

**Institution: University of Sussex**

**Unit of Assessment: UoA 36 Communication, Cultural and Media Studies, Library and Information Management**

## 1. OVERVIEW

Established in 1991, with Roger Silverstone as its first Professor, Media, Film and Cultural Studies at Sussex has always been characterised by its breadth and interdisciplinarity: theoretical and critical questions have been explored using methodologies drawn from across the Humanities, Arts and Social Sciences. More recently, a policy of expansion (18.45 submitted staff in 2008; 25.5 in 2013) has enabled us to build substantial disciplinary research clusters and to increase collaborative work. Research based around subject areas (media studies, film studies, cultural studies, creative practice), however, is also crosscut by the activities of four interdisciplinary research centres: the Centre for Material Digital Cultures (CMDC), the Sussex Centre for Cultural Studies (SCCS), the Centre for Visual Fields (CVF), and the Centre for Life History and Life Writing Research (CLHW). Centres involve staff from all our subject areas and integrate theoretical and practice-based research. They also draw in academics from other disciplines such as computing, anthropology, English, art history, music and sociology. The result is a fluid and flexible structure, possessing research depth but responsive to disciplinary and external shifts, and with a clear and distinctive critical focus. Our key research fields are:

- *digital technologies*: their materiality, political economy and relationship to lived experience;
- *media and cultural histories and transformations* (oral, institutional, medium-based);
- *well-being and public science/knowledge*;
- *media arts, film and visual culture*; and
- *the cultural politics of sound and listening*.

Recently we have extended the last of these into a broader focus on media publics and politics (citizenship, institutions, journalism).

A number of key critical concerns cut across all these areas. First, a concern with issues of cultural identity and its relation to social and political inclusion/exclusion are expressed in forms as diverse as Friend's photographic work on refugees and asylum-seekers, Mowlabocus' work on gay men's digital cultures, and Lebow's on first-person documentary film. Second, a focus on the politics of gender and sexuality (a long-standing strength at Sussex) links work ranging from Thornham's on film, to that of O'Riordan and Bassett on digital culture, Jolly, Thomas and Thynne on life histories, and the filmmaking practice of Goycoolea. Third, a concern with relationships between the digital, the cultural, and the material underpins research ranging from Berry and Bassett's theoretical work on digital technologies/digital humanities, Krell's creative explorations, and Grant's exploration of new forms of digital film analysis, to the empirical work of Maltby, O'Riordan and Bull.

## 2. RESEARCH STRATEGY

Our strategy develops that outlined in RAE 2008. As then, we aim to '*intervene to shape the fields of media, new media, cultural studies and film at local, national and international levels*' (2008). To do this, we shall continue to develop our core subject areas, building critical mass that will promote collaboration and push the boundaries of disciplinary thinking. At the same time we remain committed to the pursuit and support of interdisciplinary connections that are crucial not only to the development of new research areas, but also to all work in media and film that seeks to engage with its full breadth and its cultural, material, social and political importance.

### Developing our strategic aims

Our 2008 strategy focused on developing key research fields, interdisciplinary centres and external funding. Of these:

- Work on issues of **cultural identity** (*the politics of representation and cultural politics* in 2008) has expanded through research on feminist debates in cinema, women's film-making and queer cinema (Thornham, Grant, Lebow), and via explorations of the cinematic body, race and ethnicity (Austin, Tierney, Lawrence). It has also been extended through explorations of gay/lesbian/subaltern discourses and practices in multi-media sites (TV, internet, trans-media) (Mowlabocus, Bassett, O'Riordan), creative-practice explorations of queer identities (Goycoolea, Thynne) and the politics of national identity in the aftermath of war, trauma and political violence (Friend, Goycoolea, Thynne, Salter, Maltby), and in work on cultural memories and their mediation in personal and public archives (Highmore, Munt, Thomas, Thynne, Jolly).
- Work on **media and cultural histories and transformations** (*cultural politics and cultural histories* in 2008) continues to focus on cultural histories and medium transformations (Bassett, Bull, Lacey, Highmore), on media, culture and embodiment (Lacey, Highmore, O'Riordan, Bassett), on global, national, and transnational cinemas (Tierney, Grant, Lawrence, Lebow) and on film and popular culture (Krutnik, Tierney, Lawrence). Increasingly, however, we have added a focus on global as well as UK media histories, publics and transformations (Hendy, Lekakis, Metykova, Salter).
- **Research on digital technologies** (*the relationship between media technologies, media forms, and modes of experience* in 2008) has been consolidated through work on sonic forms, locative and environmental media (Bull, Bassett), medium and computational theory (Berry, O'Riordan, Bassett, Mowlabocus) and technology and identity (Mowlabocus). It has also expanded to include Grant's videographic experiments in intertextual film studies, Strange's work on the political economy of digital television, and Krell's work with interactivity and social art.
- Our **interdisciplinary research centres**, new in 2008, are now well-established. We have added the CLHW (Centre for Life History and Life Writing Research), formed in 1999 but now operating out of Media, Film and Cultural Studies. Our external networks and partnerships (2008) are also wide-ranging and interdisciplinary. They include the ESRC-funded New Methodological Innovations Network on Archiving; the SUSHI initiative on creativity and media arts; EPINET, an EU-funded network on public science; and the EPSRC-funded CREATOR and Digital Economy CCN+ network investigating digital transformation.
- We have **increased externally-funded support across all our activities** (2008). Our success in winning individual grants (AHRC, BA, Leverhulme) has been matched by increased funding for collaborative research (AHRC, EU, EPSRC, Leverhulme), expanding the volume and range of our research. We continue to operate at new academic intersections, producing fresh convergences, divisions and re-formations. An example is the year-long university-wide digital humanities programme led by Bassett, which produced informatics/media collaborations, public science–media work (e.g. O'Riordan's EPINET project), and work on sound and listening, engaging practice and theory staff from a range of sub-disciplines, and external bodies, including the British Library and the BBC.

**Building on this, our strategy over the next five years** is to:

- *Continue to build critical mass in our key research fields.*

Research on **digital technologies** will be further expanded through Bassett's EPSRC-funded work with CCN+, O'Riordan's EPINET project, Strange's funded work on multiplatforming and public-service broadcasting, and Grant's experimental work on digital film-studies forms, and will be strengthened with the recent appointment of Berry. Work on the **cultural politics of sound and listening** has been strengthened with the appointment of Hendy, and will see further outputs and partnerships through Hendy, Lacey, Spinelli and Bull, including Bull's forthcoming *Sound Connections in the Age of Mechanical Reproduction* and Hendy's *Media and the Making of the Modern Mind*. Research on **media and cultural histories and transformations** includes forthcoming outputs from Jolly's AHRC-funded *Sisterhood and After* project, Bassett's forthcoming volume on *Anti-Computing*, Krutnik's on *Radio Noir*, and Highmore's on *The Visual Culture of New*

*Brutalism.* Research on **well-being and public science/knowledge** will be expanded through Mowlabocus' co-funded (EPSRC and THT) work with the Terrence Higgins Trust (THT), Maltby's ESRC-funded project on the military uses of social media, Lebow's Leverhulme-funded project on filming revolution in the contemporary Middle East, and O'Riordan's EPINET projects on public science and mediated genomics. Research in **media arts, film and visual culture** is strengthened by the appointments of Callaghan and Lebow, and includes forthcoming work from Lawrence, Krutnik, Grant and Krell. Lebow also adds to our expertise (Austin, Thynne, Friend, Goycoolea) in interdisciplinary documentary studies, a developing area in film and creative practice. Finally, our growing focus on **media publics and politics** is strengthened by the recent appointments of Hendy, Maltby, Salter and Lekakis and the establishing of a public-culture research hub. We expect to further expand all these areas over the next five years.

- *Maintain and develop interdisciplinary work both within and beyond Media, Film and Cultural Studies*

Our research centres have interdisciplinarity at their core. All have generated new collaborations, research partnerships and funding. CMDC supports research across areas of the digital humanities, media and cultural studies, computing, media practice and film studies. The SCCS supports work across media, film and cultural studies, together with anthropology, English, art history and sociology. The CVF, run jointly with the School of English, brings together work in film studies, media practice, English and art history. Finally, the CLHW brings together the study of life narrative across media, as art form, as cultural practice and as data source, involving scholars from English, education and anthropology as well as academics and creative practitioners within Media, Film and Cultural Studies. Further planned collaborations which combine academic and creative practice research include Grant's work on digital film forms, Thynne and Jolly's continued work on documentary/critical life histories, and Lebow's and Salter's work combining political analysis and documentary film-making.

- *Expand and develop our external partnerships and, thus, the dissemination of our research*

Areas of non-HEI partnership which we are developing include media organisations, especially the BBC (Hendy, Jolly, Bassett, Strange), cultural institutions such as Tate Britain, the Design Museum (Highmore), Tate Modern (Jolly), the Imperial War Museum (Friend), the British Library (Jolly, Hendy), the Women's Library (Jolly, Thynne), The Barbican, The Whitechapel Gallery, Istanbul Modern Art Museum (Lebow), health and well-being organisations such as THT (Mowlabocus) and the NHS (Mowlabocus, Jolly). We will also expand our international HEI partnerships. These include those of Metykova with Masaryk University, Czech Republic, and Lebow with Boğazici University in Istanbul, as well as strong links with the University of Santa Cruz through Bassett's EPSRC grant, O'Riordan's SussNet, and Fotopoulou's NEMODE (RCUK Digital Economy) networks.

- *Expand our research capacity by increasing external funding, especially for collaborative work*

Our external funding has increased substantially since RAE 2008, and we have made new appointments with further expansion in mind. Individual funding has included grants from the AHRC (Highmore, Lacey) and Leverhulme (Hendy, Lebow), as well as numerous small networking and individual grants. More recent collaborative grants, upon which we will build, include funding from the EU (O'Riordan), the EPSRC and NESTA (Bassett), the ESRC/AHRC (Munt), the ESRC (Maltby) and Leverhulme (Jolly), all of which are cross-disciplinary (with informatics, science and innovation studies, history, sociology, geography and archival studies).

- *Extend our work into new research areas and shape emerging research fields as they develop*

We shall expand the proportion of our research that deals with the political economy of the media, news and current-affairs media, and public citizenship in the UK, Europe and its diasporas and beyond. Recent appointments in this area (Hendy, Metykova, Salter, Maltby, Lekakis) will be added to over the next REF period. We shall also build new research clusters around emerging themes. Key examples are Bull, Lacey and Hendy's work on new forms of sound studies and histories, Jolly

and Thynne's on the theory and practice of radical heritage, memory, and archive-creation, the emerging cluster of work at the intersection of media/cultural histories and the emotions (Highmore, Munt, Hendy, Thomas) and the work of Bassett and Berry combining critical theorisation with empirical research into new media and computational formations.

### 3. PEOPLE

#### Staffing strategy and staff development

Since 2008, **our staffing strategy** has focused on:

- *rewarding excellence in existing staff*: great staffing stability over the census period has enabled us to develop our early and mid-career researchers so that, in the past three years for example, there have been three promotions to Professor, three to Reader and three to SL.
- *consolidating and extending key research fields through new appointments*: we have added 9.4 FTE academic staff since 2008, enabling us to build on and extend existing groupings. For example, to Lacey's, Bull's, Spinelli's and, latterly, Krutnik's work on sound histories, publics and uses we have added Hendy's on sound and broadcasting history and constructions of modernity and Thomas's on radio soap-opera and its online fans. Metykova's, Salter's and Lekakis' international research on media publics and practices have extended the area further, the whole constituting a new and significant area of focus on media publics and politics.
- *maintaining and developing interdisciplinarity* by appointing staff whose work extends across and beyond established areas. Thus Hendy's appointment consolidates research on sound histories and studies, whilst also linking to Highmore's work on modernity and the emotions; Grant adds to our research on gender, sexuality and film whilst also connecting to work on digital transformations; Jolly and Thomas add to research on gender, sexuality and cultural practices, Jolly extending it into cultural memory and archiving, and Thomas into class migrant auto-ethnographies, race and religion; Salter extends work on media publics and politics whilst also linking with our documentary practitioners; and Lebow similarly links film studies and creative practice. Berry extends work on digital technologies into digital humanities, software studies, and critical media sociology.

#### Our staff development strategy

This is designed to reward excellence and consolidate and expand research groupings. All new staff are assigned a cross-School mentor, supported by a Subject Group and Subject Head, and given teaching remission. Probation involves both support and target-setting, with informal and formal progress interviews to identify development needs. The annual appraisal process sets targets and reviews development. Identified needs are fulfilled via the University's staff development programme (research training courses, project management etc.) or, for more-specialised needs, the School's Research and Staff Development budget, which also funds practice projects and conference attendance and supports the School research centres.

In addition to a lightened teaching and administration load, **early career researchers** are integrated into the activities of research centres (reading groups, symposia, conferences), present their work in our research seminar series, participate in research networks and research 'away-days' and are invited into joint research activities (co-authorship, contributions to edited volumes, co-written bids). Central University funding supports exploratory and pilot projects. Evidence of success for our approach includes the successful co-application for grants – e.g. Norman and Woolford (AHRC), Jolly and Thynne (Leverhulme); co-editing activities – e.g. Thornham and Richardson, Thornham and Bassett, Munt and O'Riordan, Bassett and O'Riordan, Austin and de Jong, Thynne and Goycoolea; and co-authorship – e.g. Bassett and O'Riordan, Munt and O'Riordan.

**Co-authorship** with RAs, post-doctoral students, and research fellows is standard practice.

**Research leave** is awarded annually against agreed criteria: the nature and scale of the planned research project, the proposed outcome(s) and the timeliness (a minimum entitlement of one term in

## Environment template (REF5)

nine). All staff produce annual research plans which contextualise their research leave requests. Part-time staff are fully included.

**Career progression** is supported by annual appraisals, and all eligible staff are encouraged towards promotion. They are supported through this process by the Subject Head, the Head of School and their research mentor.

**Post-doctoral researchers** (currently 5; 13 since 2008) are attached to funded projects and, as with *Visiting Fellows* (currently 4; 17 since 2008), are fully integrated into the research culture.

**Equal opportunities issues** are central to our practices, as to our research: they form part of all recruitment interviews and are important in mentoring arrangements. They are also a key aspect of our external partnerships. Examples are Mowlabocus' work on gay men's sexual health, Bassett's on gender, expertise, digital literacy and feminism, Munt's with LGBTQ and refugee communities, and Jolly's on community development through oral history, particularly the £25,000 funded project on Voices from Brighton and Sussex University Hospitals.

**Exchanges between academia and external bodies** are initiated and supported in three ways. They are built through **research partnerships** – e.g. Hendy's with the BBC and the British Library Sound Archive, Highmore's with Tate Britain, Jolly's with The British Library and Women's Library and Mowlabocus' with THT. They are initiated through **workshops and symposia** developed with non-academic partners and participants. Examples are Bassett's workshops on Expertise and Strange's work on TV commissioning (including work with BIMA, IPA, Pact and UKIE). Finally, they are stimulated through support for **consultancy activities** such as Bull's work with sonic organisations, Munt's with refugees through SECC, and Jolly's consultancy with Tate Modern. Financial and administrative support is provided for all these activities.

### Research students

Since 2008, as planned, we have increased the number of **doctoral students** (from 38 to 93 enrolled students) and expanded the range of their work. This has enabled us to offer a more-extensive doctoral programme and develop a more-integrated, self-directed doctoral research culture. An AHRC block grant with School match-funding, plus project-related studentships, has meant a substantial increase (6–8 *p.a.*) of fully funded HEU research students, and this, together with a growing body of overseas students, has produced a highly active and visible doctoral research culture. PhD students have also been supported through funded networks – e.g. an AHRC training grant for creative media practice and AHRC digital methods training. In addition, we have developed opportunities for *post-doctoral and visiting scholars* (a 2008 goal): through Research Centre fellowships (e.g. in computational history and public science in CMDC; in sexual politics in SCCS); and through externally-funded projects – the ESRC, EPSRC, NESTA projects, a BA China Fellowship, and AHRC and Leverhulme grants. The 2013 award of an 8-year £17m AHRC BGP2 Doctoral Training Partnership award to the CHASE consortium (with funding for 232 studentships), with Sussex as lead partner, will further consolidate our PhD research culture.

Students are integrated into our **research culture** in four ways. First, they are full participants in research-centre activities: 45 doctoral students are members of the SCCS or the CMDC, where they run seminar series and reading groups, participate in the organisation of international conferences and contribute to online publishing activities (SCCS students run an online journal and CMDC students contribute to REFRAME editing). Second, they participate in the School's fortnightly staff research seminars. Third, they participate formally via representatives elected to the School Research Committee and other key School bodies. Finally, the School funds research activities specific to and organised by doctoral students: a film-studies group; a creative and critical practice doctoral group (now co-funded by the AHRC); a research students' mentoring scheme; and a doctoral research-in-progress seminar series run by and for research students, which acts as a training ground for public and larger-scale presentations.

The School match-funds **AHRC doctoral awards**: currently there are 8 competitive awards per year.

## Environment template (REF5)

Overseas students are often funded by their home governments or private funding but they can also access University scholarships. Following the AHRC award to the CHASE consortium from 2014 onwards, we shall continue to match fund awards.

**Equal Opportunities** criteria are central to both recruitment processes and operational support, and research on equalities issues represents a key focus for our doctoral researchers. Munt runs the University's Gender Studies (Humanities) doctoral programme, and work on gender, sexuality and forms of embodied difference is strongly represented within doctoral research. The School supports student activities. There is earmarked conference funding available to full- and part-time HEU and overseas students. Our well-funded practice resource base (digital equipment, edit labs, studio, technical support to enable use) is available to all students on a 24/7 basis.

Doctoral students include 13 creative practice students, many of whom have on-going **links to creative industries**, media industries and public sector organisations. Others are supported in engagement with external organisations as part of their projects, for example with charities, galleries, performance organisations, broadcasters and digital media groups.

Our system of dual **supervision** ensures continuity, pairs new with experienced supervisors, and provides added quality assurance. All new supervisors receive training. Supervision meetings are recorded on the University VLE, providing a progress record and clear work plans. Annual **progress review** is by panel, with oversight from the Director of Doctoral Studies, and highlights progress, training and resource needs. Since the RAE 2008, 23 students have completed successfully, and they and others still engaged in doctoral work publish extensively, and engage in conference attendance and organisation.

The University Doctoral School provides generic **training**; the Library hosts the Sussex Research Hive programme of research-related events. The three Arts Schools jointly provide a more tailored programme, whilst the School organises additional subject-specific training events (e.g. for students undertaking practice research). Accredited pedagogic training is provided centrally. Most importantly, the rich array of opportunities offered by our research centres, publishing activities, and student-led research events and activities constitutes a vital preparation for future employment.

## 4. INCOME, INFRASTRUCTURE AND FACILITIES

### External research income

This comes from research councils (ESRC, AHRC, EPSRC), JISC, the British Academy, charitable bodies (Leverhulme Trust, NESTA), the European Union, THT and the NHS and, in the case of practice research, from smaller arts organisations such as the Jeu De Paume (Paris), Les Amis du Musée des Beaux Arts (Nantes) and the Impressions Gallery (Bradford). Since the RAE 2008 we have won awards totalling £1.5m, supporting the full range of our activities. Individual research leave grants (AHRC and Leverhulme) have supported the writing of monographs (e.g. Highmore £73,197 for *The Visual Culture of New Brutalism*; Lacey £29,269 for *Listening Publics*; and Hendy £16,618 for *Media and the Making of the Modern Mind*). A considerable number of small grants (e.g. Bassett, NESTA; Jolly, Thornham, Highmore and Tierney, all BA) have provided vital seed funding for larger projects. We have used network grants to develop our international collaborations: O'Riordan's EPSRC grant of £22,933 supports the feminist network Sustaining Networked Knowledge; Bassett's EPSRC grant of £121,974 funds a range of activities as part of the Digital Economy Community and Culture network (CCN+); and O'Riordan's EU award of £131,327 supports an EU network on media representations of science and their publics.

Funding from external organisations, augmented by School funds, is used to initiate joint projects. Jolly's NHS grant of £25,000 and Mowlabocus' £2,950 from THT represent the start of larger-scale planned collaborations. Large-scale collaborations have also won funding, signalling the growing strength of our interdisciplinary research centres and groupings, and supporting their further development. Munt's AHRC grant of £83,788 supported the SCCS project on 'Queer Spiritual Spaces', and Galt's AHRC network project centred on queer cinema. Woolford and Norman's AHRC award of

£371,131 funded the CMDC 'Motion in Place' project; and Jolly's Leverhulme grant of £325,526 supported the CLHW project 'Sisterhood and After'.

### Developing the research community

The scholarly infrastructure supports our focus on interdisciplinarity. Our research centres provide a home for visiting fellows and doctoral and post-doctoral researchers. They support reading groups, seminar series, symposia, international conferences, online publishing, journals and grant applications. The CMDC recently co-hosted a year-long series of practical and critical workshops exploring digital humanities; it also supports the journal *Senses and Society*. The SCCS organises annual international conferences that include outreach to non-academic communities, and the CVF hosts a programme of themed symposia and supports the online journal *World Picture*, which held its 2013 conference in Sussex. The CLHW hosted the International Auto/Biography Association conference of 2010, and the Oral History Society conference of 2013, in addition to its annual programme of conference and workshops in oral/life-history practice.

**In 2012 we launched REFRAME**, an open access academic digital platform for the online practice, publication and curation of international research and scholarship. Its reach is interdisciplinary and international, and its formats include e-books, audio and video. It contributes to research centre events, and supports websites for a range of projects and publications: *Sequence*, an experimental, peer-reviewed journal, the AHRC-funded Global Queer Cinema and Mediamorphosis projects, Re.Framing Activism, and the EPSRC CCN+ funded projects Sustaining Networked Knowledge: Expertise, Feminist Media Production, Art and Activism (SusNet) and 'Reaching Out Online'.

**Institutionally**, Bassett led the three-year Digital and Social Media Research Theme, which provided £0.5 million of cross-School support. It funded pilot projects and co-hosted major public events and lectures (e.g. the Sussex Conversation on Digital Transformation at the Royal Institution), often in collaboration with the University's newly re-launched Attenborough Centre for the Creative Arts, led by Norman from within this UoA. The ACCA (formally opening in 2015 but already operational) brings together researchers from drama, music, creative writing, media, film, cultural studies and art history, in joint projects and external collaborations. Examples are Bridging Sound (with music, sociology and anthropology), Puppet Talk (with drama, creative media and music), and work on motion capture, digital art and digital media (with Informatics).

Our research centres also work closely with the **University-based Special Collections** and Mass Observation Archive. With the CLHW, Mass Observation has supported international conferences, including those on Intimate Publics (2010) and Corporate Voices (2013). With the CMDC it has supported Bassett's research on computer history and O'Riordan's on genomics and public science. With the SCCS it has supported Highmore's work on habit and habitat.

In line with our twin aims, **organisational** support for research takes place both within and across subject groupings. Since 2008 we have invested in all our research fields through additional staff, with a particular focus on media studies (6.2 additional staff), where we have strengthened our existing groupings and created a new research cluster in media publics and politics. We have also made a £2.5 million investment in our creative practice resources, and added office space, meeting rooms and research cluster spaces for doctoral students and post-doctoral fellows. We have strengthened our support for interdisciplinary activities through increased funding for the research centres and School programmes of seminars, symposia and conferences.

**Operationally**, our research is supported by a School research co-ordinator and assistant who aid us in bid preparation, support events and administer the recruitment, monitoring and support of doctoral students. A HEIF-funded Impact Support Officer provides additional support. An annual research budget, which funds conference attendance, conferences, symposia, seminar series and research centres, is managed by the School's Research Committee via its Director of Research and Knowledge Exchange. Beyond the School, the University Research Committee (all School Directors of Research and Knowledge Exchange) feeds directly into the Vice Chancellor's Executive Group via the PVC Research. Grant applications are further supported by the University's Research & Enterprise Services, where School-dedicated staff provide pre- and post-grant support.

## Environment template (REF5)

An annual budget and central support supply standard and specific IT requirements. Practice research is supported by the School's media labs, studios, digital authoring and editing equipment, and portable sound and camera equipment – all available 24/7 and updated annually – and by its specialist technical support staff (4.5 FTE) and production tutors (6.5 FTE). Doctoral students have office space and IT equipment, a social space and a meeting room. A central annual library budget is supplemented by a School Resources Centre, housing DVDs, books, journals and scripts.

Research is central to all our activities, informing the allocation of workloads, timetabling and leave, as well as curriculum design and development. At each level of organisation, the operational infrastructure supports research and scholarship. Teaching allocations and timetabling are managed in line with research plans. The School Research Committee, which includes subject research leaders, Centre directors, the Director of Doctoral Studies and student representatives, oversees research funding, monitoring and support. Its Chair, the Director of Research and Knowledge Exchange, sits on the School Management Team, where annual budgets are determined and where research issues – and their implications for teaching, curricula and resources – are standard agenda items. Here, priorities are agreed and actioned, and their outcomes monitored, ensuring the sustainability and stability of our research support structures.

### 5. COLLABORATION OR CONTRIBUTION TO THE DISCIPLINE OR RESEARCH BASE

**Our collaborations** operate at three levels: with regional centres and organisations, with external bodies and through national and international academic networks.

- Our **regional collaborations** include Munt's with Brighton University, the SECC and the Brighton Women's Counselling Service; Hendy's with the Turner Contemporary Gallery, Margate; Norman's SUSHI network with Southampton University; Mowlabocus' and Munt's work on the Count Me In Too project (with Brighton University); Jolly's involvement with local networks and archives through the CLHW; and Hendy and Lacey's involvement in the Southern Broadcasting History Group, with colleagues from the Universities of Bournemouth, Reading, Royal Holloway and Portsmouth.
- Our **external research partners** include the BBC (Hendy), the Women's Library (Jolly), the British Library (Hendy and Jolly), THT (Mowlabocus), Impressions Gallery (Friend), Fondazione Insuono, Italy (Bull), Telefonica Foundation, Madrid (Norman), BIMA, IPA, Pact and UKIE (Strange), Tate Britain, the Design Museum (Highmore), Tate Modern (Jolly), the Ministry of Defence (Maltby).
- Our work with **national and international academic networks** includes O'Riordan's on genomics and public science with Lancaster and Cardiff, extended within the UK through the EPSRC culture and communities network, and internationally through the EPINET network. Munt's Queer Spiritual Spaces involved colleagues from Nottingham and Brighton, and Woolford's Motion in Place included academics from KCL, Reading, the University of Austin, Texas and the University of Porto. Bassett's three-year network with Leeds, Kent and Aberdeen (EPSRC CNN+) both works directly with these institutions and engages a wider group of academics and institutions. Other projects include Norman's involvement in the M4M (Music for Media) network with academics from Queen's, Utrecht, NYU, University of Austin, Texas, and NOVARS Research Centre; Metykova's work with colleagues in Groningham, Vienna, Brno and Prague; Strange's with Royal Holloway; Hendy's with Birmingham, Liverpool and St Andrews in the AHRC-funded Oliver Lodge Network; Lacey's in the AHRC Early Broadcasting History Research Network; Highmore's in the Nordic-funded Heterologies of Everyday Life network with Helsinki, Tallinn and Tartu Universities; and Grant's Audiovisualcy Group with colleagues from UCLA, Bergen and Kent. National and international co-publishing collaborations include those of Metykova, Norman, Thynne, Munt, O'Riordan, Bassett, Bull and Thomas. Finally, doctoral training networks include the newly awarded AHRC/CHASE network with Kent, Essex, Goldsmiths, UEA, the Courtauld and the OU, and Bull's partnership with the LSE, Goldsmiths, MIT and Harvard on the NyLon Doctoral Seminar Series.
- **Membership of national and international research councils, committees and advisory panels:** Munt is a member of the Irish Research Council (Humanities and Social Sciences) PG Board and the HERA Joint Research Programme Review Panel for 'Cultural Encounters', and is Chair of the AHRC Culture and Heritage panel. She is national moderator of the AHRC Research Networks Scheme. Thomas is a member of the AHRC Languages and Literature panel. Munt and Norman are nominated experts for the European Research Council. Thornham was a member of

## Environment template (REF5)

the AHRC Beyond Text panel, and Norman a member of the Portuguese Foundation for Science and Technology Research Evaluation Panel, Agence Nationale de la Recherche (France), and Fonds Québécois de recherche sur la société et la culture. Norman has also been advisor to the Haute Ecole d'Art et de Design (Geneva), Auckland University of Technology, the Bergen Academy of Art and Design, and Aalto University Finland. Krell, Jolly, Callaghan and Grant are members of the AHRC Peer Review College, Technical Reviewers, and/or Members of the JISC Advisory Board, and Callaghan of the British Council Research Links Panel. We also review proposals for overseas funding bodies: e.g. Bull for the US MacArthur Fellowship Programme, the Nordic Research Council for Culture and Society, the Dutch Academy of the Social Sciences, the German Research Foundation, the National Research Council of Canada; Hendy for the Australian Research Council; Norman for the EPSRC and Medical Research Council; Highmore for the Department of Education, Science and Training (Australia), the Icelandic Research Fund, and the Marsden Fund Council of the Royal Society of New Zealand (NZ); Thornham for the Hong Kong Research Funding Council, and Thornham and Thomas for the Austrian Research Funding Council. Thornham was on the RAE 2008 sub-panel 66 and is a member of sub-panel 36 for REF 2014.

- **Professional subject associations and networks:** Thornham chairs MECCSA, and Callaghan heads its Practice network; O'Riordan, Bassett and Metykova have all played leading roles in ECREA. Bull is a core member of the Nordic Network for Sound Studies funded by the German Research Council, the International Sound Research Network, and the European Sound Studies Association. Lacey is a member of the Radio Studies Network and the UK Radio Archives Advisory Committee; Tierney a member of the SCMS Latino Caucus; and Norman has served on the ACM Multimedia Interactive Arts Programme.
- **Journal editorship** includes Bull's founding editorship of *The Senses and Society* and Grant's of *Sequence*. Other editorial positions include Grant (*Frames, Cinema Journal, Screen, Studies in Hispanic Cinema*), Austin (*Screen*), Thomas, Thynne (*Feminist Review*), Norman (*Leonardo Electronic Almanac, Inflexions*), Hendy (*Media History*), Lacey (*The Radio Journal*), Highmore (*New Formations, Transformations, Visual Culture in Britain, Journal of Design History*), Maltby (*Media, War and Conflict*) and Callaghan (*Journal of Media Practice*). All staff undertake peer review for journal editors or publishers.

**Since 2008**, our staff have examined 80 doctorates at UK and international universities (in Australia, Canada, France, Ireland, New Zealand, Sweden and the US).

Other **invitations** include those to: Bull (Honorary Research Fellow at Monash University); Mowlabocus (Visiting Research Fellow at Microsoft, New England); Metykova (Visiting Professor at Masaryk University, Czech Republic); Hendy (Visiting Research Fellow at CRASSH, University of Cambridge, Beinecke Library, Yale University, and Indiana-Bloomington University); Jolly (Visiting Fellow at the Australian National University and the University of Wollongong) and O'Riordan (Visiting Fellow at the University of California Santa Cruz). Bassett was awarded a funded Visiting Fellowship at McGill's IGSF and will take up a **Helsingin Sanomat Fellowship in Helsinki** in 2014.

**Conferences** have been chiefly organised through our research centres, as above.

**Keynote lectures** include Bull's at the Universities of Copenhagen, Liege, Bahia and Brazil; Highmore's at the Universities of Bergen, Copenhagen, Nijmegen, Aalborg and McMaster University; Jolly's at the Universities of Tarty and Maastricht, and the Australian National University; Lacey's at McQuarie, Madison, Sydney, Konstanz and Portland; Bassett's at Aarhus and UC Santa Cruz; Thomas's at York University, Toronto, Stockholm, Cerisy and Rouen; Thornham's at the University of Cluj and the Eastern Mediterranean University; Hendy's at Cambridge, Yale, Bonn and Copenhagen; Norman's at the Universities of Auckland, Amsterdam, Oslo and Utrecht; Mowlabocus' at the Ecole des Hautes Etudes, Paris; Munt's at the University of Basel; and Friend's at the University of Ryerson, Toronto, and the Centre for Transnational Research and Media Practice, Dublin. Screenings include Thynne's at the Jeu de Paume, Paris, and the Centre Virreina de L'Image, Barcelona; and Callaghan's at Centro Cultural de Lagos, Portugal and Whitechapel Art Gallery London.

Through these and other collaborations and contributions, and through our research strategies, structures and policies, we continue to offer a sustained and central contribution to shaping and developing our research fields nationally and internationally.