

Institution: London South Bank University
Unit of Assessment: Communication Culture & Media Studies Library & Information Management
<p>a. Overview</p> <p>This unit of assessment is based on the work of the Centre for Media & Culture Research (CMCR), formally established in 2009-10 following the success of our first submission to RAE2008.</p> <p>The CMCR incorporates staff from two academic departments within the Faculty of Arts & Human Sciences: Arts & Media (A&M), and Culture, Writing & Performance (CWP). These departments were formed in 2010. Of the 29 permanent staff in the two departments, around half are included in this submission, with a much larger group being research-active. The heads of the two departments – Sawdon-Smith (A&M) and Owen (CWP) – sit on the CMCR management committee, chaired by Hammond as head of CMCR.</p> <p>The CMCR is one of four research centres within the Institute for Social Science Research (ISSR), which coordinates and develops research across the faculty. The two departmental heads and the head of the CMCR are members of the ISSR management committee. The ISSR has benefitted from between £800-960K in annual QR funding from the University since RAE2008, of which the CMCR has received between £27-32K annually (supporting a PhD scholarship and post-doctoral research fellowship), plus, since 2011-12, an additional annual allocation of just over £42K in QR funds. The University has also supported the CMCR's work in terms of long-term investment in infrastructure (see section d below).</p>
<p>b. Research strategy</p> <p>Our aim following RAE2008 was to establish the viability and sustainability of an independent research grouping in culture, communications and media at LSBU by (i) consolidating our emerging research culture, (ii) building capacity in terms of income, postgraduate students and research-active staff, and (iii) raising our international profile through public events. We have made significant gains on all three fronts, as outlined below.</p> <p>Our approach has involved a phased strategy of consolidating existing strengths by backing established researchers, increasing the breadth of research activity by focusing support on developing early-career staff; and seeking to maximise our potential for further growth by identifying and cultivating shared research themes and interests. We believe that this approach has been effective, and that the CMCR can best be sustained and developed further through a strategic orientation toward collaborative work – involving both academic networks and partners outside the academy – and, wherever possible, a focussed grouping of research interests in order to maximise our ability to attract grant funding.</p> <p>The research submitted to the REF encompasses a variety of methodologies and approaches, including practice-based research, empirical work on audiences and texts, and theory-driven analysis. We are committed to encouraging and responding to the range of individual initiatives and proposals for future work, as the best way to foster creative development. Our research clusters around the shared interests of (1) Cultural Memory & Transcultural Identities; and (2) Convergent Networked Media.</p> <p>The <u>Cultural Memory and Transcultural Identities</u> cluster reflects the long-standing research interests of a number of staff. This includes Scafe's work on Black British writing, which addresses autobiographical life writing and diasporic identities; Aziz's practice-led research on the Macpherson Inquiry into the murder of Stephen Lawrence (not submitted); Roush's work on migration and transcultural flows; Banatvala's practice-based research on bilingual drama; Rietveld's research on identity and cultural memory in music subcultures; Marchevska's practice-based work on subjectivities, migration, and the crossing of both national and internal cultural borders; Sawdon-Smith's work on identity and memory in relation to AIDS; Alexander's practice-based research on war graves; and Hammond's work on media representations and commemorations of war and conflict.</p> <p>The <u>Convergent Networked Media</u> cluster is particularly focused on the work of Dewdney, Rubinstein and Sluis. The new media strand of Dewdney's research asks how museums, as fundamentally analogue systems, can relate to present and future audiences through a digital transmission mode of storage, and reception, and seeks to develop a new theoretical account of</p>

the individual encounter with the art object in light of the digital remediation of the visual field, as a basis for rethinking the socio-aesthetic reception of art. **Rubinstein's** work, via both the journal *Philosophy of Photography*, which he founded in 2010, and the AHRC-funded network, which he established in 2012, seeks to map out a new, transdisciplinary field of image studies that explores the photographic image through the intersection of archival and representational studies with computational systems and human-computer interaction. Some of this research has been conducted in collaboration with **Sluis**, whose curatorial work with The Photographers' Gallery also allows for a practice-led interrogation of the shifting status and circulation of the digital image. In addition to this on-going collaborative research, the work of other individuals also relates closely to this theme, in that it explores the new cultures generated through convergent networked media. This includes **Tarrant's** work on participatory culture and **Sanderson's** experimental practice-led research exploring the phenomenon of online collective consciousness, as well as the work of other colleagues not included in the submission: Thomas's research on accessibility and videogames, and Van Den Beukel's translation work on digital poetry.

Significantly, much of our research intersects with both of these areas: **Dewdney's** AHRC-funded *Tate Encounters* project, for example, involves both an examination of the place of new media in museums, and an investigation of diasporic identities in the construction of Britishness in visual culture. There are similar overlaps in **Roush's** work on social networking and online cultures, **Alexander's** photographic work on global cities, or the multimedia aspects of **Marchevska's** and **Aziz's** research. We see this fluidity of concern as a defining feature of our shared intellectual framework as well as a reflection of an exciting period of change in our field. In recognition of this, convergent networked media will be our strategic focus and priority over the next five years. The rise of global networked media and the cultures they have spawned has created a radically new communication environment, which now provides a new context for all human communication, including education and the production of knowledge. In this latter respect, the knowledge paradigms developed to understand media of the late twentieth century are fast reaching their limits, and the field of study of media and culture is reforming along different disciplinary and methodological lines. Our ambition is to drive this development forward through future research on convergent networked media.

The key drivers of our post-REF2014 research strategy are to: (1) enhance the CMCR's national and international reputation as a centre for innovative work, particularly around the area of convergent networked media; (2) maintain and extend a shared culture of research and scholarship, consolidating existing areas and developing emerging themes and practices in the areas of performance and curation; (3) build the financial sustainability of the centre; and (4) ensure a vibrant research degree cohort in the centre.

These objectives will be addressed by: (1) increasing the number of active researchers with REF-ready outputs by 50%, by building internal expertise through proactive support, underpinned by effective promotion and appointment policies; (2) supporting research-active staff in organising both internal and externally-facing conferences, seminars and other events, to build academic and professional networks; (3) increasing the number of researchers achieving external funding from the CMCR's main funders (AHRC, Arts Council), and increasing the centre's total research income by 50%; and (4) working within the framework of the New London Graduate School to increase the number of doctoral students by 50%, and continuing to enhance effective PhD training.

c. People, including:

i. Staffing strategy and staff development

Although two experienced research staff have left since the 2008 RAE, the size of our submission to REF is considerably larger (more than double the number of staff entered in RAE2008), as a result of new appointments and staff development. Current staff include three professors (**Dewdney**, **Hammond** and **Sawdon-Smith**) and two Readers (**Rietveld** and **Scafe**). Hammond, Sawdon-Smith and Scafe were promoted to their current positions during the REF period, indicating how university promotion procedures recognise achievement in research. The University also provides financial support to staff undertaking PhDs: **Rubinstein** completed his doctorate at Birmingham City University in 2013, funded by LSBU.

LSBU's formal staff appraisal process includes the consideration of research activity. Informal

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mentoring has also been significant in encouraging and developing research-active staff. This effort was underpinned by the University's Research Opportunity Fund which offered support for early-career researchers: Aziz, Marachin, **Roush**, **Sluis** and **Tarrant** all applied successfully for funding in 2008–10. LSBU is committed to implementing the Research Concordat, coordinated by the Staff Development Unit and the Central Research Support Office. Each Faculty has its own Concordat Coordinator to facilitate dissemination of information, training events and other activities within the Faculty. LSBU is also committed to equality and diversity, and provided staff development training (via the University's Equality and Diversity Unit) in this aspect of the selection of staff for the REF. The CMCR works within a well-defined equal opportunities policy that actively pursues equality and diversity. The faculty has actively participated in university initiatives to support equality and diversity policies among staff, for example through equalities networks such as Gendernet and the LGBT network.

The CMCR provides support in the form of funds for teaching buy out. We have disbursed over £40K per year in support of both established staff (**Dewdney**, **Hammond**, **Reitveld**, **Sawdon-Smith**, **Scafe**) and emerging/early-career researchers (Aziz, Domizio, Maraschin, Muir, van den Beukel (not submitted), **Luppa**, **Rubinstein**, **Sluis** and **Tarrant**), including those, like Luppa and Sluis, on part-time contracts. The departments of A&M and CWP also allocate part of their staff development budgets to supporting colleagues in giving conference papers and other presentations, or to cover small items of research expenses. We invite bids for these funds three times a year, and make decisions via the CMCR management group.

In addition to our involvement in a wide range of national and international research collaborations, we are also embedded in our local context, fostering collaborative relationships with relevant London-based organisations such as Tate, The Photographers' Gallery, and the British Film Institute. The CMCR also encourages staff involvement in collaborations and exchanges with business and third sector bodies. **Roush** is a member of Stockwell Studios, for example; while **Dewdney** is a member of the Director's Group of the South Bank Cultural Quarter and chairs Southwark Theatres Education Partnership, an independent trust set up to connect young people to drama and theatre work. Via the Knowledge Transfer Partnership scheme, **Sluis** was awarded over £175K in 2011 for a project with local businesses Key20 Media and Tracc Films, to research the dynamics of visibility in relation to the consumption and circulation of video online. Similarly, Thomas was awarded a series of small grants, totalling £20K, from the London Development Agency's Knowledge Connect scheme and LSBU's Enterprise Opportunities fund to develop projects in video game research in collaboration with partners such as Kinetika and the Central School of Ballet.

ii. Research students

We had four PhD completions during the REF period, and currently have seven PhD students (nearly double the number at the time of RAE2008), including two supported by AHRC studentships and one funded directly by the CMCR. All postgraduate research students are required to attend and satisfy the University's Key Skills programme (commended by the QAA in 2010–11), which provides them with generic transferable skills. Completion is a condition of their progression and award. At the beginning of their studies, research students complete a skills audit, and targeted support for specific research skills is provided via existing MA/MSc Research Methods modules within the Faculty. Through the ISSR we also make up to £500 available to each student annually, most often used to fund conference attendance and research skills training.

The University also runs an annual Summer School for research students, providing methods workshops and offering PhD students an opportunity to present their work and to network with other postgraduates and research staff. Since 2011 our research students have also gained from the University's membership of the New London Graduate School consortium (a partnership with Greenwich, Middlesex, East London and Anglia Ruskin universities), which provides the benefits of a larger community of PhD students, advanced methods and subject training, and greater support in transferable skills. A successful joint bid to the AHRC has provided the consortium with funding for 28 postgraduate studentships between 2011–14, supporting both Masters and PhD study. Our membership of the consortium also facilitates exchanges for research students (and staff) within and between disciplines across the partner institutions, for example via research seminars, symposia and other events.

d. Income, infrastructure and facilities

The beginning of the REF period saw the culmination of the *Tate Encounters: Britishness and Visual Culture* project, led by **Dewdney** in collaboration with Tate Britain and the University of the Arts London, which was funded for three years from 2007 with a £670K AHRC research grant. Shortlisted for the *Times Higher Education* Research Project of the Year award in 2008, the project's final research report was presented in November 2011 at a launch event with Professor Kim Knott, Director of the AHRC Diasporas, Migration & Identities programme and Professor Nigel Llewellyn, Head of Tate Research. Building on this success, Dewdney secured a further £495K in follow-on funding for collaborative research with Tate (from 2010-14) and two associated collaborative AHRC PhD studentships (from 2010 and 2011). Dewdney was also awarded a grant of £28,205 by 'Some Other Way Forward', part of the South Bank and Bankside Cultural Quarter partnership, to undertake evaluative research in 2012-13 on the *Street Genius* programme, which offers creative placements for young people at London arts organisations.

Our collaborative approach is also reflected in the award of a £30K AHRC Network grant to **Rubinstein**, for an 18-month project on 'The application of non-representational theories to the digitally produced and circulated photographic image', undertaken in concert with Professor Golding at Birmingham Institute for Art & Design. The project was launched at a major international conference, *Beyond Representation: Photography, Humans and Computers*, held at LSBU in May 2012.

Colleagues have also secured grants not covered by HESA returns. Aziz was awarded a £16,430 Arts Council England grant in 2009 to further develop and exhibit her practice-as-research project 'Sound, Narrative and Interactivity: Towards a Recontextualisation of the Stephen Lawrence Case' (initially funded by an AHRC research grant in 2007-08). **Banatvala** was awarded a number of grants to support his practice-led research in theatre production: €182,000 from the European Cultural Foundation (2008-10) and £91,000 from Arts Council England (2009-11), as well as small grants from the Marjory Wardrop Fund and the Garrick Theatre Trust (2011). Both **Marchevska** and Lee (not submitted) were successful in gaining grants to develop new work in drama and performance: Lee was awarded £10,000 from the Arts Council in 2011 and £12,000 from Ovalhouse Theatre in 2012, while Marchevska was awarded £8,700 from the Open Society Institute in 2008-11.

These external funding successes have been underpinned by long-term infrastructural investment in three key resources: the Edric Theatre, the Borough Road Gallery, and the Digital Gallery. The development of the Edric Theatre, in which LSBU invested £1m, came to fruition in 2012, providing the theatre with its own public entrance. This contemporary performance space and theatre comprises a main auditorium, a smaller performance and rehearsal studio, and a third smaller studio space suitable for seminars and other events. This facility supports the growing area of research by **Banatvala**, **Marchevska**, McSweeney, Pittman and Lee involving drama, performance and theatre production.

2012 also saw the opening of the Borough Road Gallery, which houses *A David Bomberg Legacy: The Sarah Rose Collection*, a collection of paintings and drawings by David Bomberg and other members of the Borough Group which he founded after the Second World War when he was teaching at LSBU. Sarah Rose, an independent collector, built the collection up over 30 years and placed it in trust at LSBU in 2008. **Dewdney** led a successful bid for a Heritage Lottery Fund grant of £240,000, enabling us to develop a gallery dedicated to showing work from the collection, and to stage related exhibitions, events and educational activities. Bomberg is considered one of the most significant British artists of the twentieth century and we are keen to develop a programme of research around the collection. In 2013 we appointed a post-doctoral research fellow (initially for 18 months) to work with the Borough Road Gallery curator to begin this work, focussing on the theme of 'David Bomberg as Teacher' and considering Bomberg's artistic legacy in terms of his impact and influence on his students.

The University's investment in the Borough Road Gallery and major refurbishment of the public entrance to the Borough Road building has also benefitted the adjacent Digital Gallery. Established in 2003-04 the Digital Gallery was the first of its kind in a British university, if not in Britain. It was ground-breaking in defining a field of research and practice based upon exhibiting the still and moving image on multiple programmed screens. In 2012-13 we secured £35K in Research Capital

Investment Funds from the University for upgrading and refurbishing the Digital Gallery to bring it up to current research and exhibition standards. The gallery is a valuable resource for staff research, providing a space to develop and display work by Aziz, **Roush**, **Sluis** and **Tarrant**, as well as postgraduate students. CMCR colleagues have also organised exhibitions and associated talks with visiting artists: Roush curated 'The Artist's Book in Slovenia 1966-2010', organised in cooperation with the Slovenian Ministry of Culture and Ljubljana's municipal Department of Culture in 2011, which was opened with a talk by Slovenian artist Tadej Pogacar; and 'The Ed Show', organised in collaboration with ABC Artists' Books Cooperative in 2012, which was accompanied by an evening of presentations by ABC visiting artists.

We envisage that the upgraded Digital Gallery will complement the Borough Road Gallery, allowing both spaces to be used in conjunction to produce interpretative exhibitions. Perhaps the most exciting prospect, however, is that it underpins developing collaborative research with The Photographer's Gallery, which re-launched in 2012 with London's first programmable video wall in a public gallery. From February 2012 **Sluis** went half-time at LSBU in order to take up the post of The Photographer's Gallery's first Curator of Digital Programmes.

e. Collaboration and contribution to the discipline or research base

In addition to the AHRC-funded photography network established by **Rubinstein** in 2012, CMCR staff have been involved in a number of other national and international networks. In 2010, **Rietveld** participated in the AHRC-funded network project 'Exploring Festival Performance as a "State of Encounter"', based at the University of Leeds. **Scafe** was part of an AHRC-funded network in partnership with colleagues at Goldsmiths, Leicester, Athens, Trento, Howard University, the State University of New York, and the University of the West Indies, working on a project entitled 'Behind the looking-glass: "Other"-cultures-within" translating cultures', which ran for two years from October 2011. Scafe was also on the Steering Group for the 2008-09 Women's Liberation Project funded by the Leverhulme Trust and based at London Metropolitan University; a member of the advisory group of the 'Sisterhood and After' project, based at Sussex University; and was closely involved in the launch of the archive entitled 'Heart of the Race: Oral Histories of the Black Women's Movement', funded by the Heritage Lottery Fund, as part of the Black Cultural Archives Oral Histories project.

Thomas is one of the founders of the London Game Research Group, a London-wide group of academics pursuing videogames research, as well as London coordinator for the International Game Development Association, and a member of the BAFTA Career Pathways Working Group (she was also a member of the BAFTA jury for the 2013 Artistic Achievement in Games Award). From 2013 she is an Advisory Board member for the EC project 'Creative Directable Content for the Video Game and Animation Industries', and an advisory panel member for the AHRC project 'Digital Games: Representations of Disability'.

Colleagues have also initiated and contributed to international networks based around artistic practice as research. **Banatvala** was Artistic Director of a season of world premiere interpretations of Merimee's *Carmen*, working with five international partners in different media (dance-drama, performance art, bilingual theatre, radio drama and interactive audio drama), showcasing the work at a symposium at Kent University in 2012. Banatvala was also Artistic Director of an international season of artistic works inspired by Nobel prize winners, produced by performing arts companies in France, Ireland, Romania, Spain and South Africa (2013), and chaired a symposium on 'Intercultural Dialogue through Theatre', at the Lado Meskhishvilli Theatre, Kutaisi, Georgia, in 2011.

Roush has contributed to a number of international curatorial and archival research projects, including 'Local Report' an international media and telecommunications work performed at Eyebeam Art & Technology Center in New York in October 2012, and City; 'Projecto MAP', an ongoing online curatorial project of research and mapping of the contemporary Portuguese art world; and 'The Primitive Archiving & Archivology Institute' (2012), based at the Villa Arson Contemporary Art Centre in Nice. Roush was also awarded an artist's residency at the Frans Masereel Centre in Belgium in 2013, while Aziz was a visiting research fellow at Chelsea College of Art & Design in 2008.

The CMCR has hosted nine visiting research fellows during the REF period, including Professor

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Maria Marron, chair of the Department of Journalism at Central Michigan University, in 2009, and currently, Felicity Allen, former Head of Interpretation and Education at Tate Britain.

The CMCR maintains a lively programme of conferences, symposia and research seminars. We have hosted three international conferences in the REF period. **Hammond** organised the *Screens of Terror* conference in September 2010, which featured three film screenings and more than 45 speakers, from Canada, Indonesia, Europe and the United States, across 14 panels and three plenary sessions, examining representations of war and terrorism since 9/11 in film, television drama and documentary. **Rubinstein's** *Beyond Representation: Photography, Humans & Computers* conference in May 2012, addressed the need to reframe photographic theory to account for the radical reorientation of image production brought about by computer networks, bringing together over 40 contributors, from Australia, Canada, Israel, Europe and the US in three plenaries and 12 panel sessions. Working with **Sluis**, Rubinstein also helped to organise events at The Photographers' Gallery, including *Memory in the Age of the Digital Image* (September 2011), a series of five seminars that convened a group of international artists, philosophers, curators and writers to examine aspects of the digital image in the context of cultural memory, art practices and play. In collaboration with the University for the Creative Arts Farnham, **Sawdon-Smith** organised the June 2012 *Book Live!* conference, which attracted many of the top names in the field, including the Spanish artist and critic Joan Fontcuberta, and the founder of Distributed Art Publishers, Sharon Gallagher, and which also featured a special performance of John Cage's *Empty Words*.

Other events hosted by CMCR have included a Photography Education Symposium, organised by **Dewdney** in collaboration with the journal *Photographies* in 2009, a symposium on Digital Memories organised by **Hammond** in conjunction with the University of London's Centre for the Study of Cultural Memory in 2012, a symposium on the legacy of the Stephen Lawrence case organised by Aziz in 2013, and research seminars with a wide range of UK and international speakers, including N. Katherine Hayles (Duke University) and Lev Manovich (University of California, San Diego). In addition, we have held events with professional or industry speakers, such as a December 2010 seminar on Ethics and Photojournalism, with Associated Press photographer Lefteris Pitarakis; a seminar on press freedom and regulation with journalist and author Mick Hume, held in November 2012 on the eve of the publication of the Leveson report; and two panel discussions with prominent writers from the video games industry, organised in October 2011 and November 2012 in collaboration with the Writers Guild of Great Britain and the International Game Developers Association.

The standing of CMCR colleagues in their respective fields of expertise is reflected in requests to present keynotes and invited papers at UK and international events. **Hammond** gave keynotes at the *Selling Politics and War* conference (University of Porto, 2010) and at *War, Media, and the Public Sphere* (Austrian Academy of Sciences / University of Klagenfurt, Vienna, 2009), as well as an invited paper at the European Science Foundation Research Conference (Vadstena, Sweden, 2008). **Roush** gave a keynote on 'Memory and/in Practice', at Copenhagen Doctoral School in 2011; and presented invited papers at conferences in Montevideo (Centro Cultural de Espana, 2010), Auckland (2010), Ljubljana (2009), Lisbon (Gulbenkian Foundation, 2008), Copenhagen (Danish Royal School of Library and Information Science, 2008), and New York (4th International Conference on Enhancing Curricula, 2008), as well as organising a panel on 'Intimate TV: Webcamming & Social Life-Logging in The Surveillant-Sousveillant Space' at the 17th International Symposium on Electronic Art held at Sabanci University, Istanbul, in 2011.

Rietveld gave conference keynotes on her research at Keele University and Salford University (2008) and delivered invited papers at INHOLLAND University (Rotterdam, 2008; Haarlem and Amsterdam, 2009) via the Erasmus academic exchange scheme, as well as at several UK universities. **Sawdon-Smith** gave a keynote at the University for the creative Arts symposium *Covering & Exposing* (2011), as well as invited papers at the City University of New York (AIDS/ART/WORK conference 2008), University College London (Art History Department Seminar, 2012) and the Swedenborg Institute ('Photography and Queerness', 2013).

Rubinstein was invited to give presentations at the National Museum of Sweden (Images for the Future conference, 2012), the Minerva Institute of Humanities, Tel Aviv University (Photo-Lexic conference, 2011), and with **Sluis**, at Aalto University, Helsinki (Photomedia: Images in Circulation, 2012). Sluis was also invited to give a paper at The New School, New York (The Photographic

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Universe II, 2013). **Scafe** was invited to give an address as part of a Postcolonial Literatures lecture series at The University of Münster and on 'Legitimacy and Authority in Black British Women's Life Writing' at York University (2012).

Maraschin gave invited papers at New York City University (Visible Evidence conference, 2011), Pittsburgh (American Association of Italian Studies Annual Conference, 2011), the University of Navarra, Pamplona (IMAGEing Reality: Representing the Real in Film, Television and New Media, 2009) and Babeş-Bolyai University, Romania (Reality or Fiction? International Cinema and Media Studies conference, 2008). **Marchevska** was invited to perform at the Performance Studies International conference in Zagreb (2009) and give papers at the Universitat Autònoma de Barcelona (2012), Hartware Medien Kunst Verein, Dortmund (2010) and the University of Navarra, Pamplona (Congreso Internacional de Comunicación, 2009).

Aziz, Dewdney, Hammond, Luppa, Maraschin, Marchevska, Roush, Rietveld, Rubinstein, Scafe and Sluis have all given invited papers at numerous conferences at UK universities and arts venues. Highlights include **Dewdney's** invited presentations on 'Collaboration and Practice-Led Research' at an AHRC Experts Workshop in 2011, and on 'Teaching Visual Arts in the UK and France', at the Courtauld Institute in 2010; **Scafe's** invited participation in a panel organised by the Black Theatre Archive at the National Theatre in 2012, and her interview with Doreen Lawrence, Diana Evans and Patricia Cumper at the Stephen Lawrence Charitable Trust for a public event entitled *Total Recall: Black Women and Autobiography* in 2010.

Colleagues have also been invited to show practice-based both nationally and internationally. **Roush** has curated and/or exhibited work in Dublin (2012), Lisbon (2009 and 2010), Lagos (2008 and 2010), Montevideo (2010) and Auckland (2010), and has had solo exhibitions in Ljubljana (2011), Porto (2010), and Hamburg (2010). **Sanderson's** work has been shown in at The National Museum of Contemporary Art in Bucharest, the Marseilles Project Gallery, the Ukrainian art festival in Koktebe, the Contemporary Art Ruhr festival in Germany (2010), as well as in Sydney (2011 and 2012), Melbourne (2009), Essen, Berlin and Prague (2008) and numerous UK arts venues. **Tarrant's** work has been screened at film festivals in Toronto, Honolulu, Split, Chicago (2011), New York (2009 and 2010), Berlin (2010) and Portland, Oregon (2012) amongst others. **Sawdon-Smith** has exhibited photographic work at shows in Berlin, Krakow and Chicago (2010), Amsterdam, Zaragoza and Delaware Beach (2008), as well as numerous UK venues, including the Royal Academy of Arts (2010), and has been invited to give solo exhibitions in Berlin (2012), Belgrade (2008) and Mexico City (2008).

The expertise of CMCR colleagues is also reflected in their editorial roles in academic journals and their work as peer reviewers. **Rubinstein** is founding editor of *Philosophy of Photography*, **Rietveld** is executive editor of *IASPM@Journal*, the journal of the International Association for the Study of Popular Music, and Thomas is associate editor of the *International Journal of Mobile Learning and Organisation*. Colleagues are also on the editorial/advisory boards of *Dancecult*, *Feminist Review*, *Global Media Journal*, *JOMEC Journal*, *Journal of Media Practice: Screenworks*, *Journal of Photography & Culture*, *Media, War & Conflict*, *Short Fiction in Theory & Practice*, *Game Studies*, *International Journal of Mobile and Blending Learning*, *Journal of Critical Animal Studies*, *Photomediations Machine* and *Photographies*. Both **Hammond** and **Rietveld** have served as members of the AHRC's peer-review college, and colleagues have also acted as grant referees for the ESRC and the Open Society Institute. In the REF period, CMCR staff have reviewed book proposals and manuscripts for several major academic publishers, including Sage, Continuum, Routledge, Manchester University Press and Palgrave Macmillan; and have peer-reviewed journal articles for *European Journal of Cultural Studies*, *European Journal of Communication*, *Identities: Global Studies In Culture And Power*, *Popular Music*, *Modern Italy*, *Simulation & Gaming*, *Media, Culture & Society*, *Media, War & Conflict*, *Communication, Culture & Critique*, *Sicherheit und Frieden*, *Review of International Studies*, *Journalism Studies*, *Rising East Review*, *Journalism Practice*, *New Media & Society*, *Journalism: Theory, Practice & Criticism*, *International Journal of Press/Politics*, *Issues in Contemporary Culture and Aesthetic*, *Life Writing*, *Enter Text* and *The Journal of West Indian Literature*.