

<b>Institution: Brunel University</b>
<b>Unit of Assessment: 36 – Communication, Cultural and Media Studies</b>
<p><b>a. Overview</b></p> <p>This submission is focused on staff in the subject areas of Screen Media (Film &amp; TV Studies and Games Studies) and Journalism, all located in the School of Arts at Brunel. Research across these subjects is coordinated through two centres, the Screen Media Research Centre (SMRC) and the Centre for Advanced Journalism Practice (CAJP). Members of the SMRC, the creation of which predates the period of this REF, have international reputations in fields ranging from cult film and American cinema to media regulation, documentary and games studies. The CAJP was created in 2011, following an expansion of staffing in this area, to coordinate a growing body of research on journalistic practices and processes, disseminated to a range of constituencies including the media, academia and bodies such as non-governmental organisations and campaign groups. Some points of research overlap also exist between the work of the two centres, including connections between work in documentary film and journalism, and research on digital media within each group. The submission also includes one member of staff from the School of Engineering and Design (Karpovich, also a member of the SMRC) and one from the School of Information Systems and Computing (McGrath). A total of 19 staff are included, including 12 in screen media (10 Film and TV Studies, two in games) and five in journalism. These include a balance between more senior and earlier-career researchers, with four professors, five senior lecturers and 10 lecturers. Total outputs by members of the submission in the REF period included at least 16 single-authored books, 7 co-authored books, 11 edited or co-edited collections, 67 chapters in collections, 55 articles in refereed journals, three reports, and five feature-length documentary films.</p>
<p><b>b. Research strategy</b></p> <p>The SMRC and CAJP have distinct research strategies, although with some points of overlap. A key part of the strategy of the SMRC has been to build upon and invest in areas of existing strength and research significance in which Brunel had gained international repute in the period before the start of the REF in 2008. This includes the identification of four major strands within and across which much of the work of members of the centre is oriented: Cult Media; Documentary and The Politics of Representation; National and Transnational Film and Television; Games and Digital Media. The research team has been strengthened through strategic appointments in these areas, which have also been the focus of a number of funding bids and university investment in events such as conferences and symposia. This is a continuation of the strategy outlined in RAE 2008, with some reorientation among the strands to fit developments in staff expertise (particularly the development of the games and digital media strand). The approach is one that offers a sustainable context for future development within these strands – areas of importance and sustained currency within the field – while also allowing for some flexibility of focus as appropriate to the evolving profile of staff and/or individual research interests, and space for work that does not necessarily fit so neatly into these parameters.</p> <p>The strategy of the CAJP is to develop a unique focus on research by practitioner-academics, as opposed to the norm for most research in the subject that focus on the products of journalism from the perspective of media sociology. The team has been reshaped to this effect through staff changes during the REF period. CAJP seeks to engage with practice-as-research projects in collaboration with a range of external bodies. Its research examines the discourses around journalism in order to assess how practice engages with the decision-making processes that occur in all levels of culture, management and its governance within large organizations, such as the BBC and Trinity Mirror, in relation to issues such as online business models and the changing nature of skill sets required by such developments. It offers consultancy and expertise to journalism and to campaigning industries such as charities and religious institutions. Practitioner staff have held senior positions in media organisations such as the BBC and <i>The Observer</i>, making them well placed to foster further links between such organisations and academic research.</p> <p>Two major points of orientation govern the strategy of both the SMRC and the CAJP: the creation of a supportive context for individual research projects and the development of a number of more collective and ongoing initiatives that draw on some of the major points of focus identified above.</p>

The core research output of members of the submission is in the form of individual or sometimes collaborative publication of a traditional kind (monographs, articles in refereed journals, book chapters, reports, etc., along with practice-based outputs), largely driven by individual research agendas. A key part of this strategy is to ensure the creation of space for such work, to maximize its quality and to respect the academic freedom of individuals to pursue their own research goals. At the same time, both centres have sought to develop a greater sense of overall coherence among their members. In the SMRC this has been achieved through the definition of the four strands and through the establishment of resources and events aligned to these areas of research. In the CAJP this involves the forging of collaborations among members of the team, including the combination of the strengths of those with more practice-oriented backgrounds and those with greater experience in academic research. More collaborative links with industry are also planned, including meetings with local newspaper editors to investigate their operations in the context of new developments in online citizen journalism and blogging, and the investigation of changing training needs in multiplatform production environments. Achieving a balance between these two imperatives has been the guiding strategy of both centres and will continue to be after this REF period.

Achievement of the first of these two aims is demonstrated through the quality of research outputs produced by members of the submission. This includes the work of King on Indiewood cinema, the first in-depth study of industrial and cultural significance a major zone of cross-over between Hollywood and the independent film sector. This and his other outputs cement King's place as the leading international authority on American indie film. Petley's outputs likewise confirm his prominence as a major authority on issues relating to media censorship and regulation, work that has connections with other research in both the SMRC and CJAP. The AHRC-funded TV News and Young People project, another initiative that involved staff in both screen media and journalism, the principal published output of which is included in this submission, makes an important contribution to understanding of the relationship between younger people and television news. The work of both Williamson and Petley includes important analysis of representations of Muslims in the media while that of Ingram has helped to pioneer media research from an environmental perspective.

Outputs by Hunt confirm his position as an authority on British comedy and East Asian cinema while those by Wayne contribute significantly to understandings of the relationship between social class, the economy and the production of cultural meaning. The latter are issues explored further by Wayne in two feature documentary projects completed during the REF period, *Listen to Venezuela* and *The Condition of the Working Class*. Other notable documentary projects include Rugo's *The Olympic Side of London*, narrated by Iain Sinclair, and Cieplak's *Memory Places*, a reflection on the Rwandan genocide. Individual and collaborative research by Brown and Parsler offer a range of major new perspectives on digital games, with a particular focus on the formal dimension of games from both academic and game-design industrial perspectives. This work includes both theory and practice, the latter ranging from very commercial to more experimental productions. Parsler's work in particular has had substantial impact on the design of a number of prominent games developed for large-audience social media platforms (see impact case study). Niblock's outputs further her position as a leading analyst of journalistic practice while those of Lashmar and Dick demonstrate the development of strong individual research by those new to full-time academia: Lashmar extending his reputation as a world-class investigative journalist into academic work on related subjects, Dick pioneering research into online search methods. Hughes, a former journalist and senior manager at the BBC, has produced high-level commissioned reports for major institutions. These include a report for the Department for International Development, investigating the effectiveness of government media programmes designed to improve understanding of spending on international development, and one for the International Broadcasting Trust on the role of the statutory regulation of broadcast content in current affairs programming, a document that included recommendations for an expansion of the remit of Ofcom.

Achievement of the second of the two aims is demonstrated through a number of initiatives detailed particularly in d. and e. below, including those relating to the Cult Film Archive and a number of ongoing conference and related events.

The specific strategy of the two centres is located within broader Brunel strategy to support high quality research. A key part of the Strategic Plan 2008-2012 was to build upon the development of the university's research base achieved from 2002-2007, including significant investment in both research-active staff and support facilities during the period of the REF. Further such investment, in all aspects of university research culture, is a key part of the new Strategic Plan for 2012-2017. Responsibility for strategic research issues at school level rests with a designated Deputy Head of School for Research, working at university level with the Pro-Vice Chancellor, Research. SMRC strategy is led by a Director (King) and Deputy Director (Petley). CAJP is headed by a Director (Niblock) and Deputy Director (Howarth).

Strategic planning for the next five years will focus around the same two imperatives, the four themes of the SMRC and the central focus of the CAJP having if anything gained in currency and importance in the contemporary and near-future media environment. Within the SMRC, for example, cult forms are expected to remain a growing part of the wider media landscape (as both cultural and media-economic phenomena), further increasing the importance of work in this area. The same is true of developments in rapidly changing areas such as the relationship between national and transnational forms of film and television. The role of new and evolving forms of digital production and circulation of images and other content is another point of focus, across the two research centres, that will increase in significance in the future. We will also continue to develop expertise in practice-led research such as that of Wayne, which utilizes digital technologies to engage wider publics in non-academic fora, and upcoming work by Rugo and Cieplak. Future work in the CAJP will continue to explore the impact of, and strategies to respond to, ongoing shifts such as those being experienced between the print and online realms. Research on digital games is also well placed to respond to such developments, including Parsler's work on games in the social media environment, an increasingly important part of the games sector. Engagement with policy debate and industry are also structured into these plans, including scrutiny by Petley of post-Leveson forms of press regulation and the upcoming Communications Bill, and a future project by Hughes with Trinity Mirror to investigate new business models for news outlets. Both centres are also equipped to meet emerging new challenges, maintaining the flexibility to respond to future developments in their fields.

In line with university strategy, a renewed emphasis will be put on efforts to secure external funding; and, consequently, to develop proposals that include increased impact dimensions, following the identification of these as particular priorities on the part of research councils – extended support mechanisms being put in place at university at school level to support such bids. A number of new bids were being developed at the time of submission.

The SMRC is currently exploring potential new resources to replace the Cult Film Archive, which moved with its director, Mendik, after being enhanced during its stewardship at Brunel, to the University of Brighton in 2013. A number of potential new options were being explored at the time of this submission. The departure of Mendik also brought to an end the central involvement of Brunel in Cine-Excess, but new events were being planned to take its place as part of the ongoing-events dimension of research strategy. These included plans for a conference on the theme of 'Policing the Crisis', an event marking a continuation of strands associated with the Moral Panics and Sexual Cultures conferences detailed in e. below, and also part of the basis of a forthcoming AHRC Research networks funding bid. A key aspect of future strategy is also to balance staff workloads in order to maintain time/space for research in the manner that has been achieved during the REF period, as detailed in c. i. below.

### **c. People, including:**

#### **i. Staffing strategy and staff development**

University and School staffing policy is designed to promote world-leading research and support a vibrant academic environment, both during the REF period and into the future. All lecturers and senior lecturers in the School are appraised annually by a senior member of staff. Readers and professors agree their targets for the coming year with the Head of School. An increased emphasis on research was introduced into annual staff appraisal processes following a university review in 2010, as part of broader policy to improve research quality. Research is also a central consideration in the shortlisting and appointment of new staff. The University promotion process, which is criteria based, and overseen by Senate, actively rewards research excellence. Promotions

involving those in this submission during the REF period included Wayne and Niblock to professor. Of the four professors included in the submission, three achieved that status through internal promotions on the basis of their research. The needs of fixed-term and part-time staff are fully integrated into these procedures. As part of the promotions process, the university organises workshops, led by the University Equality Champion, to support women intending to apply for promotion. The overall promotion process is subjected to an annual Equality Impact Assessment, which is used to drive improvements in the equity of the process.

The staffing size of this submission has increased from 13 in RAE 2008 to 19. A key part of the strategy of the subject areas has been to manage workloads in order to keep teaching and administrative duties to levels that allow substantial staff time for research activities. The standard teaching load is the equivalent of four modules per year, fewer for those carrying out major administrative roles or for professors, which ensures a sustainable ongoing context for research as part of normal workload, even for those with substantial administrative tasks. Where necessary, staff have been encouraged to drop optional teaching modules in order to maintain sufficient time for research.

A priority towards the end of the REF period and beyond is maintain this balance between research and teaching or administrative duties, particularly in the context of a renewed focus on teaching/learning and student satisfaction at a time of increased fees and the importance ascribed by universities to measures such as the National Student Survey. Teaching/admin loads have been maintained at the previous levels, despite these demands, both the School of Arts and the University having reaffirmed their commitment to create sufficient space for the pursuit of research excellence, both in its own right and in conjunction with teaching. A strength of the subjects involved in this submission is the close integration of research with teaching provision. In the Film and TV Studies undergraduate programme, for example, almost all modules at level 2 and 3 have strong connections with the research work of those involved in teaching. Similar close links exist in games studies and journalism, between both practice and research and the teaching curriculum.

All staff (permanent and fixed term) have access to applications to the university Research Leave scheme, the competitive nature of which is designed to improve the quality of research proposals (three full awards were received, against strong internal competition, in this period, by Hunt, Mendik – since departed – and Niblock). Applications for internal leave are required to be accompanied by evidence of external funding bids, to encourage the latter. Relief from teaching or administrative duties to enable the competition of research projects has also been provided informally at School level on a number of occasions to support particularly high quality projects. Funding is also available at school level for staff giving papers at significant conferences.

The university employs a broad definition of Knowledge Transfer that has enabled members of the submission to compete for additional internal funding support in this area. Successful applications included a grant of £15,000 for the secondment of a PR consultant from The Associates, a media PR company, to organize and manage a press/promotions campaign to increase the impact of the 2011 Cine-Excess conference and to build connections with film distributors to secure a programme of public screenings designed to complement the academic side of the event. A Knowledge Transfer grant of £17,617 provided funds for the production, post-production and other costs incurred by Wayne's film *The Condition of the Working Class*.

The University's Research Support and Development Office provides training and support in the completion of funding bids and other initiatives, both generally and in specific sessions designed to meet the needs of staff in this field. Additional support is offered through various sessions provided by the university Staff Development unit. Mentoring and other forms of support are provided for early career researchers, six of which are included in this submission. All new staff are provided with a mentor whose brief includes assistance in the development of research. They are also required to participate in the university's Professional Development in Academic Practice scheme. Earlier career researchers are eligible to apply for the university's BRIEF award scheme, which provides pump-priming funds for new members of staff below the level of senior lecturer within the first three years of appointment. General support has also been offered to new staff coming from

non-academic backgrounds, a situation that has applied particularly to some staff in journalism. In recognition of its commitment to the recommendations of the Concordat to Support the Career Development of Researchers, the University received the European Commission's 'HR Excellence in Research' award in 2011. The University has a Concordat Action Plan and a Concordat Working Group. Athena SWAN Research Awards are awarded to staff who are returning from maternity, adoption or paternity leave (longer than four months) to recommence their research. They are competitive awards given on the basis of a submitted research proposal, and can be used to support the researcher during a period leave or to fund research-related activities and expenses, such as purchasing equipment or employing research assistants.

## ii. Research students

In the period of the last RAE, this subject area went from a very low base of one to 17 PhD students, a level that has been sustained in the period of the REF, recruitment being based on the profile and quality of research produced by members of the submission. A total of 13 were registered at the time of submission, mostly self-funded, at least ten PhDs having been awarded from 2008-13, compared with two in the previous period.

Research students in the subject area benefit from dedicated facilities and support from the University's Graduate School, which runs numerous courses and other activities and provides social and other spaces for PGR students. They are also members of the SMRC or CAJP and invited to attend regular research seminars and other events run by the centres. A highly successful annual two-day showcase event 'Studying the Arts', hosted by the School of Arts, provides a supportive and invigorating platform for the presentation of work-in-progress. Financial support is provided to help research students to attend conferences to present their work. PGR students have benefited from funding available on a competitive basis from the university's Isambard scholarship scheme, covering fees and funding in return for some teaching. A number of fee-wavier bursaries have also been provided by the School of Arts. Suitable research students are also offered part-time hours teaching on related undergraduate courses. Research students working on practice-related projects have also benefited from new resources detailed in section d. below. The PGR community at Brunel has also gained from the presence of a number of visiting PhD students who have come to take advantage of research resources and the expertise of staff in areas including practice-based research, Asian cinema and American indie film.

PGR recruitment strategy is primarily linked to the establishment of the excellence of staff research. MA programmes have also been designed to build on research strengths and as sources of PGR recruitment. A new course in Cult Film and TV provided two PhDs, similar numbers moving to PGR from MAs in Documentary Practice and Digital Games: Theory and Design. A similar process was one of the motivations for the creation of a new MA in Media and Public Relations, launched in 2012. Future strategy to increase recruitment includes the involvement of these subject areas in the current round of bids for AHRC block grants.

Two PGR students have in this period have gained full time posts in the subject team, demonstrating clear potential for progression at this level. Other opportunities provided to PGR students have included the appointment of two to editorial positions on the journal *Intensities: The Journal of Cult Media*, hosted by the SMRC. Support for PGR students on how to get their work published was offered in a workshop event in 2013 – designed also to benefit staff early-career researchers – attended by representatives of major publishers in the field and the editors of relevant academic journals, as well as more senior research staff in this area. All PGR students are subject to an annual review system, to ensure progress and to identify any issues that require attention. University regulations also require a minimum number of formal points of contact between supervisor and supervisee each year. Dedicated training for existing or future supervisors, aimed particularly at those with little or no previous experience, has been provided for the School of Arts by the university's Staff Development team.

## d. Income, infrastructure and facilities

The majority of the research included in this submission has not depended upon external income, particularly more traditional varieties of individual arts-oriented scholarship that play a central role in the work of many of those involved in these subject areas.

A strategy to increase the number of funding bids submitted, both individual and collective, has

been successful, including the participation of staff in larger collaborative projects with colleagues outside the subject area and/or in other institutions. A current aim is to increase the future success rate of bids through submissions targeted more specifically to fit national priorities identified by funders such as the AHRC and ESRC. These include the development of more explicit impact dimensions, as cited above, and the design of bids to fit conjunctures between the thematic priorities of research councils and areas of staff expertise.

Karpovich received £165,938 from the EPSRC from 2008-11 as part of a £1.4M collaborative project, 'TOTeM Tales of Things, Electronic Memory', in which she worked with ethnic minority communities and WW2 veterans to produce two feature-length-documentaries and a series of short videos on the themes of memory and value. McGrath received a £90,000 Dorothy Hodgkin Postgraduate award for a study of e-government in development countries. Lashmar was originator and co-investigator of a collaborative project awarded £55,000 in 2013 from the Technology Strategy Board for an augmented reality platform in partnership with Dorset County Museum. Lebow was part of a consortium with colleagues in other departments at Brunel and at the University of Nottingham, awarded £250,000 in 2012 for their AHRC Creative Economy Knowledge Exchange Projects bid, 'Stories of User Appropriation', including the funding of a postgraduate researcher in Screen Media. She was also awarded a £44,773 Leverhulme Research Fellowship in 2013, before moving on from Brunel in September 2013, to fund the creation of Filming Revolution, a web resource exploring online footage of events such as the Arab Spring. Petley was part of a successful £40,000 AHRC bid for the Onscenities network, launched in 2010. Wayne was awarded a Leverhulme Study Abroad award of £15,000 for a project from February 2008 to January 2009 that included the co-creation of a feature-length documentary film, *Listen to Venezuela*. Other income included commercial sponsorship for the Cine-Excess conference/festival and its spin-off DVD label, detailed in e. below.

A central resource hosted by the SMRC from 2008 to 2013 was the Cult Film Archive, an internationally recognized resource for the study of cult cinema and other cult media, part of a wider university policy of supporting archives across a range of disciplines. The archive provided a resource for undergraduate and postgraduate students in addition to Brunel staff and other scholars. Initially housed in two rooms by the School of Arts, the archive moved in 2010 to a purpose-built space in the university library. The primary aims of the move were to provide more appropriate storage conditions, improved security, better maintenance and easier access for the collection. The new space consisted of a secure storage area and a separate dedicated viewing room, adjacent to the library's Research Commons, an area that houses its other Special Collection and provides study space for academic staff and research students. The move also included the creation of more detailed catalogue records and new procedures to improve security and facilitate easier access to the collection. The library also provided £12,000 to fund a programme to replace items in the archive held on videotape or other obsolete formats with DVD editions.

The subject area benefited in this period from substantial university investment in new spaces and equipment for practical provision in the School of Arts, and accompanying technical support, that have benefited practice-based research by staff and PGR students. This included spending of £3.5 million on a dedicated new building to support teaching (including PG taught courses from which research students are recruited) and research. One of a number of new HD cameras was used, for example, along with other new equipment, in the production of Wayne's *The Condition of the Working Class* project. Staff and PGR students in games benefit from investment in a dedicated lab equipped with 15 high-spec PCs and all of the major game consoles, along with various forms of software used in games design.

**e. Collaboration or contribution to the discipline or research base**

Both the SMRC and CAJP actively promote and support collaborative research projects of various kinds, ranging from sustained series of academic conferences to co-publications with colleagues in other institutions and close work with industry and regulatory bodies. The latter is a particular emphasis of the CAJP. Both centres regularly invite outside speakers from academic and/or industry while their members contribute to various forms of collaborative activity outside the university and/or via publications jointly with colleagues.

**Environment template (REF5)**

One plank of SMRC strategy has been the building of prominent international conference strands in relation to research points of focus. Two long-standing examples are Cine-Excess and Documentary Now. These have ensured the existence of a coherent and ongoing programme of events that are closely bound into key areas of SMRC research, thus promoting and further cementing Brunel's position as a centre of excellence in these parts of the subject area. A number of collaborative initiatives have also been launched from the CAJP, although these are generally at an earlier stage of development.

Cine-Excess, a combination of academic conference and festival involving premiere screenings of cult films, entered its sixth successive year in 2012, attracting leading scholars in the field and a series of globally prominent special guest filmmakers. These events, in prominent central London locations ranging from West End cinemas to the ICA, were designed to bring together academics and those involved in the cult film industry and have also included UK theatrical premieres of forthcoming film releases. The development of Cine-Excess into a series and a more widely circulated brand for work relating to cult at Brunel is a clear demonstration of capacity for sustained activity within this submission, particularly in relation to prominent research strands, subsequent events having built on an initial event in May 2007. For the first five years, funding for the conference was provided by the university, up to the point at which the 2011 event turned a profit as a result of commercial sponsorship. High profile media coverage was ensured through the presence of widely-known figures such as the legendary cult filmmaker Roger Corman, guest of honour at Cine-Excess 2008, which also featured a keynote address by Sir Christopher Frayling. Guests of honour in subsequent years included the noted Italian directors Dario Argento and Ruggero Deodato, figures whose work has featured in research by members of the submission team, as well as the American director Joe Dante and the actress Vanessa Redgrave. The Cine-Excess event received some £8,500 in commercial sponsorship during the period of the submission, in addition to substantial sources of support-in-kind including reduced costs of international air travel, free hotel accommodation for guest speakers and the provision of unpaid PR campaigns by two marketing/PR companies. A Cine-Excess DVD label was launched in 2009 as a spin-off from the conference series, with \$45,000 in commercial investment from the distributor Nouveaux Pictures, the UK's first dual educational and commercial DVD platform which features extra materials with academic content to complement the main feature production, notable examples including the release of a new print and first Blu-ray version of the Dario Argento classic, *Suspiria*.

Documentary Now has, like Cine-Excess, similarly combined academic and filmmaker participation, running every year, to full houses, during the REF period. Since its inception in 2007, it has become the leading annual documentary studies event in the UK, drawing scholars, practitioners and students from all over the world; another example of sustained outward-looking activity, closely allied to one of the SMRC thematic strands. The event, created by Brunel and run from 2009 to 2011 in partnership with the University of Roehampton, includes panels with multiple paper presentations, roundtable discussions, performances and screenings. From 2012, a partnership was established with the new London documentary film festival, Open City, held at UCL. The broader impact of such events has been increased through university-level PR support, the result of which has been publicity in various forms of national media.

Two other conferences, related to each other and to work in the SMRC on media regulation and cult media, and including the involvement of staff in the CAJP and colleagues from the university's school of social sciences, have led to or been connected with the development of research networks, the latter designed to ensure an ongoing basis of collaboration and dissemination of research. The Moral Panics Research Network developed from an international conference, Moral Panics in the Contemporary World, hosted by Brunel in December 2010. Conference proceedings were published in a special issue of the peer-reviewed journal *Crime, Media, Culture* and an edited collection *Moral Panics in the Contemporary World* (Bloomsbury, 2013), each co-edited by Petley. A further conference – Sexual Cultures, hosted by Brunel in April 2012 – was developed from a combination of the Moral Panics event and the AHRC-funded Onscenity Research Network, of which Petley was a founder and a member of the steering group. The Onscenity network, launched in July 2010, received £40,000 from the AHRC to explore the intertwining of sex with commerce, media and new technology. It organized a series of symposia, culminating in the Sexual Cultures

conference, as well as helping to mobilize responses to a number of government consultations and initiatives in this area – for example, on the ‘sexualisation’ of young people and the availability of pornography online. In 2009, Brunel hosted the Digital Games Research Association (DiGRA) conference, the main international research event of its kind in games study.

A number of collaborative initiatives were organized by Hughes, a new journalism appointment in 2012 as part of a strengthening of the CAJP, to explore issues relating to media and the Catholic Church. These include work with a colleague at Durham University following a commission from the church to explore the role of social media in its activities. A further collaboration, with the University of Westminster, investigated perceived failures of the BBC to meet the requirements of one of its core ‘public purposes’, a project initiated with the support of the BBC Trust, for which Hughes has produced a number of commissioned research reports in the period of the REF. Among other collaborative initiatives, Parsler is a member of a World of Warcraft international game research guild, an innovative example of collaborative participant research on massively multiplayer games, the output of which has included an edited collection published by MIT press. Numerous members of the team have collaborated with individuals in other institutions on a range of projects, one example being the work of Holmes with a colleague at the University of Greenwich and with the History Project of the union, BECTU, in relation to the experiences of workers in the post-war British film industry. A seminar series at Brunel on ‘The Future for British Television’ was run from 2009 to 2010, culminating in a one-day symposium at a central London venue, with the aid of £1,500 funding from the university’s Research and Knowledge Transfer Fund. The symposium attracted 50 leading academics, journalists and figures from the media to examine a number of challenges facing contemporary British television, resulting in a number of policy proposals, exchanges of knowledge between academics and media professionals, and the publication of a forthcoming collection of papers.

The SMRC is host to the peer-reviewed journal *Intensities: The Journal of Cult Media*, edited by Hunt, as part of its investment in research on cult film, TV and other media. Members of this submission hold numerous other editorial positions, including Petley as editor of the *Journal of British Cinema and Television*, Ingram of *Green Letters: Studies in Ecocriticism*, and large numbers of memberships of editorial boards. They have contributed regularly to the discipline through acting as referees for academic publications by key publishers in the field (including, for example, Routledge, Blackwell, the BFI, Oxford University Press, Manchester University Press, Edinburgh University Press, Sage, Wallflower Press, University of Georgia Press, University of Kentucky Press, Temple University Press, University of Minnesota Press, Palgrave, Pluto Press) and journals including *Cinema Journal*, *Screen*, *Film History*, *New Review of Film and TV Studies*, *Journal of Celebrity Studies*, *Feminist Media Studies*, *Game Studies*, *Journal of American Studies*, *Third Text*, *ISLE: Interdisciplinary Studies in Literature and the Environment*, *Television and New Media Journal*, *Historical Materialism*, *Journalism Studies*, *Journalism Practice*, *Horror Studies*. They have examined doctorates at numerous universities in the UK, Europe, the USA, Australia and New Zealand.

Other roles contributing to the research base and related activities include: King as a member of the AHRC Peer Review College from 2007-2010; Williamson as a founder member and on the coordinating committee of the MECCSA Women’s network; Ingram on the advisory board of the Association for the Study of Literature and the Environment; Niblock as academic fellow at the prestigious Dart Centre for Journalism and Trauma, at Columbia University’s School of Journalism, New York. Knowledge transfer activities in journalism include a series of bespoke workshop training sessions, based principally on the research of Dick on online search methods, provided to leading media and non-governmental organisations including the BBC, Greenpeace, the Centre for Investigative Journalism and journalism.co.uk.