

<p>Institution: Royal Holloway, University of London</p> <p>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</p> <p>a. Overview: Media Arts is a separate department within the University's Faculty of Arts and Social Sciences that aims to foster a distinctive culture of research and teaching based upon the combination and cross-fertilisation of theoretical, critical and practice-based approaches. The research of the unit is focused on the analysis and practice of film, television, digital media and contemporary art. This includes specific interests in television (Bennett, Cooke, Ellis, Hill, Kelly, Littleboy, Smart), screen narrative (Clayton, Ganz, Kelly, Langford), European cinemas (Berghahn, Hill, Townsend), Asian cinema (Berghahn, Clayton, Dass), Hollywood (Langford, Merck), cultures of celebrity (Bennett, Merck) and modernist art practices (Townsend) as well as the production of dramas, documentaries and installations (Clayton, Ganz, Isaacs, Langford, Littleboy). These research interests coalesce into three main research clusters: <i>Television Culture</i>, <i>Screen Narrative</i> and <i>Identity and Place</i>.</p> <p>b. Research strategy: The Department's strategy, as described in the last RAE submission, has been to build upon the unit's existing research strengths through continued investment in individual scholarship and practice, collaborative projects and infrastructure of the highest quality. The Department has largely succeeded in meeting these aims by fulfilling the plans for publications and projects identified in the previous submission, growing the number of registered PhD students and PhD completions, significantly increasing external research income and consolidating and developing a range of collaborative research projects. Although some good young scholars and practitioners have moved on (Johnson, Khatib, Koppel), they have been succeeded by colleagues (Bennett, Dass, Isaacs, Littleboy, Kelly) of considerable calibre whose research interests have not only reinforced the Department's strengths but extended its range (particularly in relation to our work on television, documentary and world cinema). It has continued to be our strategy to nurture individual excellence and to support individual research specialisms; however, we have also encouraged the building of overlapping research clusters – in the areas of <i>Television Culture</i>, <i>Screen Narrative</i> and <i>Identity and Place</i> – that assist dialogue and promote collaboration amongst both staff and research students.</p> <p>Research on <i>Television Culture</i> (Ellis, Hill, Johnson, Turnock) has gained particular momentum in recent years with the recruitment of new staff (Bennett, Cooke, Kelly, Littleboy, Smart), the organisation of high-profile events and the development of a number of externally-funded research collaborations concerned with European television archives, multiplatforming public service broadcasting, the history of television technology and 'forgotten' television drama. Research on <i>Screen Narrative</i> (Clayton, Ganz, Kelly, Langford) has also achieved an increasingly strong sense of definition that is evident in scholarly work and research projects focused on screenwriting and on different national and transnational forms of storytelling. It is, however, a distinctive feature of the Department's research culture that colleagues engage in both conventional scholarly research and theoretically-informed practice and our research into narrative also entails the production of radio plays and films. An interest in <i>Identity and Place</i> (Berghahn, Clayton, Dass, Hill, Isaacs, Langford, Merck, Townsend) runs through the Department and pulls together a number of research threads. This work has focused on migrant cinemas, national cinemas, modernism, cultural memory and ethnicity as well as the cultural construction and media representation of gender (that constitutes a significant sub-set of research activity involving Berghahn, Clayton, Dass and Merck). The University has also identified a number of major Research Themes within the institution and the Department benefits from its links with three of these: 'Identity, Place and Mobility'; 'Creativity' (for which Clayton has acted as the first 'research champion') and 'Society, Representation and Cultural Memory' (which has provided Media Arts with an interdisciplinary research scholarship with English).</p> <p>In order to assist the implementation of the Department's research strategy, we have strengthened the role of Director of Research (DOR) who possesses overall responsibility within the Department for the promotion and monitoring of research. There is also a Director of Graduate Studies (Research) who holds a specific responsibility for the recruitment, training and monitoring</p>
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of research students and an Impact Officer with a brief to encourage the Department's impact activities. The DOR chairs the Departmental Research Committee which also includes the Head of Department (HOD), Director of Graduate Studies, Impact Officer and representatives from different research clusters. The committee reviews overall research strategy, agrees specific research objectives, oversees grant applications, offers funding for Departmental research and impact activities, receives sabbatical applications and monitors the progress of research students. The Director of Research also sits on the Faculty Research Committee which is chaired by the Associate Dean of Research (a role currently undertaken by Langford).

Given the unit's success in expanding its research base and developing its research culture since 2008, it is not proposed to alter our strategy significantly but rather to build upon, and expand, the research that we are already doing or are committed to doing. The recent arrival of a number of new staff and the rolling out of new research projects does mean that there will be a substantial emphasis upon television-related research but we also plan to consolidate and develop our work on both screen narrative and identity and place, investing it with an even greater international dimension. Accordingly, our strategy for maintaining and building upon the vitality and sustainability of the Department's research will involve the production of research outputs of the highest quality; the maintenance and development of a supportive research environment for all staff and students; the recruitment and effective training of well-qualified research students; the development of high-quality bids for external funding; the building of research relationships with other HEIs and outside agencies; contributions to the discipline at national and international level; and support for public engagement and research impact activities. Colleagues will also continue to be involved in the organisation of conferences, editing of journals and essay collections, peer reviewing, PhD examining and the delivery of keynotes and public lectures (both nationally and internationally). The implementation of our strategy, and the achievement of our goals, will therefore involve maintaining and strengthening our approach to staffing, research students, income generation and research environment as outlined below. Given the range of research projects and activities in which we are already engaged, the clear research plans of current faculty (for publications and practice outputs, edited collections, conferences, research collaborations and impact activities) as well as the high profile that the Department currently enjoys, we are confident that this constitutes a convincing strategy based upon firm foundations.

c. People i: Staffing strategy and staff development

A fundamental component of our strategy involves the recruitment and promotion of staff with a commitment to research excellence, research-led teaching and PhD supervision along with a capacity to make an effective contribution to our research culture and to add to our existing research strengths. This is evident in our new appointees (Bennett, Dass, Isaacs, Littleboy) who have not only brought new dimensions to our work (on documentary, television and world cinema) but have also developed research links with colleagues already within the Department (e.g. collaborations between Bennett and Ellis on television technology, Isaacs and Berghahn on representations of migrants, and Dass and Hill on political cinema). The Department's success in winning external research funding has also permitted the recruitment of high-quality research staff in the area of television (Cooke, Hall, Smart) as well as encouraging the University to create a new full-time post (Kelly) that has strengthened further the *Television Culture* research cluster.

A variety of mechanisms are in place to ensure that both new and established staff are encouraged and supported in the development of their research. All appointment procedures are in line with the institution's Equal Opportunities Statement and new staff receive an induction handbook, attend a University induction day and are provided with online guidance. Those new to teaching take the HEA-accredited CAPITAL programme and teaching loads are carefully monitored in order to permit new colleagues to embed themselves within the Department's research culture and develop their research profiles. The University's probation scheme has also been further refined in order to strengthen the arrangements for mentoring and agreeing clear research targets. Post-doctoral researchers also benefit from University induction, training and staff development programmes which are in line with the Concordat and University guidelines on the management of research posts. The University also runs a development programme, 'On Track', whereby ECRs and post-doctoral researchers may be mentored by senior staff from another department (and mid-career staff are assisted in the development of their research careers). The Staff Development unit also runs a number of courses geared to research while Research and

Enterprise offer support for the development and costing of all grant applications. The curriculum is designed to encourage research-led teaching and all staff have at least one day a week free from teaching and administration in order to concentrate on research. The Department is also sensitive to the needs of practitioners whose work schedules don't always align neatly with those of HE.

The Departmental Research Committee is responsible for the development of the research environment, the monitoring of individual research plans and advising on grant applications and publication outlets. All colleagues submit a research plan annually which is discussed with the HOD and DOR. This plan is also fed into the College's well-established system of appraisal which involves agreeing targets for the forthcoming year and identifying training and career development needs. These procedures also apply to fixed-term research staff and have enabled our post-doctoral researchers Barber (attached to EUScreen) and Medrado (attached to Multiplatforming) not only to complete significant publications (including books) but also secure permanent posts at Queen's University, Belfast and Bournemouth University respectively. Research is also fundamental to career progression within the Department which possesses its own Promotions Committee. This committee reviews the CVs of all staff (permanent, part-time and fixed-term) on an annual basis and makes the case to the University Academic Staffing and Titles Committee for internal promotions. Research profile plays a significant factor in the case for promotion and, during the REF period, two colleagues (Berghahn, Langford) have been promoted to Chairs, two (Bennett and Clayton) to Readerships and Ganz to a Senior Lectureship. The Department's research strategy recognises that time is fundamental to the achievement of research excellence and, through the College's sabbatical scheme, provides one term's leave after eight terms' service subject to the acceptance of a research plan by the Departmental research committee (and approval by the Faculty). There is also scope for sabbaticals to be accelerated in order to permit the completion of major research projects. The Departmental Research Committee offers financial support for research trips and conferences and colleagues may also draw upon Staff Development monies for attendance at relevant research-related courses and events. The Faculty Initiative Fund provides funding (up to £1000) for a range of research activities (including support for ECRs, start-ups and impact activities) while the College's pump-priming fund offers up to £7000 for the development of grant applications. The Faculty's Humanities and Arts Research Centre (HARC) fosters interdisciplinary initiatives and collaborative research for which it offers annual Fellowships. Both Merck and Berghahn have been awarded HARC Fellowships to lead a series of interdisciplinary research activities in the areas of 'Cinema and Citizenship' (2008-9) and 'Welcoming Strangers' (2011-12) respectively.

c. People ii: Research students

Doctoral students play a key role within the Department and, despite the difficulties that postgraduate students face in securing funding, it has been our ambition to increase the number and quality of research students that we attract and to enhance the experience that they are offered. The research student cohort (full-time and part-time) numbered 35 in 2012-13 with 5 graduations in 2011-12 and 4 in 2012-13. Our aim is to support and train our postgraduates so that they will be suitably prepared for both academic and non-academic futures and our graduates have found employment at various HEIs including the Universities of Bedfordshire, Creative Arts, Exeter, Southampton Solent, and Wales (Newport) as well as outside the academy (in, for example, art curation and documentary production). A number of our students have received grants from national and international sources but may also apply for scholarships offered by the University (including those related to the University's Research Themes) and, from 2014-15, for awards from the AHRC-funded consortium, TECHNE, led by Royal Holloway (worth £13.5m over 5 years). In line with Equal Opportunities procedures, prospective students are subject to a rigorous selection procedure that involves the interviewing and ranking of applicants by a panel of interviewers. Successful applicants are allocated both a Supervisor and an Advisor and, in the cases of practice-based research, are conventionally allocated two co-supervisors. Academic progress is monitored via individual supervision reports (which students themselves complete as part of a process of reflection on their progress) and an annual progress review, involving their Supervisor, Adviser and the Director of Graduate Studies, for which they prepare written drafts, an updated proposal and a timetable for completion. Transfer from MPhil to PhD status requires the submission of a substantial piece of writing (or creative equivalent), presentation of a research paper and a viva. Research students attend and contribute to lunchtime research seminars involving both staff and

students and also participate in an annual two-day Departmental postgraduate conference to which we invite a guest keynote speaker (that, in recent years, has included Thomas Elsaesser (Amsterdam) and Laura Marcus (Oxford)). All registered students deliver papers as part of panels, chaired by fellow students, to an audience of both students and staff. This event is a long-established tradition that has succeeded not only in providing students with the experience of presenting their work in a public forum but has also played a crucial role in cementing the sense of a collective research community within the Department. The majority of our research students have also developed a presence on the Departmental website.

Students also undergo a well-structured programme of research training and maintain a Research Training Log which they discuss each year as part of their annual review. Training is overseen by the Director of Graduate Studies and is organised in a number of different ways. The University offers a full programme of research training and career development workshops based on Vitae's Researcher Development Framework. This Programme, known as the 'Generic Skills Programme', consists of a varied mix of workshops delivered by both internal experts and external facilitators, as well as a number of online courses. The University subscribes to the online Epigeum 'Research Skills Master Programme' which offers 18 courses on diverse topics and is especially valued by students remote from the main campus. The Generic Skills Programme has separate discipline strands where appropriate and is supplemented by provision at Faculty and Department level. The Faculty also runs a training programme specifically devoted to Arts and Humanities PhD students engaged in practice-based research. This focuses on the conceptualisation and methodology of practice-based research rather than the 'delivery of skills' and is led by groups of academics/practitioners that include members of the Department (Clayton, Ganz, Langford). The INSTIL programme (accredited by the Higher Education Academy) enables research students who wish to make a career in HE to develop skills as a university teacher, exchange ideas with peers and test different approaches. In association with the University of London Screen Studies Group, we also offer an annual training event aimed specifically at Media and Film research students (e.g. 'Researching the New' (2011) and 'Starting with the Senses' (2012)).

In addition to receiving funding to undertake research trips and speak at conferences (at home and abroad), postgraduate students have received both Departmental and University funding towards the organisation of special events, talks and conferences related to their research. These have included student-led PGR workshops involving a mix of invited speakers and student presentations (on topics ranging from experimental cinema to the British film industry) that featured in the HEA magazine, *Networks* (2010), and won a University award for their approach to collaborative learning and development of transferable skills. Two postgraduate conferences - 'Questioning Transnationalism' (2010), at which Randall Halle (Pittsburgh) was the keynote speaker, and 'Welcoming Strangers' (2012), with Robin Cohen (Oxford) and Stephanie Hemelryk-Donald (RMIT Melbourne) – also emanated from the Department and attracted research students from across Europe and the US. Our students also helped to organise 'The Future of Arts Research' Conference (2011) at the British Library and have been active in staff-student Reading Groups within the Department (Modernism, National Cinemas) and across the Faculty (Critical Theory, Post-Colonialism). Our students have 24-hour access to dedicated Departmental and Faculty computers and laptops are available for use in fieldwork. Off-campus access to a full range of digital research resources is enabled through the campus portal. Similar facilities are available on the central London site at 11 Bedford Square and departmental and college resources are supplemented by access to libraries (digital and traditional) at Senate House, University of London.

d. Income, infrastructure and facilities

Research income: It has been an important element of the Department's research strategy to encourage and support grant applications for both individual and collaborative projects that will enable high-quality research. All colleagues are encouraged to prepare applications in good time and these undergo a process of internal departmental review. Staff may also apply to the College's Research Strategy Fund for help with networking and the development of research projects (which has been particularly beneficial to the preparation of Research Council applications such as Hill's successful AHRC bid). The University's Research and Enterprise unit also provides specialist advice on the formulation and costing of applications. By such means, the Department has maintained a steady growth in external research income (rising to £422,000 in 2010-11). Given the Department's research strengths in the areas of history and textual analysis, a number of our

awards have been for individual scholarship but there has also been a clear trend towards larger-scale collaborative projects that have led to the winning of awards worth over £2 million for projects beginning in 2013. These larger grants have grown out of the Department's expanding research activity in the area of Television Culture (and archiving). Following the success of the European archive project, VideoActive (2006-2009), Ellis was part of a successful follow-up bid to the European Community eContent Plus programme for EUScreen, a collaborative project devoted to making a wide range of European broadcast material available online (budget share of £261,000 over 3 years). This has subsequently paved the way for further funding for EUScreenXL (€216,024 from 2013-16). In collaboration with the British Film and Video Council (BUFVC), Ellis also obtained an AHRC Digital Equipment and Database Enhancement for Impact (DEDEFI) grant, worth £332,520, for the consolidation of existing databases and creation of an innovative search environment for the BUFVC's film, television and radio assets. This has been followed by an European Research Council (ERC) Advance Research grant worth £1,348,000 over 5 years (2013-18) for an ambitious research project on the history of technological change in broadcast television, *ADAPT: The Adoption of New Technological Arrays in the Production of Broadcast Television*. This will also involve Bennett whose own AHRC-funded project on *Multiplatforming Public Service Broadcasting* ran from 2010-12. Hill also secured an AHRC award of £535,204 for *The History of Forgotten Television Drama in the UK* (running 2013-16). Cooke, who was previously an Honorary Research Fellow within the Department, is the Co-Investigator while former PhD student, Smart, has returned as Research Officer.

External funding also contributed to other research initiatives within the unit. Berghahn followed up her AHRC-funded research network on Migrant and Diasporic Cinema (2006-8) with an AHRC Fellowship (worth £90,113) to investigate 'The Diasporic Family in Cinema' (2010-2011). Merck obtained a Leverhulme Research Fellowship to work on her forthcoming book on 'The Melodrama of Celebrity' while Townsend won a British Academy award for research on 'Modernist Intermediality' which has spawned *inter alia* a co-edited collection with two of his PhD students, *Modernisms Intermedialities: From Futurism to Fluxus* (2014). Clayton's film *Hamedullah* (2011) gave rise to a conference on separated children seeking asylum and a successful ESRC bid (with colleagues in Geography and Social Work) for funding (of £30,000) to run a series of research-led seminars in association with the Tavistock Centre, Garden Court Chambers (one of the UK's leading human rights chambers) and the Refugee Support Network. As Clayton's research indicates, there is a strong strand of practice-based research within the unit. However, because staff are often funded by television companies and arts bodies rather than research institutions this is not recorded as research income. This is so of Ganz's BBC-funded trilogy of radio plays dealing with history and memory– *Listening to the Generals* (2009), *Nuclear Reactions* (2010), *The Gestapo Minutes* (2013) – as well as the £94,000 award from the Heritage Lottery Fund for a site-specific production of *Listening to the Generals* by the Pascal Theatre Company at Trent Park campus, University of Middlesex. Isaacs has also been responsible for a number of BBC documentaries – *All White in Barking* (2008), *Men of the City* (2009) and *Outside the Court* (2010) – while his latest film *The Road* (2013), made since joining the Department, was co-funded by the BBC and the Irish Film Board. Littleboy is also the executive producer of a number of documentaries funded by Channel 4 for their *Cutting Edge* and *First Cut* series.

Infrastructure and facilities: The Department's research activity is sustained by a sound scholarly infrastructure. Library provision at Egham (which includes a substantial collection of audio-visual material) is complemented by research-level provision at the University of London's Senate House Library and a wide range of electronic resources. Royal Holloway was among the first six universities to introduce the BUFVC's Box of Broadcasts (BOB) service which has enhanced our access to a wide range of television material and is due to be upgraded with material from the BBC's Redux facility (which Ellis has been involved in negotiating on behalf of the BUFVC). The location of the University also permits staff and research students to make extensive use of other national research resources, including the British Library, the BFI Library, the National Film and Television Archive and the BBC Written Archives Centre (which, given its relative closeness to the Egham campus, has proved of particular importance for the Department's television research). The Department and University have continued to invest in technical resources that include a digital TV studio, a network of edit stations and a wide range of camera and sound equipment that is supported by a team of high-quality technical staff. The University is

Environment template (REF5)

currently committed to providing new purpose-built facilities for Music and Media, that will be located near the existing Drama buildings to form a 'cultural quarter' on campus. The building will include editing suites, practice spaces and state-of-the art screening facilities that will not only enhance teaching and research but also facilitate additional public engagement activities. The University is also investing £35m in a new library that will *inter alia* house the Department's holdings.

e. Collaboration and contribution to the discipline and research base

We contribute to the discipline and research base in a range of ways including the following:

Research networks, conferences and committees: A number of networks, conferences and events have grown out of, or relate to, the Department's main research clusters (*Television Culture, Screen Narrative, Identity and Place*). EUScreen has involved collaboration with over 20 European broadcasters and European universities and Tony Ageh (BBC Controller of Archive Development) has joined the Department as a Visiting Research Fellow. The Department is a member of the Southern Broadcasting History Group (co-founded by Ellis), involving the BBC and universities in southern England, and Digicult (co-ordinated by Jostein Gripsrud, University of Bergen), involving television scholars from the US and Europe. The Department also participated in the BBC/JISC/BUFVC 'Chronicle' project involving the digitisation and streaming of material from BBC Northern Ireland while the recently-launched 'Forgotten TV Drama' project has forged links with universities in England, Scotland, Wales and Northern Ireland as well the BBC, BFI, BUFVC, ITV, BECTU and the North West Film Archive. Bennett's Multiplatforming project culminated in a major conference, involving both academics and industry professionals, at BFI Southbank, 'Cowboys or Indies? 30 Years of Public Service Broadcasting and Independents' (2012) that led to the publication of selected presentations as a special dossier in *Critical Studies in Television* (2013). The Department co-curated a series of films, lectures and discussions at BFI Southbank (2009) that gave rise to a special issue of the *Journal of British Cinema and Television* on 'Radical Television Drama' (2013) edited by Hill who also co-organised a BFI event on the film director Ken Loach (2011) involving academics, filmmakers, teachers and trade unionists. Ellis, Ganz and Hill also organised a 25th Anniversary Symposium (2011) on Dennis Potter's *The Singing Detective* that generated a special issue of the *Journal of Screenwriting* (2013).

These activities have been linked to more general work on screen narratives and representation. Ganz sits on the executive committee of the Screenwriting Research Network and was a co-founder of the London Screenwriting Seminar, a cross-disciplinary and cross-institutional initiative involving both scholars and practitioners. He is also a member the Baltic/Atlantic Screenplay Research Group (involving the Universities of Leeds, Copenhagen and Aalto Helsinki). We are also active participants in the University of London Screen Studies Group which promotes intellectual exchange and research collaboration across the University's various colleges as well as running a number of events in association with the University of London Institute of English Studies. These have included a conference on 'The British Monarchy on Screen' (2012), organised by Merck who is editing a collection of essays on the topic for Manchester University Press. Berghahn participated in the collaborative research project *Screening the War* (2007-9), involving the Universities of Leeds and Wisconsin, Madison, and is a member of the AHRC-funded *Screening European Heritage* network. Other Departmental conferences and events have included 'The Diasporic Family in Cinema' (2011), 'The Cultural Impact of UK Film' (2010) (with the UKFC and Birkbeck College), 'Truth, Dare or Promise' (2012) (with Goldsmiths and the University of Ulster), and the interdisciplinary 'Modernism and Cinema' seminar (co-founded by Townsend and run in association with the University of London Institute of Germanic and Romance Studies). Bennett was co-organiser of the 'Inaugural Celebrity Studies Journal' conference at Deakin University, Melbourne (2012) and is responsible for the follow-up conference at Royal Holloway in 2014. Other forthcoming events include an international conference on 'Forgotten Television Drama' in 2015 as well as a colloquium in 2015 and conference in 2018 arising from the ERC-funded ADAPT project. Ellis has also acted as Chair of the BUFVC (British Universities' Film and Video Council) since 2007 and has sat on the Royal Television Society Archive Committee since 2004. Bennett joined Creative Skillset's Research and Evaluation Committee in 2013.

Editing, Peer Review and PhD examining: In association with EUScreen, the European Television History Network and the Universities of Utrecht and Maastricht, the Department

launched VIEW: *The Journal of European Television History and Culture* in 2012 with Ellis as one of the editors-in-chief. The Department also sponsored *Critical Studies in Television* and its associated website *CST online* for which Ellis acts as a corresponding editor and regular blogger. Bennett is an editor of *Celebrity Studies Journal* and staff are (or have been) members of the Editorial Boards of *The Journal of British Film and Television* (Hill), *CineJ* (Hill), *The Journal of Media Practice* (Pearce), *The Journal of Visual Culture* (Merck), *Journal of Screenwriting* (Clayton, Langford), *New Cinemas* (Khatib), *New Formations* (Merck), *Northern Lights Film and Media Studies Yearbook* (Ellis), *Subject Matters* (Merck) and *Women: A Cultural Review* (Merck) and of the Advisory Boards of *Camera Obscura* (Merck), *Cineaste* (Hill), *InMedia* (Hill), *Journal of Screenwriting* (Ganz), *Scope* (Hill), *Television and New Media* (Bennett, Hill). In addition to co-editing *European Cinema in Motion* (2010). Berghahn edited a special issue of *New Cinemas* on 'Turkish German Dialogues on Screen' (2009) while Townsend co-edited a special issue of *Angelaki* (on 'The Face') (2011). Hill co-edited a special issue of the *Journal of British Cinema and Television* on 'Film in the New Millennium' (2012); curated and co-edited a special symposium on political cinema for *Cineaste* (2011); and is editor of the forthcoming *Companion to British and Irish Cinema* for Blackwell. Bennett has co-edited two substantial collections on television, digitalisation and media convergence: *Film and Television after DVD* (2008) and *Television as Digital Media* (2011) while Merck co-edited a collection on the work of Shulamith Firestone (2010). Ganz sits on the Editorial Advisory Board of the Palgrave 'Studies on Screenwriting' series.

Staff also act as referees for various journals – including *Bioscope: South Asian Screen Studies*, *Canadian Journal of Film Studies*, *Convergence*, *Cultural Review*, *European Journal of Communication*, *Feminist Media Studies*, *French Studies*, *German History*, *German Studies Review*, *International Journal of Cultural Policy*, *Media, Culture and Society*, *Media International Australia*, *Middle East Journal of Culture and Communication*, *New Cinemas*, *New Review of Film and Television*, *Screen*, *South Asian Popular Culture* and *Studies in Eastern European Cinema* - and academic publishers – including Arnold, Berghahn, BFI Publishing, Edinburgh University Press, Indiana University Press, Intellect, Irish Academic Press, Oxford University Press, Palgrave Macmillan, Permanent Black (India), Routledge, I.B.Tauris and Wallflower Press. Colleagues have acted as assessors for the British Academy, the AHRC, the ESRC, the Irish Research Council for the Humanities and Social Sciences and the Social Sciences and Humanities Research Council of Canada and Berghahn is a member of the AHRC Peer Review College (2012-). Colleagues have also acted as external examiners for PhDs at a range of universities including East Anglia, Antwerp, Birkbeck, Cambridge, Courtauld, Glasgow Caledonian, Goldsmiths, Leeds, London Consortium, Macquarie, Reading, Roehampton, and Trinity College Dublin.

Keynotes, Invited Lectures and Screenings:

In addition to their participation in a range of national and international conferences and events, colleagues have delivered keynotes and invited lectures at a wide range of international locations including Beijing (Ellis), Bergen (Ellis), Berne (Merck), Brno (Ganz), California at Berkeley (Dass), California at Riverside (Merck), Cologne (Berghahn, Merck), Diyarbakir and Batman (Hill), Dublin (Hill, Langford), Kiev (Hill), Lausanne (Ellis), La Rochelle (Berghahn), Lyon (Merck), Mainz (Langford), Menaggio (Ellis), Michigan (Bennett), Paris (Ellis, Merck), Potsdam (Berghahn), Queensland (Bennett), Stockholm (Bennett, Ellis), Yale (Dass) and Zurich (Merck). Ellis was also a Visiting Scholar at Annenberg School of Communication, University of Pennsylvania (2011). Conference keynotes within the UK include 'Envisaging Death', Birmingham (Townsend 2009), 'Media and Small Nations', Cardiff (Hill 2011), 'Channel 4 and British Film Culture', London (Hill 2012), 'Public Service Content', Canterbury Christ Church (Bennett 2012), 'The Place of Public Service Broadcasting', York (Bennett, 2013), Stuart Hood Memorial Lecture, MECCSA (Hill 2013), and 'Spaces of Television', Reading (Ellis 2013). Isaacs' documentary film, *The Road*, was premiered at the London Film Festival (2012) and shown in cinemas prior to a BBC4 screening and DVD release. His earlier films – *All White in Barking* (2008) and *Men of the City* (2009) – were also released on Second Run DVD in 2010. Since its premiere at the Tricycle Theatre, London, Clayton's film *Hamedullah* has been shown widely across the UK and continental Europe. Clayton also directed *Mazloom*, a multimedia play based on the film material, which toured extensively in the UK during 2013 as well as producing a photographic installation for the Leyden Gallery, London (2013), that revisited her co-directed film, *The Song of the Shirt*, now available on DVD.