

## Overview

The institutional core of our research environment is the University of Sunderland's Centre for Research in Media and Cultural Studies ([www.crmcs.sunderland.ac.uk](http://www.crmcs.sunderland.ac.uk)). CRMCS was founded in 2000, and from the outset its mission has been to provide collegial support and a sense of collective purpose for those academic staff and postgraduate students at the university whose research is situated within, or closely associated with, the interdisciplinary fields of media and cultural studies. Located in the Faculty of Arts, Design and Media, CRMCS is managed by its director, John **Storey** (Professor of Cultural Studies) and four associate directors: Julia **Knight** (Professor of Moving Image); Shaun **Moore** (Professor of Media and Communications); Clarissa **Smith** (Professor of Sexual Cultures); Guy **Starkey** (Professor of Radio and Journalism). This team is assisted by a 0.5 research administrator.

All 15 (12.8 FTE) researchers whose outputs are included in this UOA36 submission are participating members of CRMCS. Their research activities, and those of our postgraduate research students, are spread across a range of the disciplinary formations within the UOA. However, whilst in many ways these activities relate to long-established academic demarcations (between media and communication studies, cultural studies and film studies, or between work on texts and representation, audiences and reception, and industries and regulation), research at CRMCS does not always fit quite so neatly into these traditional categories since it also has cross-cutting concerns with matters of theory, history, technology, identity, sexuality, power, place, practice, performance and globalisation.

## Research Strategy

CRMCS's principal strategic aim is to promote and maintain a lively and inclusive research environment for academics and postgraduates at the University of Sunderland who are working in and around media and cultural studies. However, in pursuing this goal, it has been necessary for CRMCS to become an increasingly outward-looking institution. Closely related strategies, then, include forging links with researchers in other universities and with broader academic networks and non-academic organisations at national and international levels, and increasing our bids for external funding to expand CRMCS's research activities (evidence of such widespread links and of external funding successes is provided below).

Our story is one of both continuity and growth in the period following RAE2008 (in which our overall rating was 15% 4\*, 50% 3\*, 30% 2\* and 5% 1\*). 11 of the 15 staff members whose research outputs are included here also had work included in our UOA66 submission to that last national exercise. CRMCS has strongly supported the activities of this experienced group of researchers, making productive use of Quality-related Research (QR) funding that flowed from our RAE2008 result. In addition to the CRMCS management team, the group is made up of: Andrew **Crisell** (0.2 Professor of Broadcasting Studies); Christine **Gledhill** (0.4 Senior Research Fellow, and formerly Professor then Visiting Professor of Cinema Studies); Caroline **Mitchell** (0.2 Senior Lecturer in Radio Studies); Martin **Shingler** (Senior Lecturer in Film and Radio Studies); Susan **Smith** (Senior Lecturer in Film Studies); Trish **Winter** (Senior Lecturer in Film and Cultural Studies). Another experienced researcher included in this submission is Giovanna **Maina** (Marie Curie Research Fellow), whose current position at CRMCS is funded through the European Union's Seventh Framework Programme for Research (EU FP7). At the same time, there is a strong, ongoing commitment to supporting and developing the research of staff at an earlier career stage. Evidence of that commitment is the inclusion for the first time of work by Vicky **Ball** (Senior Lecturer in Media and Cultural Studies), Alex **Lockwood** (Senior Lecturer in Journalism) and John **Price** (Senior Lecturer in Journalism), all of whom have been granted periods of research leave or teaching remission (indeed, **Lockwood** and **Price** also bid for and won research development fellowships awarded centrally by the university). There are others at CRMCS (such as Neil Farrington, Lee Hall and Katy McDonald) who have made a significant contribution to this submission through the co-authoring of research outputs with some of those colleagues listed above,

and they are part of a still larger group of research-active staff whose work is being nurtured by means of teaching remission, collaborative projects and research mentoring, with a view to further expansion of our research culture in the five-year period following REF2014.

All CRMCS staff members submit annual research plans as the basis of requests for research leave, teaching remission and funding to participate in academic conferences. As part of this annual process, staff reflect on the previous year's research activities, showing how earlier plans have been followed through or modified. The levels of support available for different activities are determined according to an agreed tariff (see below for further details).

A fortnightly research seminar series has run during term time since CRMCS was founded in 2000. This is crucial to fostering exchange between researchers pursuing a range of disciplinary interests. Each year, the seminar programme features a mix of internal (staff and postgraduate) and external speakers. The numerous external speakers, both national and international, since the start of 2008 have included: Kath Albury (University of New South Wales, Australia); Ben Anderson (Durham University); Deborah Chambers (University of Newcastle); Simon Frith (University of Edinburgh); Matt Hills (Cardiff University); Henry Jenkins (University of Southern California, USA); Peter Lewis (London Metropolitan University); Karen Lury (University of Glasgow); Stephanie Marriott (University of Bangor); Sarah Niblock (Brunel University); Jeffrey Richards (Lancaster University); Jason Toynbee (Open University); Meng Wei (Communication University of China); Helen Wood (De Montfort University, Leicester). Invitations to external speakers are issued on the basis of staff recommendations, and there is an explicit policy of inviting a variety of researchers whose work will connect with our own distinctive spread of interests. Attendance at these events is regularly high (typically between 20-25), and seminars are followed by dinner for speaker, staff and postgraduates, helping to cement a strong sense of research community.

Twice each academic year on average, CRMCS has been involved in the organisation and/or hosting of an academic conference or symposium. For example, these have included: *Doing Women's Film History*, which was organised in collaboration with the AHRC-funded Women's Film History Network, and which featured speakers such as Jane Gaines (Columbia University, USA), Debbie Horsfield (writer/producer) and Laura Mulvey (Birkbeck, University of London); *Sounding Out 4*, which featured Richard Dyer (Kings College, University of London) and Sean Street (Bournemouth University) as keynote speakers; *Feminist Television Studies*, which featured speakers such as Charlotte Brunson (University of Warwick) and Julia Hallam (University of Liverpool); *Marxism Matters*, which featured Martin Barker (University of East Anglia) and Ros Brunt (Sheffield Hallam University) as keynote speakers; *Radio Research 2013*, the conference of the ECREA Radio Research Section, which featured speakers such as Kate Lacey (University of Sussex) and Ben Cooper (Controller, BBC Radio 1); *Adventures in Textuality*, a conference on issues of adaptation which featured Christine Geraghty (University of Glasgow) and Jonathan Gray (University of Wisconsin-Madison, USA) as keynote speakers. Two recent conferences have been co-organised with Newcastle University's Research Centre in Film and Digital Media: *Revisiting Star Studies* and *New Uses of Bourdieu in Film and Media Studies*, which have featured speakers such as Ginette Vincendeau (Kings College, University of London), Pam Cook (University of Southampton) and Bridget Fowler (University of Glasgow). In 2010, we also held a day conference to celebrate the 10<sup>th</sup> anniversary of the founding of CRMCS, at which the speakers included **Gledhill** (then our visiting professor), Ann Gray (University of Lincoln), Andreas Hepp (University of Bremen, Germany) and Sue Thornham (University of Sussex). The diversity of these events indicates the multi-disciplinary richness of our research environment. It also provides the conditions for new connections to be made within and beyond our community of academic staff and research students at CRMCS.

Following feedback from RAE2008, we have made strategic efforts to increase recruitment of postgraduate research students, particularly full-time research students. To foster the development of our postgraduate culture, a research day event is held at least once each

academic year, principally for our research students and MA Media/Film and Cultural Studies students. This has contributed over the years to the recruitment of PhD students via the MA route. Day events are themed (since 2008, *Women and Television*, *Popular Music*, *New Media Technologies*, *Mediated Sexualities*, *Media*, *Place and Mobility* and *Leisure and Everyday Life*), again drawing on a mix of internal (staff and postgraduate) and external speakers. The many external speakers have included: Jane Arthurs (University of the West of England); Feona Attwood (Sheffield Hallam University); David Hesmondhalgh (University of Leeds); Kevin Hylton (Leeds Metropolitan University); Mary Irwin (University of Warwick); Zlatan Krajina (University of Zagreb, Croatia). With a view to the professional development of our postgraduates, responsibility for the organisation of these events, including the choice of theme, has now been taken on by an annually constituted research student committee.

CRMCS has proved attractive to foreign visiting scholars, and to facilitate a broadening of our international links we offer, for a small fee, a workspace, library and internet access, and admission to all CRMCS events. 15 such visiting scholars (from Germany, Denmark, Spain, France, Italy, Poland, Russia and China) have spent periods of time with us since 2009.

### **People: Staffing Strategy and Staff Development**

The main purpose of the yearly research plans noted above is to encourage staff to reflect back on, and to think ahead about, their developing body of academic work and the resources that are required to help them to achieve their goals. These are considered initially by **Storey** as CRMCS's director, who speaks individually with staff to clarify any issues where necessary, and subsequently by the whole CRMCS management team, which reaches collective decisions on requests for research leave, teaching remission and support for travel and participation in national and international academic conferences. This shared planning method also serves to strengthen the identity of CRMCS as a research community.

An agreed and publicised tariff determines the levels of support that are available for various staff research activities. Where a contract with an academic publisher for a single-authored, research-based book is in place, a semester's research leave is typically granted. Up to three weeks, taken either in a block or in the form of teaching remission spread across a semester, is typically granted for a contracted chapter in an edited, research-based book or for the preparation of an article to be submitted to a specified refereed journal. A period of leave is also typically granted for the preparation of an external funding application (its duration depending on the scale and complexity of the bid), and help can also be given to support field or archival research where this is likely to lead to publications or other outputs.

Where abstracts for conference papers are accepted, the cost of attendance (including travel, accommodation, subsistence and conference fee) is typically paid in full, but not exceeding £2,000 per staff member in any one year. However, it should be noted that CRMCS staff members are frequently invited to deliver keynote and plenary papers or overseas guest lectures, with costs met by their hosts (see final section below for examples).

Principally by these means, CRMCS staff members are supported in the development of their research activities. In addition, the university has funded a number of research sabbaticals and research development fellowships, some of which have been applied for successfully by CRMCS staff (for example, **Knight** and **C Smith** were each awarded research sabbaticals). Staff from across the university also have the opportunity to apply for internal promotion. There have been three such promotion rounds since our submission to RAE2008, through which **Knight**, **C Smith** and **Starkey** have gained professorships. While these promotions clearly reflect individual merit, they also, given the crucial advice of external academic referees, indicate the more general strength of our research environment.

In the current economic climate and with the overall financial constraints on the university, it has been difficult to appoint full-time, established researchers with strong research and

publication profiles, who are ready immediately for inclusion in this REF2014 submission. However, not only has CRMCS been able to retain a core group of academic staff whose work was submitted in RAE2008 but our research environment has also been refreshed through the support and development we offer to staff at an earlier career stage. In addition, our research environment has benefited from the presence of postdoctoral research assistants and of research fellows. Simon Keegan-Phipps worked with **Winter** on an AHRC-funded project, 'Performing Englishness in New English Folk Music and Dance'. Peter Thomas worked with **Knight** on an AHRC-funded project, 'Databasing Key Documents and Narrative Chronologies of Artists' Film and Video Distributors in the UK'. **Maina's** EU FP7 Marie Curie research fellowship was awarded to enable collaborative research with **C Smith** on 'Women in Porn: Degradation or Empowerment?'. Finally, **Gledhill**, a major figure in film studies, rejoined us as a senior research fellow following her long association with CRMCS as professor and visiting professor, having collaborated with both **Knight** and **Shingler**.

### **People: Research Students**

At the point of our submission to RAE2008, there were two full-time and nine part-time postgraduate research students at CRMCS (6.5 FTE). One of our strategic commitments has been to expand this number, with a particular emphasis on increasing the number and proportion of full-time students. We now have nine full-time and three part-time postgraduate researchers (10.5 FTE in total). This marked shift in the balance between full-time and part-time registrations has been accompanied by the emergence of a more visible postgraduate research culture, with students able to make a greater collective contribution to the research environment. In the entire six-year period since our submission to RAE 2008 (including 2007-8), there have been ten successful PhD completions at CRMCS, as compared with eight in the previous, longer (RAE 2008) period. We have therefore increased overall both the number of ongoing research students and the number and rate of PhD completions.

The increase in the number of full-time students results partly from decisions made by the CRMCS management team to award several PhD scholarships in areas that relate directly to staff research interests. In addition, a further PhD scholarship in media and cultural studies has been part-funded by the university from its central resources. Alongside research students from the UK are PhD candidates from the USA, India, Italy and Greece, contributing to the international composition and reach of our postgraduate community.

The manager of the postgraduate research programme at CRMCS (**Moore** from 2008-11, and from 2011-present **S Smith**) is responsible for overseeing research student admissions, allocation of supervisors, annual monitoring and examination arrangements. The manager is supported by staff in the university's graduate research office. This graduate research office organises a university-wide system of research training for students, as well as workshops to update supervisors on best practice. **Crisell** chairs CRMCS's postgraduate research student discussion group, which meets on a monthly basis. At each meeting, a student presentation is followed by questions and debate. Research students are also regular participants in the fortnightly CRMCS research seminar series, several having presented papers in that forum, and they are closely involved with CRMCS conferences and postgraduate research day events. For example, there was significant PhD student involvement in organising the *Marxism Matters* and *Adventures in Textuality* conferences, and two students are centrally involved in organising a forthcoming conference on *Freedom and Censorship in the Media*.

Following expansion in the number of postgraduate research students, a large, dedicated office and social space has been created, where each student is provided with a desk and a personal networked computer. Research students are also able to make bids up to £500 per year to the CRMCS management team, through their supervisors, for funding to attend relevant academic conferences in the UK and overseas (indeed, this amount has occasionally been exceeded with students receiving support to travel to USA and Australia to present papers). Finally, PhD students have co-authored publications with academic staff,

including a book with Routledge which forms part of this REF submission (*Race, Racism and Sports Journalism*, co-authored by Daniel Kilvington, who was awarded his PhD in 2012-13).

### **Income, Infrastructure and Facilities**

Since committing to increase the number of bids that we make for external funding following RAE2008, advances have been made in this area. Such advances are facilitated by CRMCS's external funding workshops, organised each semester by **Knight**. Their purpose is to invite research project ideas, to initiate new projects and to identify potential funding sources. Following the workshops, draft bids are circulated via **Knight** within the CRMCS management team for feedback. Subsequently, academic staff members receive support from research administrators at faculty and university levels in preparing and costing bids.

The following are examples of successful external funding bids made since the RAE2008 submission, including recent awards that will expand our research activities going forward:

**Winter**, as principal investigator, secured an AHRC grant of £140,885 for a research project entitled 'Performing Englishness in New English Folk Music and Dance'. This grant enabled extensive ethnographic fieldwork, and resulted in the publication of a monograph co-authored with the project's postdoctoral research assistant, Keegan-Phipps. More recently, **Winter** was awarded an AHRC grant of £39,744 to carry out 'A Somatic Ethnography of the *Grand Gestures* Elders Dance Group', which focuses on sensory aspects of dance practices within a local group of men and women aged between 57 and 87, and she has also secured £6,000 from North Music Trust to investigate a Sage Gateshead music inclusion programme.

**C Smith**, as principal investigator, recently secured an EU FP7 grant of 166,204 Euros (approximately £140,000) to enable the appointment of **Maina** as Marie Curie Research Fellow on the 'Women in Porn' project, which is to study women's involvement as producers/performers/consumers of pornography. **C Smith** was also the co-investigator, working in collaboration with Feona Attwood (then at Sheffield Hallam University), on a successful bid to the AHRC for £34,502 to set up the Onscenity Network. This research network was set up to investigate relations between sex, commerce, media and technology.

**S Smith** secured an AHRC Research Leave award of £38,353 for a project entitled 'Elizabeth Taylor: From Child to Adult Star'. This award enabled the researcher to complete work on a single-authored volume, which was one of the books to launch a major new series on 'Film Stars' that **Shingler** and **S Smith** are now co-editing for BFI/Palgrave Macmillan.

As well as completing work on AHRC-funded projects for which awards were made before the start of 2008 ('Databasing Key Documents and Narrative Chronologies of Artists' Film and Video Distributors in the UK' and 'Artists' Film and Video Database/Digitised Collection Projects'), **Knight** was the co-investigator, working alongside principal investigator **Gledhill**, on a successful bid to the AHRC for £34,000 to set up the Women's Film History Network. Four workshops on women's film historiography formulated the parameters of the now established network, promoting research into women's film-making in Britain and Ireland.

**Ball**, as co-investigator, working in collaboration with principal investigator Melanie Bell (University of Newcastle), recently secured an AHRC grant of £488,329 for a project entitled 'Women's Work and Working Women: A Longitudinal Study of Women Working in the British Film and Television Industries 1933-89', which will involve archival and oral history research. A new PhD studentship at CRMCS has also been secured as part of this successful bid.

To build on these funding successes, we aim to increase the level of external research income further over future years in order to sustain the vitality of our research environment.

CRMCS provides the organisational infrastructure to support research carried out at the university in and around the fields of media and cultural studies. It is housed in a modern,

purpose-built and fully equipped building for the media department, located in a riverside setting on the university's St Peter's Campus. All CRMCS staff members have office spaces in this building, which has a research seminar/meeting room, as well as a 200-seat cinema and lecture theatre used for conferences and other research events. An on-site library holds a large collection of academic books and journals relevant to the UOA. In addition, the university's new London Campus provides conference facilities recently used by CRMCS.

### **Collaboration and Contribution to the Discipline**

CRMCS's outward-looking character is clearly evident in the links that staff members have with researchers in other universities, and with networks and organisations at national and international levels. Through a range of activities that also serve as indicators of esteem, they have made (and continue to make) numerous contributions to their academic fields:

**Ball** was co-editor of a special issue of the *Journal of British Cinema and Television* on the theme of 'Women at Work in the Film and Television Industries'. She is a founder member of the Northern Television Studies Research Group, and is also a member of the executive committee of what is now the Women's Film and Television History Network - UK/Ireland.

**Crisell** is editor of a new, multi-volume book series with Palgrave Macmillan entitled 'Key Concerns in Media Studies', and has also edited a three-volume collection of key works on radio, published by Routledge. He is on the editorial board of *The Radio Journal: International Studies in Broadcast and Audio Media*, has given keynotes in the UK and China, and has examined PhDs at universities including Westminster and Bournemouth.

**Gledhill** has been a visiting associate professor on several occasions at New York University in the USA, and also a visiting faculty member at Jawaharlal University in New Delhi, India. She has given numerous keynotes and invited lectures at universities in Europe and the USA, is the editor of *Gender Meets Genre in Postwar Cinemas* (University of Illinois Press), and co-edits a book series at Illinois entitled 'Women and Film History International'.

**Knight** has continued to co-edit *Convergence: The International Journal of Research into New Media Technologies*. She collaborated with **Gledhill** in setting up the AHRC-funded Women's Film History Network and organising the *Doing Women's Film History* conference at CRMCS. **Knight** gave a keynote at the first *Besides the Screen* conference (Goldsmiths, University of London) in 2010, and was invited to participate in the first workshops of the AHRC-funded research networks on 'Artists' Moving Image' and on 'World Cinema On-Demand: Film Distribution and Education in the Streaming Media Era'. She was invited to present her research at the Institute of Contemporary Arts, at a Lux public seminar and at the Raven Row Gallery, all in London, and is a member of the AHRC Peer Review College.

**Lockwood** is on the editorial board of the *European Journal of Ecopsychology*. He is a co-founder of the MeCCSA Climate Change, Environment and Sustainability Network, and an invited member of the AHRC-funded Spectacular Environmentalisms research network.

**Maina** co-edits the 'Media/Eros' book series published by Mimesis, and convenes the 'Porn Studies' sessions at an annual *International Film Studies Spring School* in Gorizia, Italy.

**Mitchell** is on the editorial board of *The Radio Journal: International Studies in Broadcast and Audio Media*, and is a founder member of the Women's Radio in Europe Network. She is also a research partner in a new collaborative HERA-funded project entitled 'Transnational Radio Encounters: Mediations of Nationality, Identity and Community through Radio'.

**Moore**s gave keynote/plenary papers at the *Conditions of Mediation* International Communication Association Preconference (Birkbeck, University of London), *Transforming Audiences 2* (University of Westminster) and the *MeCCSA 2009 Annual Conference* (University of Bradford). He has been a visiting professor at the University of Bremen in

Germany, and has given invited guest lectures at universities in Belgium, Croatia and Sweden. With Andreas Hepp and two other German colleagues, he co-edited *Connectivity, Networks and Flows: Conceptualizing Contemporary Communications* (Hampton Press). **Moore** is a member of the AHRC Peer Review College and has examined PhDs at several universities, including Monash University in Australia and Goldsmiths, University of London.

**Price** was an invited speaker on issues of racism in sports journalism at the *Media against Racism in Sport* conference, which was held at the University of Birmingham in 2012.

**Shingler** is the co-editor, with **S Smith**, of a major book series with BFI/Palgrave Macmillan on 'Film Stars', and with **Gledhill** he co-edited a *Screen* dossier on Bette Davis. He was convenor of the *Sounding Out 4* conference at CRMCS, and he co-convened a symposium at the University of Manchester on *Film Star Voices*. With **S Smith** and colleagues from Newcastle University, he was involved in organising the *Revisiting Star Studies* conference.

**C Smith** gave keynote papers at the universities of Paris 3/IRCAV, Potsdam, St Lawrence, Udine, De Montfort, Durham and at the Institute of Education, University of London. She was also a contributor to public events including the *ESRC Social Science Festival* and *Intelligence Squared*. As a founder member of the AHRC-funded Onscenity Network, she co-organised twelve major events for academics and sexual health practitioners, culminating in an international conference held at Brunel University. **C Smith** is a member of the editorial boards for *Sexualities*, *Cine-Excess*, *Journal of Gender Studies* and *Participations*. She proposed and is co-editor of the new Routledge journal *Porn Studies* (first issue March 2014). With **Storey**, she co-edited *The Cambridge Companion to Modern British Culture*.

**S Smith**, as well as co-editing the BFI series with **Shingler**, co-edited with Michael Lawrence (University of Sussex) a *Screen* dossier on child performance, which arose out of a conference on *Child Actors/Child Stars* hosted by CRMCS in 2011. She also gave several invited conference papers, including at *Electrified Voices* (University of Konstanz in Germany) and at *Celebrity, Performance and Ageing* (Birkbeck, University of London).

**Starkey** is an executive board member of the European Communication Research and Education Association (ECREA), and has chaired its Radio Research Section since 2008. He is also on the Comité Scientifique of the Groupe de Recherches et d'Etudes sur la Radio (GRER), and was on the management committee of GRER from 2009-12. He is on the MeCCSA Radio Studies Network steering committee, is an international consultant to the NETStation research project at the University of Minho in Portugal, and is a funded, active member of COST Action *Transforming Audiences, Transforming Societies*. As well as examining PhDs at the universities of South Australia, the Basque Country and Madrid Complutense, **Starkey** has often been a keynote/guest lecturer both in Europe and China.

**Storey** is on the editorial/advisory boards of academic journals in Australia, Canada, China, Germany, Lithuania, Spain, the UK and USA, and has been a member of the organising committees for conferences in Greece, Jordan, Spain and the UK. He has collaborated on research projects with colleagues in China, Germany, Poland and the UK, and has been a visiting professor at the universities of Vienna, Henan and Wuhan. In 2008-09, he was an elected member of the MeCCSA national executive. Since the start of 2008, he has delivered keynotes at conferences/seminars in Austria (twice), China (seven times), Germany (eight times), Spain (twice), Lithuania, Jordan, Portugal, the UK and USA (twice).

**Winter**, with Keegan-Phipps, has delivered invited presentations (based on her AHRC-funded research project, 'Performing Englishness in New English Folk Music and Dance') to the *Folk Industry Conference* in Nottingham, and to an all-party parliamentary group of MPs and Peers at the House of Commons in London. She was also interviewed about this research project with Keegan-Phipps for a broadcast of BBC Radio 3's *Music Matters*.