symposia involving student presentation and leadership, and wider integration of doctoral work within larger-scale collaborative projects.

2014-19: Research Strategy for the Future

The unit's research will continue to stress our core activities around the popular and will pursue the increased interaction of film, television and related media in the popular media industries. While work on genre and 'beyond national cinema' will continue to be developed, the expanded media focus within the unit will emphasise research that explores questions and topics around:

- **Feminist Media Studies:** Williams and Tasker are developing work on female workers in the British film and television industry; Holmes is researching the impact of ageing on female celebrity; Godfrey and Holmes are exploring representations of family in children's television.

- **British Film and Television:** Mills' project on the British television comedy industry will continue in the coming period, as will Johnston's work on British 3D production; new projects for this cluster include Williams and Tasker's work on female workers in the British television industry, and Jancovich's project on horror and early British television.
- **Media and Cultural Consumption:** This research cluster has developed out of the unit's strengths around questions of audiences, exhibition and reception. Jancovich's work on local cinema-going and historical reception is world-leading, while Barker is a key figure in audience studies. The unit has enhanced that focus through the appointment of Snelson (historical reception, local media) and Aveyard (cinema-going, rural cinemas and public policy); Denison's research questions cross-media and cross-border assumptions made by media fans and industries in Japan and Britain; while Rimmer's work explores the relations between media consumption, production and public policy. The development of this cluster, and the unit as a whole, benefits from interdisciplinary collaboration with colleagues beyond the School, notably from politics and law departments.

The unit's continued commitment to its place within the field of Media and Cultural Studies has led to the identification of new areas and new media that will be highlighted through a specific recruitment strategy. Planned appointments including a Chair in Media Studies, a post in Digital Media (covering other media and consumption categories such as video games), and a post in Media Industries, which are designed to enhance existing research strengths and future collaborative projects.

c. People, including:

i. Staffing strategy and staff development

Category A staff all contribute to research, training and administrative duties. All members of staff are allocated a mentor to provide guidance and support in all aspects of the profession. While this is important for junior staff and new lecturers, the scheme is also applied to colleagues at more senior levels for continued professional development. Annual appraisals also allow all staff to discuss their performance and goals, within the context of the unit's long-term strategy.

Probationary staff are given a reduced teaching and administrative workload, and all undertake the Postgraduate Certificate in Higher Education (staff can choose to continue to MA level, as Johnston did in 2013), run by the institution's Centre for Staff and Education Development (CSED). All staff are encouraged to take other CSED training sessions through their time at UEA, including use of teaching technology, research methods, and developing impact and knowledge exchange.

Colleagues can apply for reduced teaching and administrative workloads and six month study leave sabbaticals: these schemes encourage a focus on research, allowing staff to instigate new research, complete major research projects (such as monographs or post-award reports), write grant proposals, and/or participate in impact, engagement and enterprise activities.

Research outputs: The ten Category A staff being returned to REF 2014 were highly productive in the REF period, publishing 8 monographs, 2 textbooks, 5 edited collections, and over a 100 essays and articles in books and journals (over half in refereed journals). With 6 out of 10 staff submitted having produced a monograph and all Category A staff having published in recognised leading journals, this surpasses our RAE2001 and RAE2008 submissions.

ii. Research students

Our **research student community** has continued to thrive during the assessment period: fifty post-graduate research students are currently registered, with a further twenty-eight having graduated from the School since 2008. The Faculty was successful in the first AHRC Block Grant scheme in 2008, which provided two fully funded studentships per year in the unit, fourteen AHRC studentships were awarded to unit students, and twenty-five studentships were awarded from other sources, most notably the UEA Faculty of Arts and Humanities studentship scheme. We have also successfully bid for our first Collaborative Doctoral Award from the AHRC, a success that we see as crucial to future plans.

The institution's success in producing high-quality research students led to the 2011 formation of CHASE, the Consortium for Humanities and the Arts, South-East England (with Sussex, Kent, Goldsmiths, Essex, The Courtauld and the Open University). Drawing together existing contacts and shared research interests, CHASE is committed to developing a new agenda for the Humanities PhD: the unit's first collaboration with CHASE colleagues was a successful AHRC funding bid to run a series of 2013 doctoral workshops, 'Becoming a Public Intellectual'.

All doctoral research students receive support, training and monitoring through School, Faculty and Institutional mechanisms. Working with the Graduate School, we have developed a new programme of training and support for all postgraduates, focusing on developing a responsive skills profile, developed from AHRC guidelines, student input and academic needs. The School runs weekly research seminars for doctoral students, providing information about PhD study and career development, and offering a space for all students to present work-in-progress papers, enhance their presentation skills, and gain peer feedback on their research. Those sessions are augmented by regular sessions with visiting and staff speakers, and play an important part in fostering our larger research community. Research students also co-organise twice-yearly study days/symposia on a range of topics, including animation, disaster narratives, celebrity, media regulation and British cinema: these events regularly attract delegates from other institutions.

Research students are allocated a supervisory team, normally comprised of primary and secondary supervisors. Co-supervisory relationships (that draw from all unit staff) have become more prevalent, and we expect to develop this in light of projects such as the Collaborative Doctoral Awards and the potential cross-University supervision options available as a result of our involvement in consortia such as CHASE and the Eastern Academic Research Consortium (ARC). Several co-tutelle agreements are already in place or in development with other Universities around the globe. All students have regular meetings with their primary supervisor(s), with full supervisory team meetings at least twice a year (and more frequently in the co-supervision system). At the end of year one (year two for part-time students), students present a portfolio of their work to a transfer panel made up of their secondary supervisor and another faculty member (who is not their primary supervisor). Progress is also reviewed each summer, with the Director of Post-Graduate Research responsible for overseeing the process, following up any issues, and reporting back on the programme as a whole.

All supervisions are conducted by fully trained staff, with colleagues unfamiliar with PhD supervision required to attend training sessions. In line with the School's mentoring scheme (above), new supervisors are paired with more experienced supervisors, to ensure any additional training needs are met. Supervision may also draw on experienced colleagues from other Schools for additional expertise (if required), and students have access to a specialist Faculty Librarian offering 1:1 support on research skills and resources.

Over half of our doctoral students have presented at international conferences such as Screen or SCMS; two students have held positions within MeCCSA (including editing the MeCCSA post-graduate journal), and our PhD community put in a successful bid to hold the MeCCSA Post-Graduate Network conference at UEA in 2013. Our three MA programmes in Film Studies, Film Studies with Archiving Options, and Film, Television and Creative Practice (running since 2011) are important routes into doctoral research, with eighteen students making the transition from MA to PhD during the assessment period.

Current unit doctoral students and alumni who have graduated since 2008 have an impressive record of publication: during this REF period, at least 6 monographs, over forty peer-reviewed journal articles, and about 30 chapters in edited collections were published. Alumni have also been employed in Category A posts at universities across the world, including the universities of Brighton, Bristol, De Montfort, Kingston, Middlesex, Northumbria, Southampton, Portsmouth, Oxford Brookes, Warwick, King's College London, Queen's University Belfast, Brock (Canada), Cyprus International University, and the Korea Advanced Institute of Science and Technology (KAIST, South Korea).

d. Income, infrastructure and facilities

After significant expansion over the past five years, the unit currently employs nineteen members of staff across research, teaching and fractional posts. Three of the researchers returned for RAE 2008 have left, while five new researchers (Barker, Johnston, Rimmer, Snelson, Williams) have been appointed, and four promotions to Senior Lecturer have been made (Atakav, Mills, Johnston, Williams). Judicious investment has therefore been made in maintaining and growing the unit's staff profile.

The University has also invested in seven full and part-time teaching staff (Atakav, Aveyard, Bloore, Godfrey, Hewins, Lengsfeld, Richards). Whilst teaching colleagues are not obliged to be involved with the unit's research culture; teaching staff who choose to be involved in that wider community are welcomed and enhance their own research, while their specific skills and knowledge offer intellectual stimuli and rigour to the unit's research interests.

All colleagues were brought into one space for the first time in the unit's history when the School moved into new premises in 2011. This spatial realignment created dedicated spaces for research associates, visiting scholars and research students, and refocused attention onto School research holdings and archive collections (described below), which have become more easily accessible.

The Head of School and School Director of Research manage the unit's research strategy, and oversee quality assurance within the unit. Robust monitoring and support procedures have been put in place to ensure that achievable targets are set and realised by colleagues, and the Unit can respond to the specific aims of individuals and research groups: colleague workloads are calculated to take into account the demands of research at different stages of development (for example, a reduction in workload is offered to colleagues putting together their first major research grant application). Reporting and feedback is achieved through planning meetings with the Research Director, completion of an annual research plan report, and through annual appraisals. Colleagues also report regularly on publications and work in progress, either through regular staff meetings – where School research strategy and future plans are discussed – or at an annual event to celebrate and promote School research activity.

Grant awards: Between 2008 and 2013, the unit held grant awards worth in excess of £3.4m from funding sources including the AHRC, the British Academy, Screen East, the Daiwa Anglo-Japanese Foundation, the Japan Foundation, the Sasakawa Foundation and the Leverhulme Trust. As per our RAE2008 strategy, the unit successfully secured two major AHRC grants: 'Make Me Laugh: Creativity in the British Television Comedy Industry' project (£329k, led by Mills); and 'Manga Movies: Contemporary Japanese Cinema, Media Franchising and Transnational Adaptation' (£144k, an early career grant led by Denison). Alongside these, the School was awarded an AHRC Collaborative Doctoral Award and an AHRC research network grant, 'Whatever Happened to Community Music' (£24k led by Rimmer). Through Johnston, the unit is also a member of the RCUK-funded £5m CREATE consortium around media and intellectual property; and, through Jancovich, a partner in the HEFCE-funded £1m 'Film and Digital Media Exchange', (with the University of Hertfordshire, Norwich College of the Arts and Anglia Ruskin University).

All external and internal grant applications are developed in association with the Research Director, Faculty research coordinators, Faculty Ethics Committee, and School Peer Review college before submission to ensure they meet the School's quality and strategic aims. Equally, all research study leave applications are reviewed by the Head of School and the Dean of the Faculty.

Internal Resources, Archives and Collections

The University Library has over 11,000 books that are classified as Media Studies; more than 13,000 videos/DVDs; over 100 film, television and media-related journals and trade papers (most available in online and paper formats); and searchable online access to key subject-specific databases, services and journals. Over the REF period, £78,134 has been invested in new books and £27,688 in journals, with a combined library budget of £24,698 for 2012-13. Additional money has been spent on a variety of databases including a subscription to the BBC Audience Research Reports as part of its commitment to television and media history research and teaching. Money

has also been invested in increasing Library audio-visual facilities for research students, including AV 'pods' and a new media screening room.

The unit has its own DVD, book and journal collection, including an extensive run of *Kinematograph Weekly*, which were used extensively in recent British Cinema scholarship by Johnston and Williams, notably their 2012 edited collection on Ealing Studios. Unit holdings also include collections from TV critic Philip Purser, film historian David Shipman, and cinematographer Gerald Gibbs. Johnston and Williams used this latter collection as the basis of an interdisciplinary archive training session for doctoral students.

The East Anglian Film Archive (EAFA) has been a major research and teaching resource within the School for over two decades. A 2010-12 reorganisation and restructuring has made its collections more accessible, with over 230 hours of streamable audio-visual material available online from the collections. Higson, Holmes, Jancovich, and Mills made extensive use of EAFA materials for a 2008 conference on Anglia Television, and subsequent research-led events around local media, audience and memory in Norwich by Jancovich, Snelson and Williams.

Future plans:

The unit's awareness of the increasing competition for research funding over the next few years has led us to target specific resources and create strategies for future research activities:

Bidding Culture: School procedures around resource allocation and staff mentoring are already in place; however, in order to expand our ambitions beyond two major grants in the next period, all research staff will be required to put in at least one major bid every five years. Developed in association with the Research Director and Faculty Research Coordinators, this enables the Unit to plan and regularize such activity, nurture our bidding culture, and create a more effective support network. 'Opportunistic' bidding will not be discouraged but it will need to be an exception rather than the norm. This increase in monitoring and mentoring of staff research plans will make research grant bidding a central activity in the future.

Open Access: The unit's strategy for open access publication involves financial and mentoring support for Category A staff members publishing 3* or 4* research over the next assessment period. Money has been provisionally earmarked to fund an average of one piece per unit member per year, and a unit committee has been established to offer oversight and recommendations on material accepted for submission. This committee will have particular focus on publications arising from current (Denison, Mills, Rimmer) and future RCUK-funded projects, and will introduce open access publication training and assistance for research colleagues and doctoral students.

Collaborations and Partnerships: The unit has had initial success with the AHRC Collaborative Doctoral Awards: these are now seen as a crucial way to attract students, develop partnerships, and create impact. Plans are also in place to use co-tutelle arrangements and the new postgraduate consortia (CHASE, ARC) to further develop collaborations with other Universities both within the UK and around the world. The unit's plans to increase partnerships with non-academic institutions include ongoing work with the BFI (Johnston, Williams), DVD releasing companies Studio Canal and Network (Johnston), and the BBC Archives (Jancovich); while new partnerships include Film Club (Atakav), script development organisation Cue Card Media (Johnston), the Cinema Exhibitors Association and the Independent Cinema Office (Aveyard).

Impact plans are dealt with in REF3a, but the unit working group will take a stronger lead in the allocation of resources to impact activities and will help coordinate partnership arrangements.

e. Collaboration and contribution to the discipline or research base

The unit has continued to develop and enhance partnerships and networks with fellow academic colleagues over the assessment period. Our collaboration with the ECREA Film Studies section led to a successful 2011 academic-industry conference organised by and held at UEA and attracting an international audience of delegates from both higher education institutions and industrial partners. Our strong research relationship with De Montfort University led to symposia at both

campuses, while Tasker and Williams' role on the steering committee of the Women's Film & Television History Network (UK and Ireland) includes partnership with colleagues in Newcastle and Sunderland and a planned 2014 conference at UEA. New research partnerships include a network around stereoscopic media studies developed in association with the University of Reading, Ravensbourne (London), and the University of Victoria, Wellington (New Zealand).

Colleagues actively contribute to discipline development through membership of key organisations and research councils: on the Executive Committee of MeCCSA (Jancovich), the SCMS Programme Committee (Cornea), as former vice-chair of the ECREA Film Studies section (Jancovich), and as part of the AHRC Peer Review College (Jancovich, Tasker, Inthorn). Jancovich served on Research Panel 2 of the AHRC through 2009 (and continues to serve on the Strategic Reviewers Group of the AHRC, and on panels for Collaborative Doctoral Awards and Study Leave applications), while unit colleagues (Barker, Cornea, Holmes, Inthorn, Jancovich, Johnston, Krämer, Mills) have acted as peer reviewers for research councils including AHRC, Leverhulme Trust, British Academy, the Australia Research Council, Czech Science Foundation, the Research Foundation - Flanders, the Social Sciences and Humanities Research Council of Canada, the National Science Foundation (USA) and the Government of Ireland Senior Research Fellowship Scheme.

The research and teaching reputation of unit colleagues has seen many serve as external examiners for a range of prominent UK universities, including Sheffield Hallam, Kingston, Bristol, London Metropolitan, Sussex, Warwick, and Winchester; equally, unit staff have externally examined PhD vivas for candidates at the universities of Aberdeen, Canberra (Au), Cambridge, Cardiff, Edinburgh, Kings College, Liverpool, Lancaster, La Trobe (Au), Newcastle, Sussex, Trinity College Dublin, Warwick, and UCL; and been central contributors to degree validations and revalidations of media-based courses at De Montfort and University Campus Suffolk.

All colleagues are active contributors to national and international conferences, with keynote and plenary presentations (Barker, Jancovich, Krämer, Mills, Tasker) and workshops/individual talks (Cornea, Denison, Inthorn, Johnston, Rimmer, Snelson and Williams). The unit has organised major conferences and symposia, such as the first New Forms of Cinema Exhibition conference (Jancovich, Johnston and Rimmer, in collaboration with film exhibition industry partners, Norwich 2011), and the first academic symposium on British filmmaker Shane Meadows (Williams, Godfrey, Norwich 2010).

Unit colleagues and postgraduate students are regularly invited to speak at non-HEI and non-conference events: regular screening introductions at local and regional cinemas, participation in Film Education's National School Week and Film Club. Unit staff have also run teaching sessions for home-educated teenagers via the BFI; and spoken at London Cinema's Museum.

Colleagues act as book and series editors for leading publishers: Bloomsbury's *Film Genres* series (Jancovich); Palgrave's *Adaptations* range (Mills), EUP's *Television Genre* (Holmes). Colleagues serve on editorial boards for a range of internationally recognised journals: *European Journal of American Culture*; the *New Review of Film and Television Studies*; *Celebrity Studies*; *Intensities: A Journal of Cult Media*; *Participations*; *Irish Journal of Gothic and Horror Studies*; *Scope: An Online Journal of Film Studies*; *Transgressive Cultures*; *Sine/Cine: Journal of Film Studies*.

Many colleagues contribute to online scholarship and research, with work disseminated via *In Media Res* (Tasker), *Flow* (Tasker), *Cult TV Times* (Denison), *Stereoscopic Media* (Johnston), the *Guardian Online* (Mills) and the *Huffington Post* (Atakav, Johnston). Staff also contribute research material via their own blogs (Atakav, Jancovich, Johnston, Williams), and a regular School slot on the *Critical Studies in Television* site (a major hub for academic research in television studies).