

**Institution:** University of East Anglia

**Unit of Assessment:** 34: Communication, Cultural and Media Studies, Library and Information Management

### 1. Unit context and structure, research and impact strategy

#### a) Context and Structure

This UoA has continued its mission to be a leader of Film, Media and Cultural Studies research, drawing on the expertise of colleagues from four individual departments: Film, Television and Media Studies (FTM), the Institute of Interdisciplinary Humanities (IIH), Politics (PPL), and International Development (DEV).

The unit builds on UEA's commitment to interdisciplinary research and makes a substantial contribution to established and emerging research areas including cultural studies, digital humanities, film and media history, gender studies, journalism, and media consumption. It also offers new research into complex, contemporary, and interdisciplinary areas such as audio-visual practice, childhood and media, cultural approaches to eating disorders, disability, journalism, masculinity and social media, and the impact of new technologies. Having built up a diverse range of cross- and interdisciplinary interests (including links with business studies, environmental studies, health, psychology, and sociology) these connections form an essential component of our mission to draw on multiple and intersecting methodologies which share the research strengths and expertise of colleagues within and outside the institution.

Strategic expansion and development of media, journalism, politics, and digital humanities has seen the unit double in size since REF2014. At REF2021 census date the unit contained **23 colleagues** (21.8FTE) in contrast to **10** (9.5FTE, REF2014), and offers a more diverse group, with 12 women and 11 men in our return.

#### List of 23 research active / Category A colleagues

<b>Dr Filipa Antunes</b> Lecturer (IIH)	<b>Dr Victoria Cann</b> Senior Lecturer (IIH)	<b>Dr Harriet Cooper</b> Lecturer (FTM)	<b>Dr Christine Cornea</b> Lecturer (FTM)
<b>Dr Geraint D'Arcy</b> Lecturer (FTM)	<b>Dr Rayna Denison</b> Senior Lecturer (FTM)	<b>Dr Jamie Hakim</b> Lecturer (FTM)	<b>Professor Richard Hand</b> (FTM)
<b>Dr Claire Hines</b> Lecturer (FTM)	<b>Professor Su Holmes</b> (FTM)	<b>Professor Mark Jancovich</b> (FTM)	<b>Professor Keith M. Johnston</b> (FTM)
<b>Professor George McKay</b> (FTM)	<b>Professor Brett Mills</b> (FTM)	<b>Dr Tom Phillips</b> Lecturer (IIH)	<b>Dr Jenna Pitchford-Hyde</b> Lecturer (IIH)
<b>Dr Lorna Richardson</b> Lecturer (IIH)	<b>Dr Mark Rimmer</b> Senior Lecturer (FTM)	<b>Dr Martin Scott</b> Senior Lecturer (DEV)	<b>Dr Tim Snelson</b> Senior Lecturer (FTM)
<b>Dr Helen Warner</b> Senior Lecturer (PPL)	<b>Professor Melanie Williams</b> (FTM)	<b>Dr Alison Winch</b> Lecturer (FTM)	

This document also references other colleagues who have made a contribution across the period, including those who have left (Dr Jennifer Coates, Dr Paul Gooding, Dr Ulrich Heinze, Dr Sanna Inthorn, Dr Jessalynn Keller, Dr Emma Pett, and Professor Yvonne Tasker) and teaching colleagues who make specific contributions to impact culture (Professor Eylem Atakav, Dr Karina Aveyard, Dr Sarah Godfrey, and Dr Nadine Zubair).

#### Research outputs:

Staff were highly productive during the census period across a range of different publications: this includes 13 (of 23) colleagues producing one or more monographs:

Type of output	REF2021	REF2014
Monographs	16	8
Essays/articles (refereed books, highly rated journals)	200+	100+
Edited collections (books and/or special journal issues)	11	5
Practice research outputs	10	0
Working papers / reports	6	1

## Research and impact strategy

### Research culture and groups

The unit's research strategy emerges from a committed and long-running research culture, which all colleagues contribute to and help shape. Collaboration and interaction across the whole unit happens at regular seminar series, and research and social events. The growth in our research culture has meant it is increasingly driven by the strengths of four research groups. These operate as semi-autonomous spaces for mentoring and support of colleagues and PhD students, offering peer feedback on research outputs, and functioning as core sites to discuss engagement, impact and innovation opportunities, grant proposals, and the development of symposia and conferences.

Developing out of our REF2014 future strategy, three existing groups have evolved dynamically via organic change in membership and the focus brought by new colleagues and shifting research foci. A fourth emerged via our REF2014 strategic aim to 'centrally position' the unit within *Media and Cultural Studies*, through colleague interests, research staff appointments (including a new Chair), and a growth of interlinked research areas.

- **British Cinema and Television Studies (leads: Johnston/Williams):** Central to our research culture for over three decades, the group has enhanced that reputation through new studies of the historical and contemporary British film industry: Williams' Sixties Cinema project, Johnston's work on Eastmancolor in Britain, and Hines' focus on the James Bond franchise. The group benefits from interaction with staff and materials from the East Anglian Film Archive (EAFA: see section 3), and was strengthened across the REF time period by the input and activities of four post-doctoral research associates (Dr Stephanie Clayton, Dr Richard Farmer, Dr Paul Frith, Dr Sarah Hill), and eight PhD students.

**Impact:** The group's British history and archival expertise developed the submitted impact project, 'Gender and the Archive: Reclaiming Women Amateur Filmmakers' (leads: Johnston, Williams), which revealed unknown work by women creatives and influenced film archive policy.

- **Feminist Media Studies (leads: Hakim/Holmes/Tasker):** Producing world-leading gender research for over two decades, this group provides a supportive and collegiate space to explore debates in gender studies. Strategic shifts in leadership taken across the period has seen an expanded focus on feminist pedagogy and methodology. A large cross-unit research group, its strength lies in bringing together humanities and social science methodologies (Tasker, Warner, Winch), while reaching out into interdisciplinary topics such as girlhood studies (Cann), and health (Hakim, Holmes). This group has additionally been able to draw on the input of twenty doctoral students.

**Impact:** The impetus for feminist research to shape and change cultural attitudes fuelled two impact projects: 'Cultural Approaches to Eating Disorders' (lead: Holmes) worked with health services and eating disorder charity Beat; 'Empowering Girlhood in Semi-Rural Locations' (leads: Cann, Godfrey) promoted issues around girls' rights.

- **Media and Cultural Consumption (lead: Hand):** This group focuses on debates around audiences, industry, and reception in international, national, and local contexts:

e.g. cinema audiences (Aveyard); Japanese visual culture and media industries (Denison); horror consumption (Jancovich), humanitarian journalism (Scott), radio adaptation (Hand); and wrestling fandom (Phillips). It also strategically expanded our practice research through theatre and internet production (Hand), and film-based cultural campaigning (Snelson). This group included contributions from one PDRA (Dr Ray Macauley), colleagues from the Sainsbury Institute for the Study of Japanese Arts and Culture (Coates, Heinze), and twenty doctoral students.

**Impact:** This group developed collaborative industry partnerships that underpinned three impact projects: the submitted ICS 'Influencing Humanitarian News Reporting' changed reporting policies in journalism (lead: Scott), 'Rural Community Cinema' (lead: Aveyard) created a new network that promotes and supports community and rural cinema exhibition; 'Poe Radio' (lead: Hand) developed new live theatre podcast adaptations in collaboration with the Poe Theatre of the Air.

- **Critical Cultural Studies (lead: McKay):** the most recent group has been shaped by colleagues' interests and research on cultural studies, cultural sociology, popular music, and participatory arts practice in order to revisit and revise the questions, methods, and problems of cultural studies. This research focused on music festivals and street music (McKay); music in education (Rimmer); and the representation of animals on screen (Mills). This group was strengthened by the input and activities of three PDRAs (Dr Lizzie Bennett, Dr Emma Webster, Dr Rachel Daniels) and fifteen doctoral students.

**Impact:** This group's desire to shape and influence arts and cultural festivals led to the development of the submitted ICS 'Festivals: Space, Sound, Industry' (lead: McKay) which changed festival policies.

Each research group features a flat organizational hierarchy and demonstrates the unit's commitment to promoting gender equality in research leadership: group leads were 43% female, 57% male across the census period, with British Cinema adopting a co-lead policy.

While their strategic purpose is to develop and support individual research foci, each group also feeds back into the unit's wider research culture via reports from group leads, with cross-pollination and sharing encouraged via regular research seminar events, meetings, symposia, and publications: 'Hallowed Histories' events (Media and Cultural Consumption) have included contributions from British Cinema and Television colleagues; the 'Mediated Masculinities' symposia have drawn on research from Feminist Media Studies and Critical Cultural Studies.

**Research Impact:** rated 70% 3\* in REF2014, the strategic imperative within research groups was to embed a more precise understanding of impact within our research culture. Key mechanisms were introduced that allowed groups to better target 4\* impact:

- Appointing an Impact Champion to help 'mainstream' impact. This role supports and advises research groups as they identify and workshop impact and engagement ideas, and agree measurable outcomes with partners;
- Supporting bids for impact funds, including UEA's ESRC Impact Accelerator Account, UEA's Higher Education Innovation Fund (HEIF) allocation, and the AHRC Cultural Engagement Fellowship scheme (including a successful British Cinema group bid);
- Supporting impact leads with workload buy-outs;
- Expanding consultancy and innovation work with Plan UK (Cann), and Film Archives UK (Johnston, Snelson, Williams);
- Working with the National Coordinating Centre for Public Engagement (NCCPE);
- Cross-group sharing of information and expertise with government, media, and third sector organisations.

Research groups built up different sectoral partnerships who could benefit from their research,

leading to a wealth of co-created projects and relationships with organisations and institutions across the creative, cultural, and media industries (British Film Institute, London Jazz Festival, Sistema), third sector (Beat, Terence Higgins Trust), and different governmental agencies (UK parliament, the United Nations, UNESCO).

Our three submitted impact case studies reflect the success of our focused and sectoral approach. Those strong impact case studies in different stages of development (Aveyard, Cann, Godfrey, Hand, Holmes) will continue to receive targeted support (including funding, mentoring, workload allowance) in preparation for the next REF.

The unit has seen and supported a higher percentage of women (60%) leading impact case studies and partnership-building.

### Strategic aims

We have met all our REF2014 strategic aims:

- a) We expanded three core research groups, supported them to continue producing high quality research and impact, and expanded cultural studies research via the new Critical Cultural Studies research group;
- b) We expanded our popular media focus to include film, music, journalism, podcasting, television, and social media;
- c) We explored options for expanding our global media focus via the work of Atakav, Aveyard, Denison, Inthorn, Pett, and Scott;
- d) We have developed internal partnerships with colleagues in Law, Business, and Computing through engagement opportunities, research and consultancy projects;
- e) Post-REF2014 institutional investment underpinned our expansion, including the planned chair in Media Studies, a Lectureship in Digital Media, and a chair in Media Practice;
- f) We have increased the number and range of grant funders to whom colleagues apply (see section 3).

Related to two strategic aims (expanding media industries research; developing internal partnerships) colleagues have been instrumental in the creation and implementation of the UEA-wide research theme **CreativeUEA** (Hand, Johnston, McKay). Drawing on unit expertise has allowed this new initiative to develop strategic relationships around the creative and cultural industries and create interdisciplinary research projects informed by the needs of external partners in Norwich, Norfolk, and beyond (see section 4).

### Future research strategy

We aim to build on our recent appointments and interdisciplinary growth through supporting existing groups to expand into new areas, and to grow newly emergent fields:

### Strategic development of existing areas

- **British Cinema:** A cornerstone of our grant success and external profile, this group will develop new historical and archival projects via strong partnerships with the British Film Institute (BFI), the East Anglian Film Archive, Film Archives UK, and Studio Canal UK;
- **Digital Humanities (DH):** Media and Cultural Communication colleagues lead on DH research across UEA (including recent appointment Richardson). We will focus on digital heritage (visualization and 3D photogrammetry with local heritage and media partners), digital preservation (including contributions to the Digital Preservation Coalition, and the East Anglian Film Archive), and digital media (including video game work in collaboration with our Eastern ARC partner, University of Essex);
- **Girlhood:** Part of the Feminist Media Studies research group, colleagues (Cann, Godfrey) have delivered consultancy work for global children's charity Plan UK, served on the board of the International Girl Studies Association, and (with Warner) run the annual International Day of the Girl Norwich. We expect this research and impact focus to grow over the next three-to-five years, with the 2017 launch of our MA Gender Studies having already led to two PGR research projects;

- **Community and cultural industries:** Led by the Critical Cultural Studies research group, this draws together interests in community music (Rimmer), arts and music festivals (McKay), and local cultural partnerships (Latitude, Norwich and Norfolk Festival, and Snape Maltings), as well as CreativeUEA expertise.

#### Emergent areas

- **Global Media:** A long-standing unit interest, with considerable cross-institutional interest, the development of this area will be led by existing unit expertise (Aveyard, Denison, Scott) and practice-based engagement work (Atakav, Cornea);
- **Health Humanities:** The institutional lead for this initiative (Cooper) will be supported to expand this strategic cross-university area, drawing in unit interdisciplinary interests around eating disorders (Holmes), media and psychological sciences (Snelson), chemsex (Hakim), disability (Pitchford-Hyde), and endometriosis (Richardson);
- **Practice research:** The strategic appointments of Hand and Darcy has expanded the creative-critical research currently embedded across existing research groups, including work on documentary (Atakav, Phillips, Snelson), radio and theatre adaptation (Hand, D'Arcy), zines (Cann), and videographic publications (Johnston, Frith). Planned growth here, including two more appointments, will enhance existing research strengths, respond to a growth of doctoral research interests, and be supported through ongoing investment in UEA's BLOC Media facilities (see section 3).

Collaboration and knowledge exchange remain key to the future plans for our unit, building expertise in engagement and impact:

- **Academic:** We will build on the important research collaborations that underpin networking and grant success: e.g. projects with UK universities (Brighton, Bristol, Essex, Glasgow, Kent, Manchester, York), European institutes (Udine University, Italy, Umeå University, Sweden), and HEIs in Australia, Canada, Japan, Latin America, and the US;
- **Government and Third Sector:** We aim to consolidate and expand on the existing work with different branches of government, and national third sector organisations, such as the Terence Higgins Trust, and the Women's Equality Party;
- **Industry:** We intend to expand our existing research collaborations:
  - **Local:** IntoOpera (Cann, Rimmer), Norwich Library Service (Cann, Richardson), Norfolk Museum Service (Hand, Richardson), Norwich Film Festival (Godfrey, Johnston), Norwich Theatre Royal (Hand, Snelson), Norfolk and Norwich Festival (McKay)
  - **National:** British Academy of Film and Television Arts (Jancovich, Warner), the BFI (Johnston, Snelson, Williams), Film Archives UK (Snelson), London Jazz Festival (McKay), and Studio Canal (Johnston, Williams)
  - **International:** The Public Media Alliance (Scott), Poe Theatre of the Air (Hand), UNESCO (Cornea), Academy of Motion Picture Arts and Sciences Film Archive (Johnston).

#### Research integrity and open research environment

The University has implemented the UUK Concordat to Support Research Integrity, Open Access Policy, and Research Data Management Policy through a set of Guidelines on Good Practice in Research. For ethical review of its empirical research involving human participants, the unit has benefited from the University's General Research Ethics Committee and (since 2019) the new Humanities Research Ethics Subcommittee: UoA colleagues (Inthorn, Pett, Rimmer, Williams) have served on and helped shape those committees, and have worked at unit level to advise on research ethics.

Research papers or pre-prints are made available through PURE, ensuring a majority of unit articles are available open access via UEA's website: over 20 are available as Gold open access at the point of publication. Colleagues also use online platforms for dissemination, including academia.edu.

Research dissemination benefits from an Open Access agreement between UEA and major publishers including Springer, Taylor and Francis, and SAGE. Funds from the UKRI Open Access Block Grant have been used to purchase Open Access rights for cultural, film, and media publications with high significance and potential impact not covered by these agreements. Members of the unit have benefited from Open Access awareness and training events organized by the University's Open Access officer, while colleagues also serve on the editorial boards of open access journals (Johnston, Winch).

## 2. People

### a) Staffing strategy and staff development

Our research base has more than doubled in size, from **9.5 FTE** (REF2014) to **21.8 FTE** (REF2021), a strategic expansion intended to strengthen core research areas, grow impact activities, and support developing research strengths through:

- a)** a recruitment approach that balanced the appointment of internationally renowned and established scholars with early career researchers who have the potential to be the next generation of world-leading scholars;
- b)** support for internal promotion of excellence in research, including a 'Development year' route (see below) where colleagues were supported to transfer onto research contracts;
- c)** the continued use of mentoring and support schemes for staff development and research management;
- d)** a growth in the contribution that doctoral and post-doctoral researchers make to our community;
- e)** a commitment to a flexible working and open research culture that incorporates all staff, immaterial of contract type or contract duration (including part-time and short-term contracts).

### a) Appointment strategy

Our blended approach has ensured new staff coming in at different career levels (early, mid, and senior career) and seniority (Lecturer, Senior Lecturer/Associate Professor and Professor). Two new Professors (Hand, McKay) expanded unit research expertise around media, media practice, and cultural studies, strengthening our developing provision.

We exceeded our strategic aim to develop one post in Digital Media by appointing a Research Fellowship (Gooding) and Lectureship (Richardson): our expertise here directly led to the creation of UEA's Digital Humanities incubator; equally, Cooper's appointment is linked to the strong Health Humanities work within our unit. All research groups saw relevant appointments made to strengthen their provision: British Cinema and Television (Hines), Critical Cultural Studies (McKay, Pitchford-Hyde), Feminist Media Studies (Cann, Hakim, Keller, Warner, Winch), Media and Cultural Consumption (Antunes, D'Arcy, Hand, Phillips, Richardson).

Impact: Unit strategy was to appoint key individuals who have the skills and expertise to promote engagement and impact work within those groups (Cann, D'Arcy, Hakim, Hand, Richardson).

Our future appointment strategy includes an expansion across British cinema and television (one post), critical-creative research (two posts), and gender studies (one post).

### b) Internal Promotions

Four professorial promotions occurred in the unit (Holmes, Johnston, Mills, Williams), six promotions to Senior Lecturer/Associate Professor (Cann, Denison, Rimmer, Scott, Snelson, Warner), and three from Lecturer A to Lecturer B (Antunes, Phillips, Pitchford-Hyde). Underpinned by a transparent and fair process at School, Faculty, and University levels, these promotions point to our desire to nurture talent and reward success.

Running in parallel, the 'Development year' initiative offered a twelve-month programme of support for colleagues employed on teaching-focused contracts who wished to develop a research and impact portfolio. This included: research mentorship, developmental feedback,

activity planning, a reduced teaching workload, membership of the Early Career Researchers Forum, and targeted internal funding schemes (including a £1000 research development grant to support their research projects). Six colleagues (Antunes, Cann, Hakim, Pitchford-Hyde, Phillips, Warner) transferred to research contracts via this process.

**c) Mentoring, Staff development, and support**

Mentoring and support occur at different levels within the unit, and the Faculty system within which it sits. Unit growth fueled the creation of a new research mentoring scheme to cover all colleagues, including full- and part-time staff from research associates through professors (and those on the 'Development year'). These one-to-one meetings allowed staff to reflect on their achievements and potential, while offering advice and support around career stage-specific grant bidding, developing impact and engagement, peer reviewing, and academic work-life balance. This unit-level scheme aimed to develop best practice, while sitting alongside those institutional management systems (annual appraisals with Head of Department; research activity plans with the Research Director) designed to relate unit strategy to institutional priorities.

Colleagues' research is supported by different mechanisms across the institution. Research Directors support annual individual research planning, and chair research committees that manage and award School-level funds. The Faculty research committee (chaired by the Associate Dean for Research) awards Faculty-level grants (see p12) and helps foster interdisciplinary work. To ensure an effective link between research and impact activities Research Directors work with Impact champions who lead on building partnerships, planning, and bidding for internal impact funding: both liaise with the Unit of Assessment coordinator who offers a fuller overview of collaboration and cooperation across all unit activities in relation to REF priorities.

Unit colleagues have access to regular research training and skills workshops, delivered at UoA, School, Faculty, and University level. Such sessions ensure that colleagues are informed about the latest developments from research councils, in government policy, and via associated charity and cultural bodies (e.g. BFI, Leverhulme Trust, Plan UK, and Wellcome Trust). The increasing importance of international funding schemes is additionally supported by GCRF-specific training and sandpit events: one UoA colleague (Cornea) is part of a successful interdisciplinary UKRI-GCRF project, 'Meeting the SDGs: creating innovative infrastructures and policy solutions to support sustainable development in Global South communities'. This experience will help inform our future involvement in GCRF.

Research and impact training workshops are varied, and can range from those that are specific to UoA concerns ('The Audio-Visual Essay and Research', 'Feminist Methodologies', 'Practice Research', 'Digital Methods') to wider thematic concerns around 'Animals', 'Climate', or 'Creativity' that draw on parallel interdisciplinary research interests across UEA's research park. Unit-led sessions are complemented by research and methods training from the Centre for Staff for Education Development (CSED), and targeted engagement and impact events run by UEA's Research and Innovation Services (RIN). This team host workshops on developing impact partnerships, and effective impact assessments, often delivered in collaboration with organisations such as the National Centre for Coordinating Public Engagement, and Dr Eric Jensen/Methods for Change.

Support for UoA staff includes the incubating and development of new research and impact ideas within mentor and Research Group meetings, and via research seminar series. These promote unit research via work-in-progress presentations that allow for peer review and sharing of relevant knowledge. Research groups and individual colleagues also invite external academic and industry speakers that fit with the unit's interests. Increased attention to practice research and industry-related research has included talks by Adrian Wootton (CEO, Film London), and screenings/filmmaker talks including Beban Kidron (*InRealLife*), Gideon Koppel (*sleep furiously*), and David Weissman (*The Cockettes*).

UoA Category A staff have **40% of their workload dedicated to research**, with an additional allocation of **up to 10% available for impact work** (on application). This includes six semesters of a combined workload where research counts for 30% of contracted hours, followed by an application to UEA's study leave system that offers a six-month research sabbatical for the seventh semester. Study leave applications have to outline clear research and impact outcomes that speak to the broader strategic aims of the unit and the Faculty.

**25 study leave periods** were approved during the census period, to 19 colleagues. The slight disparity in numbers is due to some colleagues being eligible for two separate periods of leave during this cycle, while others had longer study leave granted in acknowledgement of the completion of a significant long-term leadership or administrative role (e.g. Associate Dean Research, Dean of the Faculty). Five colleagues in the unit have already had study leave awarded for 2021-22, with applications invited annually.

Study leave has been used to instigate new research (Holmes' work on eating disorders, Mills' work on the representation of animals, Phillips' work on women wrestlers); complete significant research monographs (Hakim's *Work That Body: Male Bodies in Digital Culture*; Williams' *David Lean*); write grant proposals (Snelson's successful 'Demons of the Mind' AHRC application); or develop impact case studies (the Women Amateur Filmmakers project).

Having appointed a significant cohort of early career researchers, we quickly identified the need for ECR-specific support mechanisms to hone their research skills and expertise. The institution's probationary system gives staff a reduced teaching and administrative workload, helping protect their work time and allowing them to focus on research: e.g. the monographs published by Cann and Antunes, Hakim's successful ESRC grant. ECRs are included in the mentor scheme outlined above, paired (where possible) with a mentor who has been ECR within the last decade (able to speak from recent experience), and invited to join the research group most relevant to their research interests.

ECR colleagues are also able to join the Faculty-wide Early Career Forum, which promotes interdisciplinarity and provides a supportive and inclusive environment for colleagues in the early stages of their research career, addressing specific issues for those at this career-stage and allowing the sharing of best practice. Meeting five times each year, these informal workshops include presentations on topics chosen by its membership (e.g. grant funding, research support, academic rejection, work-life balance). Unit ECRs (Cann, Phillips) have also successfully bid to a ring-fenced funding pot, 'Annual Adventures in Research', designed to help them develop innovative and distinctive research programmes (see page 12). During the COVID-19 pandemic, an additional cross-Faculty ECR 'buddy' initiative was established to provide support and combat isolation.

#### d) **Post-Doctoral Research Associates:**

The unit hosted **ten** early career post-doctoral students via research council funding and through institutional awards (a fourfold increase from REF2014). Dr Richard Farmer, Dr Paul Frith, and Dr Ray Macauley were Senior Research Associates on AHRC-funded research projects ('Transformations and Tradition in British Cinema in the 1960s'; 'The Eastmancolor Revolution in British Cinema, 1955-85'; 'Demons of the Mind: "Psy" Sciences and Cinema in the Sixties'). The 'Women Amateur Filmmakers' impact project employed post-doctoral colleagues via an AHRC-funded Cultural Engagement Fellowship (Dr Sarah Hill) and UEA Pro-Vice Chancellor impact fund (Dr Stephanie Clayton, Dr Mark Fryers); Dr Emma Webster, Dr Elizabeth Bennett and Dr Rachel Daniels were Research Associates on the AHRC-funded Leadership Fellowship 'Connected Communities' project; while the UEA contribution to CREATE included one PDRA (Phillips) across two work packages.

PDRAs are an important part of UoA research culture, included within research groups, contributing to research seminars, and co-producing significant research outputs with unit colleagues: e.g. Farmer and Williams' co-written monograph, Johnston and Hill's journal

article, Phillips and Rimmer's report on community music, Bennett and McKay's report on Street Music. They are also involved in developing engagement and impact activities such as film screenings or working with industry partners like Studio Canal UK.

As part of the unit's commitment to the UK Concordat to Support the Career Development of Researchers, and UEA's Code of Practice for the Management of Research Staff, these research colleagues are additionally supported via a Faculty Research Staff Co-ordinator (Williams). They are invited to present at the annual Researchers Summit (designed to celebrate their achievements) and can be nominated for a Faculty-level Special Merit in Research award, to acknowledge their contribution to the University (won by Cooper in 2020).

**e) Open Research Culture:**

Although the bulk of unit staff are on open-ended full-time or fixed term full-time contracts (e.g. our PDRA colleagues), the unit and University are committed to a flexible working and an open research culture that incorporates all staff, immaterial of contract type or contract duration (including part-time and short-term contracts). Where possible, research seminars, research groups, mentor meetings, or training sessions are scheduled within the working day and/or normal school hours to allow all colleagues to attend.

**Celebrating success**

We celebrate our staff research success via on- and off-campus book launches, through participation in the annual Faculty Research Showcase (which features publications and short talks from across the Faculty), and in updates via regular School and Faculty research bulletins. Colleagues are celebrated as 'UEA Media Stars' for effective media engagement (Atakav, Holmes, Johnston, Scott), and research success is acknowledged by congratulations cards from the Pro-Vice Chancellor for Research and Innovation. Excellence in engagement and impact is celebrated and promoted via the UEA Engagement Awards (won by Cann, Cornea, Holmes, McKay, Phillips), and the Impact and Innovation Awards (won by Atakav, Scott). Many of our more developed impact case studies have been celebrated via one or more of these routes.

**Equality and Diversity:** All appointments and promotions were undertaken within the framework of the University's equality and diversity policies. The gender profile of the UoA at census date is **52% women, 48% men**: a 6.5% increase towards women since REF2014. There remains a bias towards men in professorial positions within the unit: this is skewed by the non-inclusion of Pro-Vice Chancellor (Humanities) Professor Sarah Barrow (returned to UoA25) and the recent departure of Professor Tasker (PVC Humanities until 2017) but it remains an area we expect to address.

Women are the majority at Senior Lecturer/Associate Professor (57% to 43%), and overwhelmingly at Lecturer (70% to 30%): that latter figure is heavily influenced by four women early career researchers completing the 'Development year'. PDRAs saw an equal split between genders.

Significant research-related leadership roles have been broadly shared across gender:

- **Faculty:** Associate Dean for Engagement and Innovation (Johnston), Associate Dean for Research (Jancovich), Faculty Research Staff Co-ordinator (Williams);
- **School:** Athena Swan lead (Williams), PGR Director (Aveyard), FTM Research Director (Johnston 2014-16; Pett 2016-2019), IIH Research Director (Williams);
- **Unit:** Impact case study leads (Godfrey, Holmes, Johnston, McKay, Scott, Williams), and striving for equality in research group leadership (see p. 2)

**Post-graduate candidates**

Our postgraduate research community has continued to thrive during the assessment period, with 54 doctoral candidates currently registered on the programme. Across the period, 139 candidates have undertaken doctoral study with us: 91 (65%) Home, 18 (13%) EU, and 30 (22%) international. Of those, at least 48 (35%) have been successful in gaining external or internal funding for their doctoral studies, with at least 50 (36%) self-funding:

Main funder	Number
CHASE (AHRC)	17
ESRC	1
Overseas government	2
UEA Faculty and school studentships	28
Self-funded	50
Not captured	41
<b>Total</b>	<b>139</b>

Recruitment is by open competition, with candidates developing applications with potential supervisors. Our doctoral research candidates receive support, training, and monitoring through School, Faculty, and University-level mechanisms. UoA34 colleagues have been instrumental in developing and enhancing the Graduate School programme of training and support, delivering a responsive skills profile that responds to AHRC guidelines, and student input. This includes field-specific academic needs around media archives, feminist methodologies, critical-creative research, and understanding impact. Bespoke block training programmes are available for those unable to attend regularly during term, and over a fifth of training programmes are now available online (with plans to increase this).

All PhD candidates work with a supervisory team, formed either by a primary/secondary or co-supervisory structure. Relevant specialisms are important to create support and expertise, including colleagues from other disciplines for more interdisciplinary projects: current supervisory teams include collaborations with colleagues in Politics, Education, and Literature. Multi-university supervision is made possible through UEA's role in consortia such as the Consortium for Humanities and the Arts in the South East (CHASE) and the Eastern Academic Research Consortium (E-ARC). Through regular meetings, each candidate's progress is supported, and relevant training signposted; after presenting a portfolio of work at a probationary panel at the end of year one (year two for part-time candidates), their progress and development continues to be supported by the supervisory team. Those teams have updated supervisory training every three years, with new supervisors paired with more experienced supervisors to ensure candidates gain the requisite level of support.

The unit sees doctoral candidates as an intrinsic part of its research culture. Each candidate is invited to join and participate in the unit research group closest to their research area. This allows them to function within the wider unit and PhD research community: interacting with ongoing academic discussions; learning and developing ideas with peers, PDRAs and scholars at different levels; helping to schedule the weekly research seminar series (including PhD-led 'work in progress' sessions), and planning larger symposia. In recent years this has included PGR involvement in 'Festival Cultures' (2015), 'The Gothic and UEA' (2015), 'Mediated Masculinities: Power and Violence' (2016), 'Still Swinging: 1960s British Cinema and Popular Culture in the 21<sup>st</sup> Century' (2016), '"Everything is True and Nothing is True": Exploring Truth, Lies and Media Consumption' (2017), 'Gender, Media and the Middle East' (2018), 'Colour and British Visual Culture' (2019), and 'Media Journeys: Looking Back, Stepping Forward – Ten Years of the *Journal of Adaptation in Film and Performance*' (2019).

UEA's role within the CHASE and E-ARC consortia opens up training and placement opportunities for our doctoral candidates: Marie-Alix Thouaille's CHASE-funded placement with Vitae produced a report exploring professional and career development for Arts and Humanities postgraduate researchers; Erin Pearson's placement with Unruly Media (a global video-advertisement distributor) developed new research on six-second advertising. Such placement opportunities are not restricted to CHASE-funded candidates and are promoted to all unit PGRs. CHASE funding has also helped PhD and unit colleagues deliver unique training sessions, such as the Feminist Research Ethics in Practice events (Cann, Warner).

Our strategic development of creative-critical research has been matched by an increase in

creative-critical doctoral projects: ten such PhDs are active across the unit compared to one at REF2014. The diverse range of projects include research on representation (minorities, intersex, homosexuality), authorship, and trauma; explored through the creation of documentary, fiction and short films, videographic work, scriptwriting, and actor training and workshops. Several candidates have successfully premiered work at film festivals and presented at conferences.

Our doctoral candidates have access to institutional funding scheme to allow them to conduct research (e.g. ethnographic work at the Sheffield DocFest) or present at major conferences (e.g. MeCCSA, Screen, SCMS). Our candidates also contribute to unit-level internationalisation trips (e.g. 'HUM Goes to Japan' 2019), and taken the lead in sector organizations: with Yuxin Liu the vice-president of the UK-China Media and Cultural Studies Association; and Ekky Imanjaya's membership of Association of Southeast Asian Studies in the UK (ASEASUK). PGRs are also supported to develop and deliver engagement activities: e.g. Hallowed Histories (screenings and talks), and Sisters of Silents (silent film screenings), with PhD candidates such as Dean Bowman and Ekky Imanjaya winning UEA Engagement Awards for their work with external partners.

Alumni (graduating since REF2014) have been employed in Category A posts at over 30 universities across the world, including Arizona State, Bina Nusantara (Indonesia), Bradford, Bristol, Cardiff Metropolitan, Colorado State, DeMontfort, Edge Hill, Greenwich, Huddersfield, Leicester, Leiden, Newcastle, Northumbria, Norwich University of the Arts, Plymouth, Robert Morris (Illinois), St. Xavier's College (Kolkata), Symbiosis International (India), Université Sorbonne Nouvelle (Paris), Yasar (Turkey), and York St. John.

### 3. Income, infrastructure and facilities

#### Income

The grant portfolio for UoA34 has **more than doubled** in this REF period, from a total grant holding of £3.4m (REF2014) to **over £7.4m** (REF2021). This has seen a concomitant increase in reported REF4b research income from an average of £147k p.a. (REF2014) to **more than £440k p.a.**

In a competitive arts and humanities funding environment, we are proud of all our colleagues for achieving consistently strong grant scores and funding. The growth in unit income runs in parallel with a significant number of ECR colleagues who are at the start of their grant application careers. In part, this expertise will help fuel our intent to increase grant capture in forthcoming years.

Alongside several larger awards from the AHRC and the ESRC we have seen regular smaller amounts from a more diverse group of funders including Great Britain Sasakawa Foundation (Denison), the UKRI Global Challenges Research Fund (Cornea), the International Broadcasting Trust (Scott), and Stiftelsen Marcus och Amalia Wallenbergs Minnesfond (Richardson): meeting our strategic aim to expand to a wider range of funders. This also allows us to explore our ambitions to grow funding routes for strategic interdisciplinary work and explore the global dimensions of unit research.

All research groups have seen a significant amount of funded activity from that grant portfolio:

Research group	Amount	Indicative funders
British Cinema and Television	Over <b>£1.01m</b>	AHRC, BFI, National Archives
Feminist Media Studies	Over <b>£1.72m</b>	AHRC, ESRC, Plan UK, UKRI
Media and Cultural Consumption	Over <b>£3.22m</b>	AHRC, International Broadcasting Fund, Sasakawa Foundation
Critical Cultural Studies	Over <b>£1.31m</b>	AHRC

Our culture around grant bidding is based around expertise-sharing and mentoring, preparing colleagues to put in major research bids every five years, on average. Our own mentoring support – including nine colleagues with AHRC and ESRC peer review expertise – is augmented by wider Faculty support (including specialist and generalist peer review expertise). Taken together, this

has allowed us to build a stronger and supportive community around grant capture.

That background has also helped us develop interdisciplinary research projects around the Health Humanities (Cooper, Holmes, Snelson) and the Digital Incubator (Richardson, Zubair), areas that will allow the unit to grow further its funder base beyond the sources listed above.

School and Unit-level support includes research groups, mentors, the Research Director, Impact Champion, and Unit of Assessment coordinator. We also have access to the UEA Research and Innovation service (RIN), an experienced support team that aids colleagues in developing and submitting grant applications, and managing successful grants, including:

- Delivering a range of research and grant-specific training sessions, often in partnership with academics with special expertise, or major external funders (e.g. British Academy);
- Liaising with research councils, working on budgets, and administering the internal peer review process – including a specialised internal review panel to advise on ESRC grants (utilised by Hakim and Holmes);
- Financial and management support when a grant is awarded;
- Relationship managers and impact officers who advise on, and help develop, external partnerships with local and national organisations.

### Internal research structures and support

Colleagues have access to a range of different internal funding schemes designed to help develop high quality research, at School, Faculty, and University level. Unit colleagues have secured **over £6.5k** from these schemes:

Funding scheme	Max. award per person, per year	Amount awarded per annum
ECR Annual Adventures in Research	£2500	Up to £10,000
Childcare Conference Support	£500	Up to £5000
Publications Fund	£1000	Up to £10,000-£15,000
Research Training Fund	£1000	Up to £10,000
Small Awards scheme	£500	Up to £10,000-£15,000
School-level Research Funds	£500-£1000	Up to £15,000

Engagement, Impact and Innovation activities are also supported at School, Faculty, and University level:

Funding scheme	Max. award per project, per year	Amount awarded per annum
Engagement Fund	£500	Up to £10,000
Faculty Innovation Fund	Up to £2000	Up to £30,000
University Proof of Concept Fund	Up to £20,000	Up to £100,000
University Development Fund	Up to £50,000	Up to £200,000
Pro-Vice Chancellor's Impact Fund	Up to £20,000	£250,000

The unit has been successful in bidding to these funds to support the impact cases studies developed via research groups and individuals, securing **over £93k** to develop six potential impact case studies (from which three were selected for submission). That funding supported a range of activities including travel costs to meet with external partners, partner-led meetings, conferences and workshops, and film digitisation.

### Facilities

Alongside dedicated and individual office spaces for all colleagues, we have access to key university facilities:

- **UEA Library:** Colleagues work with a dedicated subject librarian to identify key academic resources for our disciplinary research needs, with a balance between electronic resources (e.g. the Entertainment Industry Magazine Index, Film Index International) and physical materials (including microfilm collections of film trade papers *Kinematograph Weekly* and *Variety*);
- **BLOC Media (UEA Media Suite):** This state-of-the-art production facility comprises Avid-equipped edit labs, recording studio, a digitization suite, and television studio; it supports the delivery and development of critical-creative practice research for staff and doctoral students. The recording studio has produced live broadcast theatre (Hand), and podcasts for research group work (Hand, Johnston), while the edit suites have been essential to the development of documentary and videographic work (Atakav, Cornea, Frith, Johnston), and the successful completion of PhD practice projects. The digitization lab has supported projects with EAFA and external partners Norwich Museum Service (Richardson, Zubair).

### Specialist research facilities

- **East Anglian Film Archive (EAFA):** Our unique film archival resource, EAFA contains a wealth of amateur and professional films and television programmes from the East of England, the UK, and abroad: with the oldest filmed material dating back to 1895. Under direct unit colleague stewardship (Johnston and Snelson both served as EAFA Academic Director in the census period), archive staff have supported a range of research activities:
  - The 'Women Amateur Filmmakers' impact project was developed from the Institute of Amateur Cinematographers film library collection, deposited at EAFA. The successful delivery of this impact project lies in the unique combination of archival and research skills found in the unit and EAFA;
  - EAFA makes a direct contribution to our research and engagement work, including 'The Eastmancolor Revolution' project (Frith, Johnston), *100 Years of Girlhood* film (Cann, Godfrey), the Green Film Festival (Cornea), 'Festival Cultures: Media, Place, Music' symposium (McKay), and an interdisciplinary Health Humanities project on dementia and archival film (Snelson);
- **British Archive for Contemporary Writing (BACW):** This UEA archive includes British comedy writers such as Charlie Higson (*The Fast Show*, the *Young Bond* novels). Cataloguing and organising this collection was achieved through a collaboration between unit research expertise (Mills) and the BACW project archivist;
- **British Cinema History Research Project:** This legacy project was revitalized and updated through the current census period, through increased interaction with the British Entertainment History Project, and a revised *Kinematograph Weekly* online index.

The emphasis on specialized archival resources has had a clear benefit on unit research projects. The two funded British Cinema history projects (Johnston, Williams) worked with the EAFA, utilized the *Kinematograph Weekly* index (and a collection of original magazines held at UEA) and, in the case of the Eastmancolor Revolution project, used the Avid editing facilities in BLOC Media to produce three videographic outputs. The importance of these archives is recognised in regular applications for the Faculty Archive and Visiting Fellowship scheme, launched in 2019: four fellowships to EAFA and the BACW were awarded in the inaugural year.

## 4. Collaboration and contribution to the research base, economy and society

The unit regularly develops interdisciplinary projects with research users. Although such work can be untested, or often seen as a risk by funders, we continue to invest in the initiation and development of (potentially) disruptive research ideas. Many community and social projects developed by unit colleagues fit this category, predicated on using research and engagement-based collaborations to push disciplinary boundaries, encourage innovation, and create measurable change for partners and communities alike:

- **Connected Communities (McKay):** this £40m cross-Research Council initiative to promote collaborative, innovative, and interdisciplinary research funded over 350 community-based arts projects between UK universities and non-HEI partners;

- **Digital Intimacies (Hakim):** Working with the gay and bisexual communities to track how men use their smartphones to negotiate cultures of intimacy, this research was underpinned by partnerships with the Terrence Higgins Trust, Waverley Care, and London Friend;
- **Gender and Eating Disorders (Holmes):** Engaging with participants with experience of eating disorders, Holmes challenged existing medical conceptions of EDs. This included co-creating new support sessions at local clinics, delivering ED training for health organisations, and co-developing research with national eating disorder charity Beat UK;
- **Plan UK: Cann** led a UK team of qualitative and ethnographic researchers (including research users and research participants) to deliver Plan UK's *State of Girls Rights in the UK* report (2020);
- **You Can't Move History (Snelson):** This interdisciplinary and multi-university team from history, media studies, sociology, and town planning co-designed and delivered the project with partners at Long Live Southbank (LLSB). The partnership contributed to the successful campaign to save the London Southbank Undercroft.

### Local, national, and international collaborations

Our work directly contributes to UEA's status as a key anchor institution in our region, including a strategic relationship with the New Anglia Local Enterprise Partnerships (NA-LEP). Our creative industry expertise informs and interacts with partners including Anglia Television, BBC East, Cinema City, The Forum Trust, Norfolk Screen, Norwich Games Festival, Norwich Museum Services, Norwich Theatre Royal, and Tin Can Productions. This work has included audience research, consultancy, co-producing events, and sharing original research and sector expertise.

The Norwich Green Film Festival demonstrates the strength of unit collaboration with local and regional partners. Originally developed in 2016 by Christine Cornea in collaboration with the national Green Film Festival, this has subsequently spun off into its own standalone event supported by the local branch of Greenpeace, Norwich Community Solar, Norwich FarmShare, Norwich FoodHub, The Broads Authority, and sponsors the John Jarrold Trust. The festival draws an annual audience of around 500 attendees and involves local environmental artists/activists in events and workshops that run alongside film screenings, encouraging Norwich residents to interact creatively with debates around sustainability. The festival supports doctoral candidate internships who gain organisational and engagement expertise.

Beyond the region, we have equally strong national and international creative-cultural partnerships:

- **British Film Institute:** The BFI-UEA association goes back over 40 years: in the census period, the BFI was a partner on three major AHRC-funded projects (Johnston, Snelson, Williams), contributed to the TRI-PACT project on films, broadcast media, and gaming (Phillips), and, through partnership working at the East Anglian Film Archive, funded archive, research, and restoration work, including digitising 580 EAFA films for 'Britain on Film'. Snelson advises on the current BFI video preservation group, helping define the landscape of UK video collections and setting digitization criteria;
- **British Entertainment History Project:** A continuing association with this oral history project, unit colleagues digitized existing interviews, provided transcripts, and deposited new industry interviews, boosting the organisation's online presence and reach;
- **British Academy of Film and Television Arts:** Developed across different research grant proposals and research projects (Jancovich, Warner, Pett, Tasker), this relationship including a 2018 report on a pilot study of underrepresentation of gender in BAFTA's training programmes (Warner);
- **Cultural organisations:** Colleagues conduct research or work in partnership with a range of cultural partners, including Balik Arts (Atakav), British Science Association Festival (Snelson), Cheltenham Jazz Festival (McKay); London Jazz Festival (McKay), Golden Island Film Festival (Atakav, Godfrey), National Centre for Writing (Winch), and as artistic advisor, Molotov Theater, Washington DC (Hand);
- **DVD distributors:** Extending REF2014 impact work, colleagues have continued to

contribute to DVD or Blu-Ray releases for the BFI, Icon, Indicator, Shout! Factory, and Studio Canal. This includes preparing commentaries, creating new featurettes, filming on-camera interviews, sourcing archive footage, or writing new essays for films such as *Dead of Night* (1945), *The Ladykillers* (1955), *Ice Cold in Alex* (1958), *The Old Dark House* (1963), *Masque of the Red Death* (1965), *Charlie Bubbles* (1968), *The Go-Between* (1971), *Don't Look Now* (1973), *The Odessa File* (1974), or *It Follows* (2015). Williams' work on *The Pumpkin Eater* (1964) was described as "a cracking read all round ... a reappraisal of an overlooked gem" (*Cineoutsider* webpage);

- **Film Archives UK:** Snelson's appointment to the executive committee of this national organization helps our research guide national screen archive priorities and initiatives;
- **Media coverage:** Unit colleagues appearing regularly in newspapers, on radio and television, and across numerous websites. Examples include:
  - Independent and donor-funded journalism in *The Guardian*, *BBC Newsnight*, *NPR*, *The New York Times*, *El Pais* (Scott);
  - British cinema history on the BBC (*Radio 4 Film Programme*, *Radio 3 Free Thinking/Night Waves*, *Last Word*; *Radio 5 Drivetime*, BBC Radio Scotland), the German broadcaster ARTE-ZDF, and the Talking Pictures TV podcast (Williams).
- **Talking Pictures TV:** The archive television channel is a significant partner, contributing to both major British cinema AHRC projects (Johnston, Williams), and screening newly digitised films as part of the 'Women Amateur Filmmakers' impact project.

### Charity, health, and policy work

Our commitment to developing work around Health Humanities is led by Cooper, and that initiative builds on colleagues' partnerships with charity and health organisations (Beat, Plan UK, St Giles Trust, Terence Higgins Trust) and dementia projects with AGEUK Norwich and the Norfolk Record Office. On the policy front, Scott's work on humanitarian journalism has seen him engage with the Public Media Alliance, UK Foreign, Commonwealth and Development Office, and the United Nations OCHA (humanitarian division); with reference made to his research by the Assistant Secretary General for Humanitarian Affairs at the United Nations (February 2020). Our international research work with partners such as UNESCO (Cornea) is fuelled by the expansion in creative practice research across the unit.

### Awards and prizes

While we regularly celebrate success within the unit, colleagues have also won external prizes: Snelson won the 2016 AHRC Best Research Film award for *You Can't Move History*; Scott was awarded the 2019 Wolfgang Donsback Outstanding Journal Article of the Year, Journalism Studies division; and Hakim won the 2020 Stuart Hall Foundation SHF x Cultural Studies award for his 2019 article 'The Rise of Chemsex'.

### Contributions to the discipline

The unit makes a major contribution to research councils, associations, and sectoral bodies.

Unit staff have a strong track record with the two major research councils that fund media and cultural research. Seven unit members served on the AHRC Peer Review College in the census period (Cornea, Denison, Hand, Johnston, Mills, Snelson, Williams), acting as Academic, Strategic, and/or Digital reviewers, and acting as panel members and panel chairs. Hakim and Scott serve on the equivalent ESRC Peer Review College, and other colleagues regularly contribute sector expertise via peer reviews for the British Academy and Leverhulme Trust, and internationally for funders, councils, and charities in Australia, Belgium, Canada, the Czech Republic, Denmark, Germany, the Netherlands, New Zealand, and Poland. Jancovich is also a member of the European Science Foundation College of Expert Reviewers.

Colleagues offer their expertise as **advisory board members** for major AHRC and ESRC-funded projects and networks: e.g. 'Jill Craigie: Film Pioneer', 'Middlebrow Culture', 'Global Cinema in the Age of Convergence', 'The Cultural Memory of British cinema-going in the 1960s' and 'The Academic Book of the Future'. We are strongly represented across a range of interdisciplinary UK, European, and international **academic networks**, including the 'Europe Jazz Network' (McKay),

'Generations' (Winch), 'Masculinity, Sex, and Popular Culture' (Hakim), 'Rhythm Changes Jazz Studies' (McKay, also founding member), and 'Tapping the Power of Foreign Language Films: Audiovisual Translation as Cross-cultural Mediation' (Denison, Johnston).

Our colleagues make **key contributions to the leadership of subject associations**. Jancovich was on the Executive Committee of the Media, Communications, and Cultural Studies Association (MeCCSA), with Pitchford-Hyde a member of the MeCCSA Disability Network. Godfrey was chair of the International Girls Studies Association (2016-19), for which Cann was also the ECR Representative: both Cann and Godfrey serve on the Executive Committee of the Gender and Education Association. Warner is on the Executive Committee of the Feminist Studies Association (formerly Feminist and Women's Studies Association). Phillips is the co-founder and co-chair of the Fan Studies Network; Williams is the lead on the British Cinema and Television SIG at the British Association of Film, Television, and Screen Studies (BAFTTS), as well as a BAFTSS early career mentor. In addition, colleagues are members of over twenty other subject associations, including Animation Studies (Denison), European Confederation for Human-Animal Studies (Mills), and the Social Impact of Making Music (Rimmer).

Our colleagues have significant engagement with leading publications, via editorial positions, serving on editorial boards, or peer review. Jancovich is the founding co-editor of the Bloomsbury book series *Film Genres* and edits the *Horror Studies* journal. Hand is the founding co-editor of the *Journal of Adaptation in Film and Performance*, while McKay serves on the editorial board of both Routledge's *Festivals* book series and Policy Press' *Creating a New Research Landscape* series. Holmes was the co-founder of *Celebrity Studies* and continues to sit on its editorial board. Williams is a Principal Editor for the *Journal of British Cinema and Television*. Beyond this, colleagues are active on editorial boards for over 30 other journals including *Boyhood Studies*, *Cine-Excess*, *Frames*, *International Journal of Community Music*, *Intensities*, *Irish Journal of Gothic and Horror Studies*, *Journal of Gender Studies*, *Screen Bodies*, and *Transformative Works and Cultures*. They serve on advisory/editorial boards for book series such as *Cultographies* (Wallflower) and *Contemporary Cinema*.

The broad sectoral expertise of UoA researchers is clear from requests to peer review proposals and articles for book and journal publishers. Colleagues contribute to proposal and monograph reviews for over twenty national and international publishers, including Bloomsbury, Cambridge UP, Columbia UP, Edinburgh UP, Manchester UP, McFarland, Palgrave, Routledge, Rutgers UP, IB Tauris, and Wallflower. Colleagues also provided high quality peer reviews for over fifty individual journals, including *Continuum*, *Critical Studies in Television*, *European Journal of Cultural Studies*, *Feminism and Psychology*, *Feminist Media Studies*, *Historical Journal of Film, Radio and Television*, *International Journal of Cultural Studies*, *International Journal of Cultural Policy*, *Journalism Review*, *Journal of Youth Studies*, *New Media and Society*, *Participations*, *Popular Music*, *Screen*, and *Television and New Media*.

In addition, colleagues have acted as external examiners on doctoral students at over 30 national and international universities, including Dun Laoghaire Institute of Art, Design and Technology (IADT Dublin), Durham, Kent, Kings College London, Leicester, Northumbria, Nottingham, Royal Holloway, SOAS, UCD Dublin, UCL, St Andrews, Southampton, University of Sydney, and Victoria University Wellington.

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Overall, the unit recognises that every researcher's plan for developing their research and engaging with the discipline is individual and distinctive. We respond to, support, and foster this approach so that research across the unit is enriched by a sense that colleagues are in control of their own research agendas. This creates a culture that strives for excellence and inclusivity; and has delivered both in large measure.