

<b>Institution:</b> University of Nottingham
<b>Unit of Assessment:</b> 36 Communication, Cultural & Media Studies, Library & Information Management
<p><b>a. Overview</b></p> <p>All 16 researchers submitted are staff in the Department of Culture, Film and Media (<b>CFM</b>). The department concentrates research expertise in auditory cultures, critical theory, cultural history, cultural industries, cultural policy, digital media, East-Asian media and visual culture, film and television cultures, journalism, media audiences, popular media, and software studies. CFM was established in 2010 following the merger of the Institute of Film and Television Studies (IFTS) and the Department of Cultural Studies (DCS), and is one of six departments in the School of Cultures, Languages and Area Studies (CLAS) in the Faculty of Arts. A key benefit of merger has been greater opportunities for effectively structuring and integrating research expertise across cultural, film and media research. This has been most directly achieved through the continuing work of the Centre for Critical Theory (<b>CCT</b>) plus the establishment of the Centre for Contemporary East Asian Cultural Studies (<b>CEACS</b>) and Institute for Screen Industries Research (<b>ISIR</b>). Research in CFM is managed by the Head of Department (Pearson), the Director of Research (McDonald) and the Director of Postgraduate Research (Grainge), with the department's international officer (Stringer) involved in forming overseas links and collaborations. Goffey (CCT), Gladston (CEACS) and Sergi (ISIR) hold responsibility for directing the Centres/Institute.</p>
<p><b>b. Research strategy</b></p> <p><b>Strategy 2008-13</b> Prior to the formation of the merged department, in RAE2008 IFTS submitted to UoA47 American Studies and Anglophone Area Studies and DCS researchers submitted to UoA66 Communication, Cultural and Media Studies. As a new department, a key task of CFM has therefore been to define a research strategy of its own founded on five priorities aimed at balancing the research goals of individual colleagues while clustering areas of shared expertise.</p> <ul style="list-style-type: none"> <li>❖ <b>Sustaining individual research productivity:</b> This was achieved by supporting researchers through regular research leave, reducing teaching loads, mentoring individual research and impact planning, and investing sources of internal funding. Evidence for the success of these initiatives is found in CFM's publication record: since RAE2008, CFM staff have authored 157 outputs (13 books, 56 articles, 73 book chapters, 1 report, 7 edited books and 7 special journal issues), of which 57 items (including 7 as reserves for double-weighted books) are in <b>REF2</b>.</li> <li>❖ <b>Identifying and consolidating core areas of research expertise:</b> Amongst the staff body of the merged department, critical theory, East-Asian visual culture, and screen media industries were identified as core areas of shared expertise, and consequently these areas of collective research strength were consolidated through centres. CCT maintains its record of promoting the critical aim of approaching social, political and cultural questions through creative scholarship about, and imaginative engagement with, contemporary technologies, cultural formations and social practices. Formation of CEACS and ISIR was a direct outcome of the new department. Shared research strengths in East-Asian cultures have seen CEACS become a platform for advancing innovative research into, and critical debate on, cultural thinking and practices related to China, Taiwan, Japan and Korea. ISIR was established to advance historical, critical and analytical scholarship on the film, television and associated screen industries, and researchers are producing work relevant to the dynamics and challenges confronting the contemporary media sector. Each member of CFM belongs to at least one centre or institute.</li> <li>❖ <b>Recruiting high quality researchers to core areas of expertise:</b> New appointments were strategically aligned with the areas of expertise represented by CCT, CEACS and ISIR. Expertise in CCT was expanded with the appointments of Bao (media and culture in Asia, with a particular focus on gender, sexuality and identity), Birks (journalism studies, with particular emphasis on the role and representation of public opinion and civil society), Giraud (activist network cultures and grassroots activist theory and praxis), Goffey (contemporary critical theory, digital media and the role of computation in culture), and Mansell (twentieth-century cultural history and auditory cultures). Returning from secondment in China, Gladston brought to CFM his expertise in contemporary Chinese art framed within the concerns of critical theory, and since his return has founded and directed CEACS. Existing expertise in ISIR was complemented by the appointment of Johnson (production cultures of media industries, specifically television) and McDonald (film and home entertainment industries).</li> <li>❖ <b>Extending the scope of research collaboration:</b> Building core areas of expertise brought the</li> </ul>

benefits of creating new opportunities for strengthening collaborative working between colleagues in CFM, the University more generally, and the wider international research community. Equally, the core areas provided the platform for engaging with partners from the cultural sector for the purposes of research, and enhancing opportunities for grant capture. These benefits were demonstrated by the funded collaborative projects and networks which CFM hosted or participated in. For example, through their work on AHRC or ESRC funded projects and networks, Leverhulme-funded networks, and other projects or consultancy, Evans, Gladston, Goffey, Grainge, Johnson, Mansell, McDonald, Pearson and Robinson collaborated with: • academic institutions - including the UK universities Cardiff, Glasgow, Goldsmiths, KCL, Lancaster, Leeds, Newcastle, Nottingham Trent, Portsmouth, St. Andrews, West of England, York, and the overseas universities Amsterdam, Columbia, CUNY, Emory, Hong Kong, Indiana, MIT, UCLA, UC Santa Barbara, Ōsaka shiritsu daigaku, Utah State, Università Ca' Foscari Venezia, Waseda daigaku; • media companies and organizations - BBC Vision, BT, Channel 4, Crystal CG, Fox Soccer, ITV, Lambie-Nairn, Ofcom, Red Bee Media, Strange Company, Thinkbox, U-soap Media, and Warner Bros. Digital Distribution; • cultural organizations – British Film Institute (BFI), British Universities Film and Video Council, Broadway Media Centre, Derby QUAD, Hayward Gallery, Phoenix Leicester. Links with the BFI were formalized when, after a national bidding process, the University was jointly awarded with the Open University the status of the Institute's official HEI partner of choice, and outcomes from this arrangement include the AHRC Collaborative Doctoral Award *Writing the History of Southern Television: 1958-1982* and co-hosting events for the *TV and Digital Promotion* project (see **REF3a** and **Case Study 1**); finally, • a charity – Royal National Institute of Blind People (RNIB). The latter three categories all illustrate CFM's Impact Strategy (see **REF3a**).

- ❖ **Expanding postgraduate recruitment:** While national funding for postgraduate researchers (PGRs) has declined, CFM's core areas of expertise have attracted significant numbers of research students from home/EU and overseas (see below) and the alignment of PGRs with those areas of research strength has further consolidated expertise in the department.

**Strategy 2014-19** With initial objectives now met, over the next five years CFM's overarching aim is to achieve international recognition as a locus of research excellence in critical theory, East-Asian visual culture, and screen media industries. To achieve this, CFM has set seven objectives.

- ❖ **Strengthening core areas of expertise** by supporting *individual* researchers to sustain their delivery of internationally excellent publications through the mechanisms of research leave, internal funding sources, and effective systems for personal mentoring, at the same time as linking new staff appointments to CFM's core areas towards further consolidating the *collective* research identities of CCT, CEACS and ISIR.
- ❖ **Widening international academic research partnerships** by formalizing and acting upon agreements to collaborate with departments of cognate expertise in China and North America.
- ❖ **Promoting research with impact amongst extra-academic beneficiaries** by building on existing links with cultural organizations (e.g. BFI), media companies (e.g. Red Bee, Warner Bros. Digital Distribution) and local government (Nottingham City Council), while expanding public engagement activities.
- ❖ **Expanding research income** by increasing numbers of successful project and fellowship awards while diversifying funding to include more private and third sector sources.
- ❖ **Growing PGR recruitment** in core areas of expertise while nurturing new specializations, underpinned by participation in the Midlands Three Cities AHRC Doctoral Training Partnership.
- ❖ **Advancing the professional development of PGRs** by systematically aiding students towards first publications and expanding their interactions with external companies and organizations in the cultural sector through internships or collaborative doctoral awards.
- ❖ **Extending contributions to the international research community** by increasing the number of conferences, symposia and workshops hosted by CFM, while expanding the participation of staff service to subject associations, editorial boards, peer review, and doctoral examination.

### c. People, including:

#### i. Staffing strategy and staff development

CFM comprises 10 Lecturer staff (Evans, Gallagher, Merli, Potts, Robinson, Wright – and including 4 Early Career Researchers - Bao, Birks, Giraud and Mansell), 6 Associate Professors (Gladston, Goffey, Grainge, Johnson, Sergi, Stringer), and 2 Professors (McDonald, Pearson). With its mix of junior and senior grades, CFM has effectively implemented research leadership and mentoring

across its core areas of expertise, and remains well-placed to manage succession planning. Recruiting and retaining excellent researchers has remained fundamental to achieving CFM's core research goal. Evidence of continuing research activity, high-quality research outputs, and future research plans, are therefore integral to all appointment decisions. Since RAE2008, the appointment of Bao, Birks, Giraud, Goffey, Johnson, Mansell and McDonald, plus Gladston's return from secondment at the University's China campus, have directly linked with the consolidation of CCT, CEACS and ISIR. These additions balance the seven staff submitted in RAE2008 to UoA47 or UoA66 who retired, were seconded to China, or hired by other institutions (i.e. Berry, Bromley, Brooker, Curtis, Daly, Harb, Smith).

**Staff development:** Annual appraisal of research activities and objectives is embedded in the University's Personal Development and Performance Review (PDPR). In addition, CFM has implemented its own bespoke research mentoring and planning system, Personal Research and Impact Development (PRID), which is used as a mechanism for encouraging forms of longer-term research planning which cannot be addressed through PDPR. PRID requires staff to outline individual five-year plans for publications and conferences, grants, research-related professional service, and initiatives for extending the impact of their research. These plans are discussed in annual interviews by the researcher, the Head of Department and Director of Research.

**Supporting and integrating ECRs:** When they join the University, ECRs in CFM are assigned a research mentor and given a 20% reduction in teaching. Through the practice of co-supervising PGRs, ECRs work with experienced supervisors to learn the university's procedures and policies relating to PG research, thereby developing their supervisory expertise and profile. In addition to the formal requirements of PRID and PDPR, CEACS, CCT and ISIR constitute intellectual support networks offering informal peer support for ECRs through engagements with colleagues sharing cognate research expertise. To encourage cohort building and the exchange of research within CFM, every two years all colleagues, including ECRs, present in the Staff Research Symposia.

**Research leave:** CFM's research leave policy entitles all staff to apply for leave every seventh semester. Since REF2008, several colleagues have benefitted from additional University, Faculty, School or Department support in the form of teaching relief or study leave to initiate or complete projects. Mansell received a University ECR award for his project *The Sensory Home: Experiencing Domesticity in Twentieth Century Britain*. Johnson received support from the Dean's fund to relieve her of teaching during the first semester of her appointment to enable completion of the book *Branding Television*. The School authorized teaching buyout as part of Grainge and Johnson's AHRC Follow-on Fund project *TV and Digital Promotion: Agile Strategies for a New Media Ecology* and for McDonald's work on the AHRC funded *Channel 4 and British Film Culture* project. A semester's teaching relief was arranged for Potts to complete her book *Kitsch: Cultural Politics and Taste*. To enable him to complete one monograph and begin another, Gladston's study leave was moved up by three semesters, and upon her appointment Evans was given a light teaching semester to enable completion of her PhD. CFM has consistently reduced the teaching loads through the appointment of Teaching Fellows.

**Career progression:** The University operates a clear and transparent system for promotion. Colleagues preparing applications are provided with advice by the Head of Department and Head of School before applications are considered by the School's Promotions Board and University Promotions Committee. In CFM, evidence of this process succeeding saw Gladston and Johnson promoted from Lecturer to Associate Professor.

**Equal opportunities:** Recruitment of high quality researchers during the period was undertaken in full accordance with the principle, embedded in the University's *Equal Opportunities Policy*, of treating staff and students solely on the basis of their merits, abilities and potential, regardless of any cultural, physical or socio-economic distinction. In the audit period, CFM achieved a more even gender balance in staffing as the retirement, secondment, or departure of 1 female and 6 male staff was balanced by the appointment of 3 female and 4 male staff.

**External engagement:** CFM stimulated research interactions and exchanges with external companies, cultural organizations and the public in four ways: ● CEACS and ISIR have provided platforms for continuing engagements with galleries and the screen industries, resulting in staff participating in research exchanges with Channel 4, Fox Soccer, the Hayward Gallery, the PBQ Consortium, Red Bee Media, RNIB, and Warner Bros. Digital Distribution, amongst others (see REF3a and 3bs); ● staff interaction with media professionals was also facilitated by Visiting Industry Fellowships hosted by ISIR, where funding from the Centre for Advanced Studies enabled

high-profile Hollywood practitioners to visit the University for lecture series and sandpit events; • CFM is the contact point for the University's role as the BFI's official H.E. partner (see above); finally, • to encourage a culture of 'impact thinking', the PRID process invites colleagues to identify new opportunities for research engaging with extra-academic beneficiaries.

## ii. Research students

**Integration of PGRs into CFM research culture:** As part of their scholarly and professional development, it is mandatory for all PGRs to present their work at the department's series of weekly Work-in-Progress seminars. These meetings aid cohort interaction while nurturing the intellectual environment of the PGR community and training students in the practicalities of preparing and communicating their work to scholarly peers. More broadly, CFM dedicates staff time and both logistical and financial support to involve PGRs in editing the *Journal of Visual Art Practice* and CFM's fully peer-reviewed online journal *Scope: An Online Journal of Film and Television Studies*, together with organizing reading groups, film seasons and conferences.

**Recruitment and studentships:** CFM recruited 39 PGRs – 6.5 (2008/09), 9.5 (2009-10), 6 (2010-11), 8.5 (2011-12) and 8.5 (2012-13) – representing 36.6FTE in terms of the percentage of supervision provided by CFM for those students. There was strong recruitment internationally, with 28% FTE (=11) or 30% (=11) FTE from overseas. Studentships were awarded from various external and internal sources. CFM received 5 Doctoral and 4 Research Preparation Masters awards through the University's AHRC BGP1 allocation. Internal funds made awards of fees plus bursary to support 12 School studentships, one Arts Faculty Studentship, and three of the University's International Research Excellence Awards (formerly Overseas Research Scholarships). Externally funded studentships included an AHRC Collaborative Doctoral Award for *Writing the History of Southern Television: 1958-1982*, a project with the British Film Institute's Special Collections, part of the BFI National Archive. Other external studentships included a Research Excellence Scholarship from the China Scholarship Council (a partnership arrangement between the CSC and the University), plus one each supported by the Syrian Embassy and the government of Taiwan. From 2014, CFM will benefit from AHRC funding (£14.6m) through the Midlands Three Cities ([www.midlands3cities.ac.uk](http://www.midlands3cities.ac.uk)) Doctoral Training Partnership, in which Nottingham partners with Birmingham, Birmingham City, De Montfort, Leicester, and Nottingham Trent universities. With institutional match funding, the consortium delivers 410 studentships in total and this success will play a major role in the future sustainability of PGR recruitment in CFM.

**Equal opportunities:** Over the audit period, the cohort held a relatively even gender balance, averaging 56% female, while ethnic diversity averaged 10% Asian, 5% mixed ethnicity, 64% white, 4% other ethnicity, and 16% ethnicity unknown. Geographically, the cohort averaged 56% home, 19% EU and 25% overseas, with students from countries including China, France, Germany, Italy, Poland, Portugal, South Korea, India, Syria, Taiwan and the U.S. Signs of CFM accommodating students returning to education or choosing flexible learning arrangements are demonstrated by an average 78% of students classified as mature (i.e. over 25) and 33% part-time.

**Monitoring, progress, support and completion:** In the audit period, CFM supervised 31.93 students to completion, representing an average 6.39 completions per annum. Fundamental to this success were robust procedures for monitoring supervision and progression, the provision of financial support for research, and training in skills for research or career advancement.

- ❖ Three mechanisms are used to monitor student progress: • supervision tutorials are documented using Supervision Record Forms; • Annual Review is conducted in February each year, with all full- and part-time students submitting a progress report including a list of written work, a timetable for completion, Work-in-Progress presentations, and details of training courses or conferences attended. This forms the basis of a progress evaluation made by supervisors to the Director of Postgraduate Research; finally, • as part of this process, all first year (second year part-time) students submit a research statement and 5,000 word writing sample evaluated at interview by two CFM staff from outside the student's supervisory team.
- ❖ PGRs are supported in their studies by various financial and physical resources available at Department, School, Faculty or University levels. Each year PGRs can apply to the School for up to £500 to attend conferences, make research trips, or undertake other research activities, and at one point in her/his registration, a student can also apply to the University's Graduate School for additional funds up to £600. Successful applications for AGC/SSAGC funds have enabled students to attend prestigious international conferences (e.g. the Society for Cinema

## Environment template (REF5)

and Media Studies and Flow TV) as well as conduct field research in India and Israel. Funding from the School of Cultures, Languages and Area Studies and the Graduate School has supported postgraduates to host the conferences *Cultural Borrowings* (2008), *Spaces of Alterity* (2011), *Vital Theory* (2011) and *Contemporary Screen Narratives* (2012). These featured keynotes from prestigious international scholars, including Christine Geraghty, David Hesmondhalgh, Henry Jenkins and Jason Mittell, and one symposium was published as a *Scope* e-book (Smith (ed.) *Cultural Borrowings*). In addition, the PGR symposium *Feminism and Teaching* (2011) received support from the Graduate School (£1,500), together with £400 from the HEA Subject Centre (English) and a bursary (£500) from the Feminism and Women's Studies Association. Where PGRs experienced acute financial difficulty, CFM students benefited from 15 awards made through the Access to Learning Fund (discretionary financial assistance for home PGRs, £4,255), W. H. Revis Bequest (tuition fees for low income/unemployed p/t PGRs, £4,181) and Student Crisis Fund (small interest free loans, £900) enabling them to continue their studies.

**Skills development and career preparation:** In addition to these forms of monitoring and support, PGR progress was aided by programmes of skills development. In 2008, the Arts Graduate Centre (AGC) was formed, subsequently becoming in 2012 the Social Sciences and Arts Graduate Centre (SSAGC). AGC/SSAGC has provided a hub for Faculty-specific training and careers programmes together with a social and learning space for PGRs to encourage cohort networking and cross-disciplinary interaction. The SSAGC delivers the Faculty of Arts' Researcher Development Programme, which is mapped to the national Researcher Development Framework and responds to the Concordat to Support the Career Development of Researchers. To help PGRs devise tailored development plans, detailed Development Needs Analysis is embedded into the supervision process and Annual Review, and CFM has worked closely with AGC/SSAGC to ensure training provision meets the needs of its PGR community, including students studying on a part-time or distance basis. Training available from SSAGC consists of a suite of around 60 courses combining generic and discipline specific training progressively staged across early, mid and late phases that introduce and advance the skills required by PGRs in their research and future careers. Compulsory core courses cover managing research, the supervision process, copyright, career planning, and software training. These are supplemented by optional professional development courses such as conference organization, project management outside academia, and the 'Careers in ...' series of events dealing with employment in the arts sector.

There are three signs that supervision and training successfully prepared PGRs for academic careers: • graduates are continuing to advance the future of research and teaching with appointments at 6 international (e.g. Dortmund, Potsdam, Shànghǎi Wàiguóyǔ Dàxué) and 14 UK (e.g. Birmingham City, Hull, Leicester, Newcastle, Royal Holloway, Surrey) universities; • five dissertations were published as research monographs - Peberdy *Masculinity and Film Performance* (Palgrave, 2011), Ahn *The Pusan International Film Festival: South Korean Cinema and Globalization* (Hong Kong UP, 2012), Esfandiary *Iranian Cinema and Globalization* (Intellect, 2012), Formica *Peter Weir: A Creative Journey from Australia to Hollywood* (Intellect, 2012) and Yu *Jet Li: Chinese Masculinity and Transnational Film Stardom* (Edinburgh UP, 2012); and • PGRs published in 11 journals - *Cinema Journal*, *Contemporary Literature*, *Culture, Theory and Critique*, *Feminist Media Studies*, *Journal of International Women's Studies*, *Literature/Film Quarterly*, *New Formations*, *Journal of Postcolonial Writing*, *Television and New Media*, *Textual Practice*, and *Velvet Light Trap*, while two students co-edited a special issue of *Subjectivity*.

**External engagement:** To further enhance their employability, PGRs in CFM have been awarded placement opportunities in a range of external cultural organisations. Wakeman worked at the Derby QUAD cinema, which then extended his employment after the placement. Following her placement at Lakeside Arts Centre, Szostak was offered further work there, which then enabled her to gain a further placement at the Broadway Media Centre. As part of his placement at Broadway, Townsend did consultancy work on audience development which was implemented in the venue's strategy. Finally, Poujol was hired by the Research Department at the Tate to translate text for Tate Online as part of the gallery's interest in reaching global audiences by presenting research content in languages other than English.

#### d. Income, infrastructure and facilities

**Income:** CFM attracted external research funds totalling £1,160,288 from 22 awards made by 8 sponsors: AHRC, British Academy, EM Media, EPSRC, European Commission, Leverhulme Trust,

UC Santa Barbara, and Welbeck Estates. With an initial investment of £20m from RCUK and £12m from industry, the university and partners established Horizon Digital Economy Research in 2009 as a Research Hub and Doctoral Training Centre within the RCUK Digital Economy programme. From Horizon, researchers in this unit received £839,392 for projects including Evans's role in the *Vicarious* project and her leadership of the *Understanding the Multi-Screen Household* project. *Towards Pervasive Media* was funded through the EPSRC's cross-disciplinary feasibility account programme, with Grainge and Pearson leading the 'pervasive entertainment' strand (£35,577). Grainge was PI on *Ephemeral Media* (£23,873), supported by the AHRC's *Beyond Text* programme and subsequently he received Follow-on-Funding with Johnson as CI for *TV and Digital Promotion* (£88,190) (see **Case Study 1**). AHRC Research Grants Standard awards included Hoskins as PI on *Conflicts of Memory* (£47,434) and McDonald as CI on *Channel 4 and British Film Culture* (£28,650), while Robinson is CI for the AHRC network *Chinese Film Festival Studies* (£14,442). Fellowships were awarded to Curtis (AHRC, £43,833) and Potts (Leverhulme, £20,307). On *Your Entertainment Set Free?* McDonald and Evans were supported by UC Santa Barbara (£3,065) with funds from Hollywood studio Warner Bros. For the project *Studios in the Digital Age* (see **REF3a**), Sergi was commissioned (£9,908) by EM Media (Regional Screen Agency for the East Midlands) plus £5,000 from Welbeck Estates (local site for film locations).

**Scholarly infrastructure:** Through the Hallward Library, researchers have access to over 1.3 million print and e-books, more than 35,000 journals, and 230 full-text and bibliographic databases. Specialist resources relevant to the cultural, film and media research conducted in CFM which have been acquired or which are currently subscribed to, include: the BUFVC's *Box of Broadcasts* online off-air recording service providing access to over 45,000 television and radio titles; Film Indexes Online uniting the AFI Catalog with the BFI's Film Index International; International Film Archive indexing film and television periodicals; the *InView* resource of over 2,000 non-fiction film and television titles from the BFI National Archive; Mintel's online database of consumer market reports; the Nexis online news and business database; the TRILT index of UK film and television programmes; and a historical microfilm archive of film pressbooks for the studios Monogram, United Artists, and Warner Bros. These resources are equally available to staff and PGRs.

**Organisational infrastructure:** CCT, CEACS and ISIR function as the organisational framework for supporting CFM's core areas of research expertise. Each Centre/Institute annually receives £5,000 from the School which is used to finance a variety of activities: • CEACS invested in Stringer co-hosting *The Korean Wave in Southeast Asia* (2013) conference at the University's Malaysia campus, Gladston's purchase of computer hardware to support a database gifted by the Hayward Gallery following the *Art of Change: New Directions from China* exhibition (2012) (see **Case Study 3**), giving start-up money to Gallagher to visit the Hong Kong Film Archive for his project on film star Tony Leung Chiu-Wai and global screen culture, and paying for Robinson to attend the workshop and public screenings run as *Seeing China: Documentary Film from the Yunnan Multi Culture Visual Festival* by the China Research Centre at UT Sydney; • CCT's support for its series of annual conferences and symposia (*New Radical Subjectivities* (2008), *Psychoanalysis and the Posthuman* (2009), *Vital Theory* (2011), *Affective Atmospheres* (2012), *Sensing Change* (2013) and *Communicative Capitalism* (2013)) and its programme of annual lectures, brought a number of esteemed international speakers to the University, including Jodi Dean, Judith Halberstam, N. Katherine Hayles, Alan Liu, Lydia Liu and W. J. T. Mitchell; and • ISIR is sponsoring CFM's involvement over three years in the international Editorial Collective for the new *Media Industries* journal, which sees the Institute partnering with the Chinese University of Hong Kong, Georgia State University, Queensland University of Technology, UC Santa Barbara, University of Texas-Austin. CFM further benefits from the support of the Centre for Advanced Studies in the Arts and Social Sciences (CAS) which annually disburses £100k funding to research clusters and projects. Grainge and Johnson received a CAS industry engagement challenge award (£1,100) to foster relations with media companies Red Bee Media and Crystal CG to prepare the application for the *TV and Digital Promotion* project. CAS also part-funded (£3,585) the aforementioned *Korean Wave* conference which Stringer was involved in and awarded sums of £5,000 and £12,000 to Sergi for his work respectively on *The Role of Studio Space in the Digital Age* and the establishment of ISIR's Industry Fellowship scheme (see **REF3a**).

**Operational infrastructure:** Schemes for internal financial support allow CFM staff to apply for up to £1,200pa, with £400 supplied by CFM and the remainder from the School. PGRs in CFM have access to the Postgraduate Research Suite in the School, open 24 hours daily to provide

dedicated workspace equipped with computers, photocopier and kitchen facilities. PGRs are allocated credit for 4,000 prints and 4,000 photocopies per annum (2,000 for part-time students), together with an allowance for inter-library loans. Staff and PGRs use the 55 seat cinema facility located in the Hallward Library for screenings and guest lecture presentations. Operational support for CFM's research activities is provided through the School Research Support Office, with four dedicated administrators who service the School's Research Committee and the Impact and KE Sub-committee, and maintain all records relating to research funding and PGR recruitment and progression. Alongside providing internal seed-corn funding to projects, CAS also assists researchers in identifying schemes for external funding and preparing bids.

**Balancing infrastructures:** Strategic decision-making regarding research in CFM is set within the broader context of School plans, with all judgments regarding scholarly, organizational and operational infrastructures undertaken through the School Research Committee (SRC). CFM is represented at SRC by the Director of Research and the School's Director of Postgraduate Studies is a member of the department. As part of its work, SRC functions to ensure research staff and PGRs have the necessary scholarly resources and facilities to conduct their research, that their work is located within organizational structures promoting both individual and collective research endeavour, and that they are adequately supported by an operational environment offering the necessary forms of administrative and technical support. CFM's Director of Research works with individual researchers and with the Centres/Institute to ensure staff and PGRs are taking full advantage of the support available. Most recently, as part of planned work to enhance physical and IT resources for PGRs, the School prioritized the construction of a new PGR suite to provide 53 further workstations. Prioritization decisions regarding strategic investment in research resources are also managed through the Arts Faculty Library Users Group. For example, as part of CFM's aim to develop excellence in screen media industries research, the library purchased key sources of media market data, including subscribing to the European Audiovisual Observatory's *Yearbook Online Premium Service* and buying a complete run of the British Video Association's *Yearbook*.

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

Members of CFM contributed to the research community in the following ways.

**Collaborative research** Work on the Horizon-funded *Vicarious* project involved Evans in collaborating with academics in computer science, psychology and television studies. Through their leadership of the 'production and consumption of pervasive entertainment' strand on the *Towards Pervasive Media* project, Grainge and Pearson worked with the Pervasive Media Studio (a collaboration between University of West of England, University of Bristol and Watershed) and with the academics and media practitioners at UWE leading the South West Creative Economy Hub, Research and Enterprise in the Arts and Creative Technologies (REACT). Evans is a member of REACT's network on pervasive media practice, and members of REACT participated in Grainge's *Ephemeral Media* workshop in 2009 and attended the 'Social Television Hothouse' (2012) organized as part of Grainge and Johnson's *TV and Digital Promotion* project (see **Case Study 1**). Funded as part of the Google Data Analytics Social Science Research programme, a joint initiative between Google and the ESRC, Goffey is CI for *Meta-communities of Practice in the Code-sharing Commons* (2013-14), working in collaboration with researchers at Lancaster University and Goldsmiths. As CI on *Channel 4 and British Film Culture*, McDonald works with researchers at the University of Portsmouth in collaboration with Channel 4 and the British Universities Film and Video Association. On the *Your Entertainment Set Free?* project, McDonald and Evans were part of the larger team for UC Santa Barbara's *Connected Viewing Initiative*, which brought together researchers from Sweden and 7 U.S. universities. Johnson is a founding member of the European Television History Network (ETHN) (2005- ), connecting scholars and archivists working on the history of television in Europe, including members from Universiteit Utrecht and Université du Luxembourg, the BBC, RAI and Beeld en Geluid. She also chairs the Southern Broadcasting History Group (SBHG) (2002- ), bringing together UK scholars from Royal Holloway and the universities of Bournemouth, Reading, and Sussex. With the University of Birmingham, Pearson co-organized workshops for the *Digital Shakespeare: Reception and Cultural Status in the New Media Age* project. Gladston collaborated with representatives of the Tate Modern, University of York and the Chinese Arts Centre in Manchester on joint organization of the one-day conference *Current Research into Contemporary East-Asian Visual Culture* (2012) held at Tate Modern. Gladston was academic advisor for the exhibition *Art of Change* at the Hayward Gallery (2012) (see **Case Study 3**). Merli collaborated with colleagues in the UK and U.S. as a

member of the Advisory Committees for the AHRC-funded networks *Beyond Utility and Markets* (2008-10) and *Interdisciplinary Italy 1900-2015* (2012-14). In the AHRC-funded *Chinese Film Festival Studies* network, Robinson works with partners from China, France, Italy, Japan, U.S. and the UK. Mansell partners in *Enchanted Modernities* funded through the Leverhulme Trust's International Networks scheme, collaborating with researchers from Japan, the Netherlands, U.S. and UK. Giraud and Goffey collaborated with the Nottingham Contemporary gallery on the *From Animism to the Internet* (2013) workshop series. Pearson sits (2010- ) on the committee for the Università di Bologna's annual *Media Mutations* conference, and in 2013, Pearson and Grainge conceived and curated Bologna's *Ephemeral and Paratextual Media* conference.

**Leading positions in subject associations** McDonald is a Trustee of the British Universities Film and Video Council. He is a founding member of the European Network for Cinema and Media Studies (NECS), serving on the Strategy Committee (2007- ) and co-ordinating the Screen Industries Work Group (2008- ). In the Society for Cinema and Media Studies, he founded and now co-chairs the Media Industries Scholarly Interest Group (2011- ).

**Fellowships and external appointments** Gladston (2009) was Visiting Professor at Zhejiang Academy of Fine Arts, and Pearson is (2010- ) a *Futures of Entertainment* Fellow at MIT.

**RCUK reviewing** McDonald is a member (2013- ) of the AHRC's Strategic Reviewers Group. Grainge (2007- ), McDonald (2007- ) and Stringer (2012- ) are members of the AHRC's Peer Review College, and McDonald serves (2012- ) on the Knowledge Exchange College.

**Review of international research funding** Pearson (2009-12) evaluated applications in the field of Communications and Information Sciences for the Fundação para a Ciência e a Tecnologia (Science and Technology Foundation), Portugal. She also peer reviewed (2010-11) Government of Ireland Postdoctoral Fellowships, and since 2008 has reviewed applications in the humanities and social sciences for the European Science Foundation. Grainge and McDonald both reviewed for the Social Sciences and Humanities Research Council of Canada, and since 2012, McDonald has reviewed for Fonds Wetenschappelijk Onderzoek – Vlaanderen (Research Foundation – Flanders).

**Journal editorial** Colleagues served in editorial capacities for journals in five ways: • CFM is home to three journals: Gladston is Principal Editor for the *Journal of Contemporary Chinese Art*; McDonald is the European partner in the Editorial Collective for *Media Industries*; and Gallagher and Stringer are joint editors of *Scope: An Online Journal of Film and Television Studies*; • Merli created the book review section of *Cultural Trends* and served as the journal's Book Reviews Editor (2008-10); • Gladston co-edited the *Journal of Visual Art Practice* (v11 n2/3 2012), Johnson co-edited the 'Transnational Television History: A Comparative Approach' issue of *Media History* (v16 n1 2010), and McDonald edited the *In Focus* on 'Media Industry Studies' for *Cinema Journal* (v52 n3 2013), the 'Media Industry Studies' week on *In Media Res* (27-31/5/13), and the 'Researching Film and Cinema History' issue of the *New Review of Film and Television Studies* (v8 n3 2010); • 7 members of CFM (Gallagher, Gladston, Goffey, Grainge, Johnson, McDonald, Pearson) served on 20 editorial or advisory boards; finally, • 14 colleagues (Gallagher, Gladston, Goffey, Grainge, Johnson, Mansell, McDonald, Merli, Pearson, Potts, Robinson, Sergi, Stringer, Wright) reviewed articles for 43 journals.

**Book peer review** 9 colleagues (Evans, Gallagher, Gladston, Grainge, McDonald, Pearson, Robinson, Wright) reviewed manuscripts or proposals for 17 publishers.

**International keynote or invited papers** 12 colleagues (Gallagher, Gladston, Goffey, Grainge, McDonald, Merli, Pearson, Potts, Robinson, Sergi, Stringer, Wright) gave papers at 37 international institutions or events in Belgium, China, France, Germany, Italy, the Netherlands, Poland, South Korea, Spain, Sweden, and the U.S.

**UK keynote or invited lectures** 13 colleagues (Evans, Gallagher, Gladston, Goffey, Grainge, Johnson, Mansell, McDonald, Pearson, Potts, Robinson, Sergi, Wright) gave papers at the BFI Southbank, British Academy, Courtauld Institute, New Lacanian School, and Serpentine Gallery, and 35 UK universities.

**International doctoral examination** 4 colleagues (Johnson, McDonald, Pearson, Sergi) examined 4 theses at Amsterdam, Bowling Green State, Carleton and Melbourne.

**UK doctoral examination** 8 colleagues (Gallagher, Gladston, Grainge, Johnson, McDonald, Potts, Pearson, Sergi) examined 19 theses at 13 UK institutions: Birmingham (x2), Bournemouth, Exeter (x4), Glamorgan, Kingston, Liverpool, Nottingham Trent, Reading, Royal Holloway (x2), Southampton (x2), UCL, UEA, and University of Wales-Trinity Saint David.