

<b>Institution:</b> University of Winchester
<b>Unit of Assessment:</b> D36 Communication Cultural and Media Studies
<p><b>a. Overview</b></p> <p>Staff in the Unit are members of the Centre for Research into Communication, Culture and Media (CCM). The Unit (and Centre) is situated within the Faculty of Arts and straddles 2 Departments: English, Creative Writing and American Studies, and Media and Film. The Faculty of Arts also has a Department of Performing Arts, submitting to Unit 35. Within a shared conception of Cultural Studies as involving the textual, material, and historical analysis of culture, staff research is informed by the specific disciplinary practices associated with literary, historical and cultural studies, and film and media technologies. Of the Category A staff whose outputs were submitted to RAE 2008, 1 is now Emeritus Professor of English and American Studies, 4 have taken on leadership roles and managerial responsibilities in the University, and 2 have developed their professional practice as creative writers. The Unit is submitting 13 staff to the REF and it supervises around 30 research students. Staff additions (including 3 new submitters in REF 2) have brought further expertise in film, and new expertise in media and communication.</p>
<p><b>b. Research strategy</b></p> <p>The Unit's research strategy (based on the Faculty Research and Knowledge Exchange (RKE) Strategy, which is integrated with the University Strategic Plan) is annually reviewed by the Unit's research committee. Funding from HEFCE QR annual grants is largely devolved to the Units that generated the income as a result of RAE 2008. Thus the growth of the Unit has been underpinned by the success of staff submitting to RAE 2008 and by the subsequent appointment of new staff with further specialisms.</p> <p>The Unit's overall quality profile from <b>RAE 2008</b> was <b>5, 30, 50, 15</b> and it has used the QR funding derived from this to continue to support established and newer researchers. In response to the RAE2008 panel feedback, it identified the following <b>strategic aims</b> for research:</p> <ul style="list-style-type: none"> <li>a) to provide staff leave to further research,</li> <li>b) to provide a more developed culture for research students,</li> <li>c) to put mechanisms in place to facilitate income generation,</li> <li>d) to build on previous success and further integrate the disciplines,</li> <li>e) to sustain the 'world-leading' research being produced in 'historical, literary and cultural studies, and bibliographical work'.</li> </ul> <p><b>Evidence</b> of the achievement of these is as follows:</p> <ul style="list-style-type: none"> <li>a) through an annual review process: on the basis of research activities, use of funding, and research plans submitted by all staff (full and part-time) to Faculty RKE committee, individual staff are allocated time (<i>additional</i> to 400 FTE contracted hours, per annum, for research) for conducting research in the following year.</li> </ul> <p>In addition to this, the Unit has prioritised semester-long periods of research leave each year from 2008-09 (Connell, Davies), increasing the number of staff awarded leave to 4 in 2010-11 (Davies, Gilbert, Leaning, Melrose) and 3 in 2011-12 (Allen, Grist, Manning). This has enabled the completion of major research projects. 8 monographs and 4 edited books were included in the RAE 2008 submission; the Unit's REF submission includes 12 monographs, 4 edited books and a substantial critical edition (sustaining the literary-cultural and bibliographical work referred to in e))</p> <ul style="list-style-type: none"> <li>b) research students present work as part of the CCM Research Centre's symposia series and in an annual Arts research student symposium, open to the public. Development workshops (for example, Building a Research Profile), designed for research students and post-doctoral researchers, are held at least once a semester.</li> <li>c) a fund was initiated to incentivise and support staff (allocating time) to make external funding applications to a range of funding sources.</li> <li>d) previous evidence of disciplinary coherence was cited in the RAE panel report as 'a small number of published collections...'. This has been built on with the interdisciplinary collections <i>Valuing Films</i> (2011) and <i>Framing Film</i> (2012), edited jointly by staff in the Unit and involving in total 4 staff working in a range of visual arts media. To further integrate the research culture the</li> </ul>

Unit instigated an annual, themed research symposium: Money: Imaginaries of Capital (2010) brought together literature, culture and politics (Connell, Davies, with Professor Nicky Marsh, University of Southampton), and film and media (Grist, Leaning, Manning). The symposium Work (2011) also involved researchers (not submitted) to support them in developing work for publication.

### Research 2014-2019

**a)** The Unit's research directions have emerged over the period to form a distinctive combination of the contemporary, and the historical reconsidered through the lens of contemporary cultural and political issues. Thus, the emphasis of its research is towards a multifaceted interrogation of culture, informed primarily by salient contemporary issues. The clustering of research strengths around identified themes, which cut across the 2 Departments, will further enhance the interdisciplinary nature of the Unit's work, with a view to sustainability, and in this sense it is likely that research submissible to the Unit will continue to be supported as a priority. The identified themes are: place, space, and globalisation; notions and constructions of the body; new media and post-identity politics, and the significance of culture (in historical perspective) for identity construction, social change, and political debate.

**b)** The Unit will further integrate its research culture through organising collaborative symposia which lead to publications, using the model of the "Zombosium" (2011) which has resulted in a contracted book, *Zombie Renaissance in Popular Culture* (edited Hubner, Leaning, and Manning) bringing film, media, and literature together.

**c)** Additional time will continue to be funded for the Unit representative and Research Centre convenor to develop CCM through involving more researchers eligible to submit to the next REF under CCM and leading collaborative projects.

**d)** Funding will be prioritised for projects which develop the interdisciplinary coherence of outputs, especially those involving external partners/collaborative funding.

**e)** The visibility of the impact of the Unit's research will be increased, through systematised documentation by researchers of different types of evidence of impact.

**f)** The Unit is extending its international collaborative activities, for example through co-organising and co-funding the new, interdisciplinary conference VariAbilit(ies) (Mounsey). Focusing on the history and representation of the 'diverse' body, the conference, hosted at Emory University USA in 2013, will be held at Winchester in 2015.

**g)** The Unit will continue to integrate teaching and research. A number of staff (Davies, Gilbert, Loester (early career researcher), McCaw, Manning) have, as part of the Winchester Research Apprenticeship Programme, worked with student apprentices for a concentrated period of time on specific research projects. The WRAP is also an incentive for students to go on to further research as postgraduates. One WRAP student won a prize at the first British Conference for Undergraduate Research (2011). Led by the Faculty of Arts, Winchester has successfully bid to host the BCUR in 2015.

### c. People, including:

#### i. Staffing strategy and staff development

**a)** New members of staff in the Unit have been appointed to contribute additional expertise in film (Allen), and to strengthen media and communication (Esan, Leaning). The development and consolidation of the Unit's research profile since 2008 has been recognised in the award of 4 Readerships (Esan, Grist, Manning and McCaw) and 3 Professorships (Bryden, Davies and Mounsey). The research environment of the Unit has also been enhanced through the appointment of Visiting Research Fellows: the journalist Ian Anderson, working on a research project on local public service broadcasting, and the late Dr Brian Rotheray, broadcaster and academic, researching the Polish media in the UK. Professor Andrew Blake has been appointed as a Visiting Professor (Cultural Studies). In 2011-12 a Leverhulme Visiting Fellow, Dr Norbert Schurer from University of California, Long Beach, contributed to seminars and a research project in the area of eighteenth-century literature and culture, working with Dr Susan Carlile and Dr Debbie Welham (Visiting Research Fellows) and Professor Mounsey. Yinnon Ezra MBE, appointed as a Visiting Knowledge Exchange Fellow, advises in the area of cultural policy.

**b)** Staff development seminars, specific to the strategic priorities and the development of the Unit,

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are held each semester. These have included, for example, Impact and Evidence in CCM (2011); EU Funding Schemes (subject-relevant, 2012), and Research and Open Access (2013). The sessions are designed with sustainability in mind: for instance, to develop an understanding of impact beyond the REF definition, and to encourage a resourceful approach to external funding opportunities. In addition, Faculty-wide staff development sessions and online resources are provided for all staff, including fixed-term and part-time. These foster collaboration between Units 35 and 36 in the Faculty, as well as exemplifying how equality and diversity are promoted through supporting new members of staff and early career researchers. Research activity among all staff, including associate lecturers, is supported through mentoring and access to research expenses. In addition to this, staff development funding, managed by the Faculty, is available to support all staff in their professional development.

c) The Unit has engaged with the 7 Principles of the Concordat to Support the Career Development of Researchers, through review of these at Faculty RKE Committee, and has implemented the principles where appropriate. For example, the annual completion of the Faculty research funding form (see infrastructure, below) by researchers in the Unit is a useful opportunity for staff professional development and the discussion of where targeted, subject-specific support might be needed. At this point mentoring is set up between the researcher (at whatever stage of his/her career) and a senior researcher in the subject area. This is in addition to the University annual staff development and review scheme, where research is discussed in the context of an individual's overall balance of duties. Recruitment and career progression are managed centrally, the latter as part of an annual cycle when any member of academic staff can make an application to a central panel.

d) Early career researchers are integrated into the Unit's research culture through: participation in panel presentations at conferences (eg Futures of Feminism Conference, 2011); joint organisation of symposia (Media and Mothers' Matters, 2011), and teaching remission to support initial publications, such as journal articles. A mentoring system is in place which pairs staff who have been awarded external funding with those who are newer to preparing bids to research councils or other organisations. A new Early Career Fellowship scheme encourages post-doctoral researchers to remain in contact with the institution and to continue to contribute to the Unit's research culture.

e) External collaboration has been facilitated through the Knowledge Exchange (HEIF) fund, and newer researchers in the Unit have been awarded funding for projects such as a feasibility report on community broadcasting, and media education and cultural exchange in Guatemala (in collaboration with an NGO).

**ii. Research students**

a) The Unit was supervising 30 research students at the end of 2012-13, an increase from 18 at the start of the period. Of these, 3 are co-supervised with Unit 35. The number of staff in the Unit who supervise research students (the majority of whom study part-time) has also increased, from 11 in 2008-09 to 21 in 2012-13 (which includes all Unit staff submitting to the REF).

There were 9 completions during the period and the completion rate has been maintained, from 2 annually in 2008-10, to 3 in 2011 and 2 in 2012-13. For the past 2 years the Unit has allocated funding to try to increase the completion rate, offering bursaries to support concentrated periods of research, post-upgrade.

b) Another key strategic aim has been to support a studentship, through externally-advertised competition. Thus, since February 2011 the Unit has funded a full-time research student, working on a cross-cultural reassessment of Italian cult film in the 1970s (supervised by Grist, McCaw and Allen). The Unit also match-funds and co-supervises a research student with the Culture Unit of Eastleigh Borough Council; the student is researching regional cultural policy and creative industries.

c) Research students are integrated in the Unit's research culture through involvement in the activities of the CCM Research Centre and other symposia. They have presented papers, alongside their academic supervisors, at the symposium on Work (with visiting cultural historian Dr Marina Moskowitz, 2011) and the Creativity, Writing and Culture symposium (including presentations from visiting Professors from 3 Australian Universities, 2010).

d) The Unit has a fund specifically to support research students presenting work at conferences in

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the UK and overseas. During the period research students presented work at, for example, conferences on identity and prison writing (Warsaw); intimacy and culture (Loughborough); swearing (Heinrich-Heine University); creative industries (New York), and at those organised by the British and American Societies for Eighteenth-Century Studies.

e) Academic supervisors must undertake training before taking on research students. All supervisors are required to attend ongoing enhancement activities, and to take online tests annually, to ensure their familiarity with the UK Quality Code and institutional research degree regulations. The University also offers a PG Cert in Research Degree Supervision.

Research students are supervised by teams of at least two academic staff, one of whom must have supervised to completion.

f) Research students undertake a high-quality research training programme, built around the AHRC/Research Council skills requirements and available by distance learning. This adds to the facilities available for distance learners and is an important aspect in diversifying the student body. Subject-specific research needs are audited and training is delivered within the Unit and the Faculty as appropriate. For example, workshops on creative practice in doctoral level research, public engagement, and publishing provide development support for research students in both Units 35 and 36. Unit 36 has facilitated research 'open laboratories' and since 2010 there has been an annual Faculty of Arts Research Student Symposium.

g) Each research student's progress is monitored in an individual Annual Progress Report, overseen by the University Research Degrees Quality Committee (RDQC). RDQC processes all stages of research student matters and reports to Senate Academic Standards Committee. Membership includes all Faculty Heads of RKE, staff co-opted for their expertise, and PGR student representation. Winchester's environment for research students was graded 5 ('offering world-class and relevant training, support and supervision') in the AHRC's 2010 Studentship Competition.

h) Since 2009-10 research students in the Unit have benefited from the use of a dedicated space and facilities for Arts research students, in 2013 expanded and relocated at the heart of the Faculty.

**d. Income, infrastructure and facilities****Income**

a) The intellectual combination of film and media with literature has not inhibited grant awards.

The Unit has had success in securing funding from research councils, mainly from the AHRC and the Leverhulme Trust. Two AHRC Research Leave Fellowships (£38,915 and £35,239) were awarded, for the projects *Writing Jewish: Contemporary British-Jewish Literature, 1990-present* (Gilbert, 2011-2012) and *Theodore Dreiser and Democracy* (Davies, 2012-13). Leverhulme funding of £12,400 was awarded for an artist-in-residence to work on a series of word-history and graphics projects on the culture of community (2010-11); a collaboration between the Unit and the English Project (Mulvey). The Leverhulme also funded (£22,768) for a Visiting Fellow, Dr Norbert Schurer (University of California, Long Beach), to work for a year with Professor Mounsey and younger researchers on a project on eighteenth-century print culture in Winchester, culminating in an exhibition at Chawton House Library (2012).

b) Overall, funding from research councils has increased slightly, as has income from a greater range of funding sources: Winchester City Council, Hampshire County Council and Celador Media have contributed financially (totalling c. £5,000) to the annual Winchester Film Festival, a collaboration between the Unit/University and the region (Hubner; Manning). The Film Festival was also supported, as part of the Cultural Olympiad, by HEFCE funding for the Creative Campus Initiative (£36,500 to Winchester as a consortium member). Bryden collaborated with colleagues in Unit 35 on the funded project (£7,500 awarded by Palatine) *Issues Involved in the Development of Practice-Based Doctorates*. The co-authored report on the research findings was published by the HEA in 2012 and led to an HEA-funded seminar held at the University in 2013. Gilbert was commissioned to be writer-in-residence by Salisbury Arts Centre, on the Arts Council-funded *Salisbury Golem Project* (2011).

c) Staff in the Unit have made key contributions to collaborative external funding proposals or bids, where another HEI is the lead institution: Bryden was involved in the first-stage of an AHRC KE Hub Initiative bid (led University of Kent), and Davies as partner in a European collaborative

proposal to the HERA Cultural Encounters programme. Gilbert collaborated with Bangor University on a successful bid to the Rothschild Foundation to fund a British-Jewish Contemporary Culture colloquium, held at the University in 2013. This has been a strategic decision, so that research networks staff are already in lead to the preparation of funding bids, and bring an increased likelihood of further income.

**d)** Income has also been generated through consultancy in the areas of the creative industries; culture and development; film, and script-writing, and has derived from sources such as the British Council, Film London, and Deutsche Telekom.

#### **Infrastructure**

**a)** Strategic support for staff to apply for external funding has been evident since 2008: the Unit employed an external consultant to work with staff on preparing bids in 2008-09, and since then QR research funding has been allocated specifically for external mentoring on bids and time for preparation of bids. The University RKE Centre, which provides central support services and administration, manages an external funding incentive fund (EFIF), which rewards researchers for submitting applications for external funding. Since 2011-12 the Unit has replicated this model.

**b)** The Unit has a designated committee whose representative sits on the Faculty RKE committee (chaired by the Faculty Head of RKE), together with representatives from Unit 35 and Unit 29 (developing research capacity) in the Faculty. As well as representation from each REF Unit, Faculty RKE committee membership includes elected members from each of the 3 Departments in the Faculty, the Faculty manager, and the Faculty's research student representative.

**c)** Faculty RKE committee, which oversees allocation of funding and adherence to research strategy, reports to Senate RKE committee. It considers all applications for QR research funding, and is the central forum for discussion of research strategy and dissemination of RKE successes, projects and events. The Faculty Head of RKE has specific executive and strategic responsibility for RKE matters and is an ex-officio member of Senate RKE Committee, RDQC, the University REF Management Group, and the Faculty Management Group. The 4 Faculty Heads of RKE meet monthly with the University Director of RKE, RKE Centre staff, and the First Deputy Vice-Chancellor.

**d)** Members of the Unit must provide annually a short report on their individual and collaborative research activities, and a plan for the following year (via a Faculty research funding form). This allows the Unit to track and develop distinctive areas of work and to allocate (against a set of published criteria) additional research time to individuals, to facilitate completion of projects in the next academic year.

**e)** At the University level, all contracted academic staff are required to report on research activity (and that of their research students) in annual returns which form part of the annual Faculty RKE Report, which itself feeds into an annual University RKE Report. Discussion of an individual's research development, support and activity is also an element of the annual staff development and review scheme.

**f)** The university is setting up a data repository, which will be operational for the REF 2014-2020 cycle.

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

The Unit takes an active role in a range of subject areas including literature and culture, media and film, American studies, and creative writing. This is evidenced, for example, by the dissemination of research at conferences organised by the British Association for American Studies; MeCCSA; the Media Education Association; the Communication and Media Research Institute; *Screen*, and the Australasian Association of Writing Programs.

**56 conference papers at academic conferences in the UK**, including:

Cosmopolitanism as Critical and Creative Practice Symposium (Connell, International Burgess

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Foundation, 2011); Intercultural Approaches to World Cinema (Grist, Leeds, 2010); MeCCSA (Manning, Cardiff, 2009; LSE, 2010; Leaning, Ulster, 2013); Jews in British Film and TV (Gilbert, Bangor, 2011); Visuality/Materiality: Reviewing Theory, Method, Practice (Bryden, OU, Durham and Royal Institute of British Architects, 2009); National Association of Writers in Education annual conferences (Melrose); Writings of Intimacy (Melrose and Mounsey, Loughborough, 2010); CAMRI Media Literacy conferences (Leaning, London, 2010; Plymouth, 2011); 50 Years of Filming in Independent Africa, CAMRI in association with London African Film Festival and BAFTA (Esan, Westminster, 2010); 50<sup>th</sup> Anniversary Screen Conference (Allen and Hubner with Dr Eylem Atakav, Glasgow, 2009); Irish Scottish Academic Initiative: Language and Politics (Loester, Aberdeen, 2009); British Association for American Studies (Davies, Exeter, 2013)

**36 conference papers at academic conferences overseas** including:

European Society for the Study of English (Connell, Turin, 2010)  
 Association of Adaptation Studies (McCaw, Centre for British Studies, Berlin, 2010)  
 American Society for Eighteenth-Century Studies (Mounsey, various locations, 2010-13)  
 Language, Culture and Identity (Loester, Sarawak, Malaysia, 2010)  
 Salzburg Seminar for American Studies (Davies, 2010)  
 American Literature Association (Davies, various locations, 2010-13)  
 Australasian Association of Writing Programs (Melrose, RMIT University, Melbourne, 2010);  
 Examining the Creative Doctorate (Melrose, Stellenbosch, 2013)  
 Film and History Association of Australia and New Zealand (Allen, Otago, 2008)  
 International Development Informatics Association (Leaning, South Africa, 2009)  
 International Foundation of Fashion Technology Institutes (Bryden, Los Angeles, 2013)

**Invited keynote presentations** were given by Bakari: Africa in the Picture Film Festival (SMART Project Space, Amsterdam, 2012); Bryden: From Granite to Rainbow: Transmuting the Material into Text Conference (University of East Anglia, 2012); Esan: Children and Young People's Media in Africa Conference (CAMRI, University of Westminster, 2011); Melrose: Association of Writers and Writing Programs (University of Colombia, 2009) and AAWP (Southern Cross University, Australia, 2011). Leaning gave an invited paper at Media Studies 2.0 (Liverpool Hope, 2009), and Loester was invited to participate in two Cultural Borders of Europe Workshops (Gothenburg, 2010 and 2011).

**International Conference Organisation**

Staff in the Unit have organised a number of international conferences: the biennial collaborative series *Queer People*, with Christ's College, Cambridge (2008, 2010); the annual British Society for Eighteenth-Century Studies conference (2009-11); a biennial conference in association with the Society of Children's Book Writers and Illustrators; the interdisciplinary *Framing Film: Cinema and the Visual Arts* (2009), and *Rethinking Media and Journalism Practice* (May 2013).

The Unit hosted an HEA discipline seminar on *Exploring Collaborative Learning in HE Media Education Programmes* (2012) and organised the symposium *Media and Mothers' Matters* (2011), supported by MeCCSA Women's Media Studies Network and the Mothers' Union.

**External Networks and Recognition**

Gilbert is an Honorary Fellow of the Parkes Institute for the Study of Jewish/non-Jewish Relations, University of Southampton. She is involved in establishing, with Dr Nathan Abrams (Bangor), a research network for British-Jewish Contemporary Culture.

McCaw is Academic Director of the Richard Lancelyn Green Arthur Conan Doyle Collection and has curated 2 exhibitions at Portsmouth City Museum, and an international exhibition (June 2007-2009) showcasing items from the 40,000 in the Collection.

Leaning won the HEA 'Best Paper' award at the January 2012 MeCCSA conference at the University of Bedfordshire Institute for Media, Arts and Performance.

Davies is Vice President/President Elect of the International Theodore Dreiser Society.

Davies has also been the British Association for American Studies representative on the advisory board to the Subject Centre in Languages, Linguistics and Area Studies.

Bryden has been invited to chair, and facilitate workshops at SHARE (step-change for higher arts

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research and education) network conferences (Helsinki, 2011; London, 2012) under the auspices of the European League of Institutes of the Arts.

Loester is a member of the International Advisory Committee for CERGU (Centre for European Research, University of Gothenburg)

Melrose was Visiting Research Fellow at the University of Canberra (June, 2010)

**Examination of Doctorates**

Members of the Unit have examined 14 PhDs over the period: 8 as internal examiners at Winchester (Bryden 7; Hubner 1); 1 at Nottingham (Davies); 1 at Sussex (Grist); 1 at Brunel (Hubner); 1 at Bournemouth (Manning); 1 at Bangor (Melrose), and 1 at the University of Ireland (Mounsey).

**Editorial Positions**

The Unit has experience of editorial work through membership of journal editorial boards: *sinecine: Journal of Film Studies* (Allen); *Journal of African Cinemas* (Bakari); *American Studies Online* (Davies); *Atlantis* (Grist); *Affirmations of the Modern* (Hubner); *Media Education Research Journal* (Leaning); *Sociology* (Manning); *Write4Children*, and *TEXT* (Melrose). Mounsey was editor of the *Journal for Eighteenth-Century Studies* until 2011.

In 2011 Connell was appointed to the editorship of Continuum's Globalisation and Literature Series and Davies was appointed General Editor of the *Theodore Dreiser Edition*. Esan is an invited guest editor for a special issue of *Imaginations: Journal of Cross Cultural Image Studies*.

Bryden and McCaw are general and commissioning editors of Winchester University Press.

**Refereeing Academic Publications or Research Proposals**

During the assessment period members of the Unit have been academic referees for the following:

**Journals:** *Gender, Place and Culture*; *Arthuriana* (Bryden); *Textual Practice* (Connell); *Journal of American Studies*; *Modern Fiction Studies* (Davies); *Africa*; *Journal of African Media Studies* (Esan); *Jewish Culture and History*; *Holocaust Studies*; *Jewish Film & New Media* (Gilbert); *Scope*; *Horror Studies* (Grist); *Convergence*; *Journal of Community Informatics* (Leaning); *Moderna Språk* (Loester); *Crime, Media, Culture*; *Journalism Studies*; *International Journal of Drug Policy* (Manning); *TEXT* (McCaw); *New Writing* (Melrose)

**Publishers:** Bloomsbury Academic (Bryden, Gilbert, Grist); Palgrave Macmillan (Hubner); Routledge (Melrose); CUP (Melrose); Ashgate (Bryden); Wiley-Blackwell (Grist, Leaning); Hodder Education (Loester)

**Grant-Awarding Bodies:** AHRC (Hubner); AHRC research leave scheme (Connell, Davies); HEA Subject Centre Art, Design, Media (Leaning); Social Sciences and Humanities Research Council of Canada (Manning); Office of Learning and Teaching, Australian Government (Melrose)