

Institution: Anglia Ruskin University
Unit of Assessment: UoA34 (Communication, Cultural and Media Studies)
<p>1. Unit context and structure, research and impact strategy</p> <p><u>1.1 Context and structure</u></p> <p>We are a small but very active group of scholars who have worked strategically to deliver high-quality outputs, research events and impact activities that engage with important real-world issues in Communication, Cultural and Media Studies. Our five members (5 FTEs) are drawn from two Schools – the Cambridge School of Creative Industries (CSCI) and the School of Humanities and Social Sciences (HSS) - both of which are housed in the Faculty of Arts, Humanities and Social Sciences (AHSS) at Anglia Ruskin University (ARU). Since making our first return to this UoA (in REF2014), we have enhanced and expanded the unit's strengths by investing in intellectually ambitious, theoretically grounded and critically oriented work, centred on three core themes:</p> <ul style="list-style-type: none"> • Digital transformations, <i>addressing emergent digital technologies and practices, with an emphasis on on-demand and video-streaming platforms, as well as GIFs and emotional AI</i> (Horeck, Jenner, Kendall, Zeilinger [2015-2019]) • Gender, feminism and social justice, <i>addressing representations of women and sexuality in true crime media, gendered affect on YouTube, discourses of rape culture and the impacts of image-based sexual abuse facilitated by media platforms</i> (Horeck, Kendall, MacCormack) • Conflict, migration and the ethics of the non-human, <i>interrogating cultural negotiations of political conflict and migration in popular music and cinema, whilst addressing non-human-centred forms of ethics and agency in the face of the current global ethical and climate crises</i> (Campbell, MacCormack, Rings [1994-2019]). <p>Collectively, our work converges on a concern with questions of crisis and transformation - across diverse cultural, technological and ecological settings - impelled by discrete ethical frames (drawn from, <i>inter alia</i>, feminism, post-humanism and post-colonialism). Our themes align with ARU's wider research agenda (as outlined in the university's Research and Innovation Strategy), directly animating two of its priority areas: (1) social inclusion and marginalised communities and (2) creative practice and creative industries.</p> <p>The unit regularly assembles under the umbrella of ARCMedia (Anglia Research Centre for Media and Culture), which comprises all staff returned here alongside creative-practice colleagues being returned to UoA32 (Henderson, Nightingale, Payne). ARCMedia acts as an infrastructural hub for our activities across all three research themes, hosting research seminars and symposia, as well as staff and PGR training, and peer-mentorship schemes (see Section 4).</p> <p>Our vitality is enhanced by collaborations with ARU Research Institutes, such as StoryLab (returned to UoA32; see Section 2.3). These collaborations have created opportunities for public engagement and impact (see Section 1.2). Our unit is enlivened by the activities of adjunct scholars, including visiting postgraduate students, such as Julia Chan (Queen's University, Canada [2018]). Staff in the unit regularly collaborate, and work in partnership, with other universities, thus further expanding our research footprint. This work includes Campbell's continuing role as co-founder and co-convenor of the Modern Irish History Seminar at the University of Cambridge (2012-present), Horeck's collaborations with the University of Leicester and University College London (2019-present); and Kendall's participation in the Boredom Reading Group at Coventry University (2019-2020) (see Section 4). Our contributions to these groups (through visiting talks, collaborative projects, and shared mentoring) extends engagement with wider research networks and has been especially helpful in enhancing the vigour and sustainability of our small but dynamic unit.</p>

1.2 Research and Impact Strategy

Building on the unit's achievements in REF2014, our overarching aim has been to continue producing pioneering, relevant and responsive research, whilst staging agenda-setting events, and actively developing high-quality impact and public engagement partnerships.

Our key strategic objectives for this REF period, as set out in 2014, have been met, as outlined below:

1. *Expand our research active staff base*, which we did via the strategic appointment of highly active early career researchers, such as Jenner and Zeilinger (see **Sections 2.1, 2.2**)
2. *Increase the amount of external income*, which we did by 50% per FTE (see **Section 3.1**)
3. *Develop our early career researchers' publications*, as evidenced by the outputs of Jenner and Zeilinger (see **REF2**)
4. *Increase the number of doctoral students*: we registered 5.2 PGRs per FTE in this REF cycle (up from 2.5 per FTE in REF2014), whilst increasing doctoral completions by 300% (from 0.6 per FTE in REF2014 to 2.4 per FTE in the current REF period) (see **Section 2.3**)
5. *Expand our supervisory capacity by developing early career researchers into first supervisors*, which we did with Jenner and Zeilinger (see **Section 2.3**)
6. *Support and consolidate research units established before 2014, such as ARCMedia*, which we did through a range of activities and events, and via our establishment of a new advisory board, and the deployment of QR funds to host events and develop a new website, increasing the unit's visibility and cohesion
7. *Maintain and enhance our reputation for convening pioneering research events*, which we did via the 'Digital Violence' (2017) and 'Binge-Watching and the Future of Television Research' (2018 and 2019) symposia, as well as public-facing roundtables e.g. on 'Tackling Image-based Abuse and "Revenge Porn"' (2018) (see **Section 4.1**)
8. *Complete contracted publications, especially through support from the university sabbatical programme*: we completed all contracted publications (see **REF2**), and 80% of staff in the unit benefited from a university sabbatical in this REF period.

To these objectives, we added three complementary aims, which we have also achieved, as outlined below:

1. To support established researchers in the production of pioneering research in subject-leading publications, the outcomes of which are evidenced in **REF2**
2. To support professional development and promotion for early, mid-career and established researchers, for example through the promotions of Horeck, Jenner, Kendall, MacCormack and Zeilinger (see **Section 2.2**)
3. To develop relationships for future collaboration and to build our capacity to achieve impact, as evidenced through our engagements with e.g. Inclusive Employers, St Andrew's Healthcare Trust, The Kite Trust, TTP Recruitment, Manchester Airport Group, the School of Sexuality Education, Universities UK and the Association of School and College Leaders, all of which have enabled our impact activities (see **REF3**).

As detailed in **Sections 2.1 & 2.2**, a key feature of our research strategy has been the deployment of QR funding to support the development and completion of research and impact

projects. Crucially, this has included support for teaching relief to enable research. In addition, our unit has benefitted from multiple successful applications for (competitive) university-funded sabbaticals, which attests to the success of the mechanisms of mentoring, peer support and feedback we have implemented during this REF period (see **Section 2.2**). These sabbaticals have greatly augmented the unit's ability to focus time on research and impact activities (80% of staff have benefited from at least one such sabbatical since 2014). The unit has also been aided by Faculty and University support initiatives to achieve our aim of growing and consolidating research and impact (see **below**).

Impact

To achieve our aims of developing impact, we have collaborated with a range of consultants, seeking advice and assistance with strategic planning (e.g. with evidence-gathering on case studies, as well as on our impact activities more generally) from RAND Europe, REF External Advisers, and the institutional Research Impact Coordinator and Faculty-based Impact Support Managers. We have also worked with the Faculty Partnership Development Manager and Faculty Partnerships Officer, based in ARU's Research & Innovation Development Office (RIDO), to identify and develop relationships with potential impact partners. This support has enabled our unit to significantly progress its impact profile since REF2014. In addition to supporting our impact case studies (see **REF3**) we have funded a number of projects to ensure all colleagues develop impactful research.

This included investment in impact activities over and above those returned here, including Zeilinger's 'MoneyLab' project, which drew on research conducted at ARU (including one of the outputs returned in **REF5**), examining the socio-cultural impact of 'financial technologies', a term used to refer to emerging technologies such as 'cashless' electronic transactions, blockchain-based cryptocurrencies, as well as traditional financial technologies, such as fiat currency. The project sought, through workshops and exhibitions organized in collaboration with the Institute of Network Cultures in Amsterdam (2017-18), to make information and knowledge around financial technologies available to stakeholders – specifically young people aged 12-25 – most affected by new financial products such as phone-payment systems and cashless banking, with a view to changing policy and practice regarding the use of 'cashless' electronic transaction systems. Evidence gathered at 'MoneyLab' events, including an all-day, sold-out programme of workshops and discussions at Somerset House Studios in London in 2018 (attended by 200 visitors), showed that the project had increased understanding of financial technologies amongst key stakeholders and had the potential to inform policy and practice in this area.

Elsewhere, Campbell has continued to develop impact deriving from the case study he returned in REF2014 ('Ethnicity and Popular Music: the Irish Diaspora in England'), collaborating with community organisations, such as the Chorlton Irish Centre (February 2017) and the London Irish Centre (May 2020), where he has presented his research to public audiences, and screened episodes of the television documentary series on which he advised (*Guth: Musical Sons of the Irish Diaspora*), which was broadcast on the Irish-language channel TG4 in Ireland in October 2013 (after the REF2014 impact assessment period) and 2014, attracting audiences of 100,000, and enhancing public understanding of diaspora culture.

We have also focused resources on supporting new partnerships to develop a pipeline of impact activities which could be reported as future case studies. In this context, Kendall is developing an impact project from her public engagement partnership (May 2020-present) with the Chelmsford Museum and the British Science Association. During the summer of 2020, Kendall ran a co-creative 'Boredom Project' with the Chelmsford Young Creatives network, exploring youth experiences of boredom and social media use during the COVID lockdowns to raise awareness around mental health and wellbeing in a digital age. As a result of this work, Kendall was appointed as a collaborator on the 'Anti-Boredom Campaign', a national campaign group that focuses on the relationship between boredom and mental health, particularly in clinical settings. The longer-term impact of this research will focus on shaping public policy around

boredom and campaigning for better access to (and increasing engagement with) youth and arts programming.

1.3 Interdisciplinarity

Our research animates an integrated multi-disciplinary ethos, deploying diverse fields including animal studies (MacCormack), criminology (Horeck), popular musicology (Campbell) and psychology (Kendall), implementing ARU's strategy of fostering interdisciplinary work. Scholars in the unit are recognized for working between and beyond disciplinary boundaries and opening new scholarly fields and approaches. This is exemplified in MacCormack's pioneering outputs on animal rights and ecology (which sit at the intersection of queer and posthuman theory, as well as sociology and environmental studies), and Horeck's work on image-based sexual abuse (which engages with criminology, law, and education). Similarly, Kendall's research on boredom and networked media deploys cognitive psychology, neuroscience and social psychology. Our interdisciplinarity is also evidenced through the events we convene through ARCMedia, which have brought together speakers from philosophy, film studies, popular-music studies, and technology, and enabled exchange between researchers (staff, PGRs, and visitors) from diverse fields. In turn, the unit has inculcated an interdisciplinary ethos among our PGRs by assembling supervisory teams drawn from different fields, and staging cross-disciplinary workshops in our PGR training programmes. This is underpinned by the formal incentivization of interdisciplinarity in School/Faculty calls for research funding.

1.4 Open access

The unit actively supports the move towards open access and all staff benefit from ARU's annual OA fund (£100,000) for Gold OA outputs, as well as our University's own online repository (Anglia Ruskin Research Online [ARRO]) for Green OA (in adherence with the requirements of REF2014). A total of 15 Green OA articles have been made available via ARRO, as well as all 12 of the PhD theses completed in the unit during this REF cycle. Staff have also published in fully OA journals (e.g. Horeck and Jenner's contribution to *Participations* [2019] and Kendall's publication in *NECSUS* [2020]), and act as reviewers and editorial-board members on OA journals, e.g. *Film-Philosophy*, *Necsus: The European Journal of Media Studies*, and *Participations*.

1.5 Research Integrity

All staff and PGRs undertake compulsory training in ethics and research integrity. Research quality and integrity across the unit are governed by ARU's research ethics policies and procedures, and our staff are committed to the principles of the Concordat to Support Research Integrity. Our research rigour and integrity are implemented through robust training and support mechanisms overseen by RIDO, and the Research Ethics and Integrity Manager. All staff and PGRs complete the Epigeum Online Ethics skills training courses and provide evidence of completing Ethics Stages 1 and 2. All research proposals are subject to a tiered ethical approval procedure overseen by ethics committees at Faculty and University level. Our bids are also peer reviewed and undergo a central formal risk assessment and full economic costing before seeking approval by the Dean for final submission. Anonymous critical peer review and feedback also support our maintaining of research quality. On matters of Intellectual Property, colleagues are supported by the University Commercialisation Officer based in RIDO. At unit level, Kendall acts as Chair for the School Research Ethics Panel, and as such plays a key role in monitoring ethics processes and providing guidance for staff and PGRs in good practice, especially in the complex area of Internet-based research ethics.

1.6 Future research strategies

In order to enhance our achievements (as outlined in **Section 1.2**), we will focus our resources on:

- Sustaining the vibrancy of the unit by increasing the success rate of our external-funding applications (already evidenced by the bids won by Horeck in 2021, see below)
- Developing new, collaborative impact case studies informed directly by the unit's interdisciplinary outputs
- Increasing our impact capacities by developing further connections with arts organisations, the heritage sector, museums and schools through collaborative research projects and funding applications.

Specific plans include the following:

- Horeck will co-conduct a project (with colleagues from the University of Leicester and UCL) entitled 'Combatting gendered and sexual risks and harms online during COVID-19', funded by an award of £211,580 from the UKRI/AHRC COVID-19 Rapid Response Call (awarded in January 2021)
- Horeck will conduct a project (as PI) entitled 'The Role of the Intimacy Coordinator: New Depictions of Sex and Consent in UK Television Culture', funded by an award of £7,467 from the BA/Leverhulme Small Research Grants (awarded in March 2021)
- Horeck, Kendall and Jenner are developing an impact project (and potential impact case study) that addresses digital cultures in terms of personal wellbeing, drawing on a set of shared interests
- Horeck will develop work with schools expanding the dissemination of the 'Guidelines for Managing Contemporary Digital Youth Sexual Cultures and Developing Digital Defence' policy document. She continues to work as an advisor with the School of Sexuality Education (formerly Sexplain), who are launching the policy to coincide with the new statutory RSE (Relationships and Sex Education) curriculum which is mandatory in the UK from September 2020. Horeck is also currently working with members of the Policing Institute for the Eastern Region (PIER) to develop advice for police on dealing with the problem of image-based sexual abuse in a more victim-centred way. These connections will help us to share impact more widely across our own unit, and to collaborate with other research units in the next round
- Jenner is preparing an AHRC Research, Development and Engagement Fellowship (ECR) bid centred on better understanding television as cultural capital in the contemporary media environment. The project will specifically focus on action TV as a genre of scripted television that spans a variety of cultural spheres, without falling into existing stereotypes of 'high-brow' and 'low-brow' television. This project will include a range of impact activities, such as audience reception research in the form of surveys and interviews on class, cultural capital and viewing behaviours, as well as an academic speaker series open to the public. The series will finish with a presentation by Jenner and an RA (to be appointed should the bid be successful), to which interview participants are explicitly invited. Due to the current COVID context, these seminars will take place online. The project aims to yield one academic monograph and one geared towards a lay audience, as well as research papers and conference presentations
- Kendall is preparing an interdisciplinary Research Network bid (with the Wellcome Trust or similar) that will deliver a range of impact activities on digital boredom and mental and emotional wellbeing
- Campbell is preparing a Leverhulme Research Fellowship application to enable completion of a multi-method study - comprising interviews, archival research and textual analyses - on popular music and political conflict, focusing on the Northern Ireland 'Troubles'
- MacCormack, a founder member of the Queer Death Studies network, will complete contracts for a monograph and a collected anthology exploring intersections of ethics, death, trauma and care in a precarious world.

We will also leverage strategic connections established during this REF period to further enhance impact capacities. To that end, we aim to work more closely with three of the university's Research Institutes – StoryLab, the Veterans and Families Institute for Military and Social Research (VFI), and the Policing Institute for the Eastern Region (PIER) - in order to build

more immediate connections between research and impact activities. In this context, Kendall was recently appointed as advisor on social media research for an interdisciplinary project with the VFI funded by the Naval Children's Charity. The study investigates the impact of social media and internet-based communication on military parent-child relationships on overseas deployment and will lead to co-authored papers in this area for Kendall.

2. People

The unit currently comprises 5 members of staff (5 FTEs), including one Professor (MacCormack), two Readers (Campbell, Horeck), one Principal Lecturer (Kendall), and one Senior Lecturer (Jenner). The unit has changed in constitution over the course of this REF period, with two new appointments (Jenner and Zeilinger as ECRs in 2015); three staff members taking retirement (Walter in 2014, Rings in 2019, and White in 2020); and three staff appointed to senior positions elsewhere (Tiainen in 2014, Hands in 2015, and Zeilinger in 2019).

2.1 Staffing strategy

Our staffing strategy in the current REF period has focused on four key aims:

- *Recruiting new staff who are highly research-active and work at the cutting-edge of their fields to consolidate existing strengths and create new synergies across the unit, which we realized via the appointments of then ECRs Jenner and Zeilinger*
- *Providing mentorship for ECRs and supporting them to develop as future research leaders, as evidenced by the outputs and promotions of Jenner and Zeilinger*
- *Providing peer-reviewing support for mid-career researchers to gain promotion through the university's re-grading system, as evidenced by the promotions of Horeck, Kendall and MacCormack [who was promoted up the Professorial scale]*
- *Maintaining a consistent level of high-quality research outputs, achieved by encouraging staff to develop clear research plans and providing time and support to complete publications, success of which is evidenced in the outputs included in REF2.*

Jenner and Zeilinger joined the unit as lecturers in 2015 and were recruited on the basis of their clear potential to enhance the unit's research capacity in contemporary media and cultural studies. Zeilinger's research in computational aesthetics, digital art, and intellectual property debates complemented the unit's research strengths in digital culture, while Jenner's research on streaming video-on-demand television has afforded the unit a reputation for high-quality research on digital culture. Jenner's British Academy-funded international academic workshop (September 2018 and 2019) on binge-watching was the first research event of its kind to focus on this emerging cultural practice and forms the basis of her forthcoming edited collection (Edinburgh University Press, 2021). Jenner has also created new synergies across the unit, activating collaborative research with other members (see Horeck, Jenner and Kendall's jointly authored short-form article in *Critical Studies in Television* in 2019).

A key facet of our research strategy has been to provide a supportive environment where all staff, from ECRs upwards, receive training, time and financial support, as well as mentorship and peer guidance to advance their careers. The unit invested QR funding to fund teaching relief and enable staff adequate time for research and to develop pathways to impact. All staff in the unit benefited from this support and used it to establish new projects and to produce outputs now being returned in REF2.

The unit received further support for research through the annual Academic Workload Balancing Model, which was adjusted in 2017 to allow 200-800 hours for research-active staff. Under the new model, workloads are discussed and agreed on an annual basis as part of a collaborative appraisal scheme - based on staff-produced individual research reports (IRR) - in which achievements are outlined and research plans (and hours of research allocation) are agreed with line managers.

2.2 Staff development

Four of the five unit members have had at least one full semester of research leave since 2014, awarded via the university's competitive sabbatical scheme. All sabbatical applicants receive training support from the university's Research & Innovation Development Office (RIDO), mentorship by a senior colleague, and anonymous peer review feedback on their applications. The sabbatical scheme supports researchers to complete high-quality peer-reviewed outputs and to disseminate findings; to stage impact and other partnership-building events; and complete bids for significant external research income. For instance, the scheme enabled Kendall (in 2016-17) to complete an article for *New Formations* (2018) and make substantial progress on her forthcoming monograph on boredom in network culture. Similarly, it afforded Horeck time (in 2019-20) to complete a co-written book chapter (with Julia Havas, De Montfort University Leicester) for a forthcoming collection, edited by Jenner, *Binge-Watching and Contemporary Television Research* (Edinburgh University Press, 2021). It also gave Horeck time to design and manage several impact events and enabled her collaboration with the School of Sexuality Education, University College London and the University of Leicester on developing a policy on image-based sexual abuse for secondary schools.

In terms of bidding for external research funding, RIDO supports staff through all stages of the grant application process. Through the Staff Researcher Development Programme, RIDO encourages researcher development and interdisciplinary networking through events and seminars, provides feedback on research applications and hosts grant-writing awaydays that utilize the expertise of research and innovation managers and external consultants.

Horeck, Jenner, Kendall, MacCormack and Zeilinger all gained promotion in this REF cycle. This was facilitated through advice, mentorship, and peer reviewing from within the unit, along with support from the Head of School and Deputy Head of School. These layers of assistance build on the university-level mechanisms to support the process for assessing staff promotion, which include annual workshops and mentorship schemes.

As ECRs, Zeilinger and Jenner were also fully supported by the university's ECR Charter (revised in 2019 to extend ECR status from three to five years). The charter provides: additional financial support (up to £2,000 extra funding); increased time for research on the staff workload allocation with 30% of time dedicated to research in two of the five years, and a minimum 12.5% in the other years; concentrated periods of time dedicated to research (at least one day free per week for research); and a designated research mentor from within the unit who meets with the ECR on a regular basis to provide support and advice on research plans and professional development. Within our unit, ECRs have also benefited from regular peer-reviewing support and opportunities to receive feedback on work-in-progress facilitated by ARCMedia. ARCMedia has enabled ECRs to actively engage in our research environment, through inviting their participation in research seminars and grant-writing workshops.

2.3 Research students

We have grown our PGR community since REF2014, with 14 PhD students currently being supervised by staff in the unit, alongside 12 successful PhD completions in the REF period (compared with 6 in REF2014). Our PGR strategy has focused on:

- Developing a research culture in which PGRs are fully integrated as equal partners in the intellectual life of the unit, e.g. by inviting PGRs to collaborate in the planning, leading and presentation of research seminars. Examples of PGR-led events, organised by ARCMedia, include the 'Postgraduate Research in Media and Culture' event, led by Chan, Dafnouli and Frantz (November 2018); the 'Nationalism and British Cinema' research seminar (December 2019) that featured a former PGR (Harvey) alongside staff, and the 'Posthuman Futures' event (February 2019), which included a former PGR (Austin) alongside her supervisor (MacCormack)

- Supporting PGRs to publish high-quality work in reputable journals (e.g. Waugh's article in *Popular Music* [2017]) and Harvey's articles in *New Review of Film and Television Studies*, *Lola*, and *New Cinemas*) and to secure contracts from well-regarded publishers for monographs after they graduate (e.g. Harvey's monograph with Edinburgh University Press [2018] and his edited collection with Palgrave Macmillan [2018])
- Providing supervision and mentorship for PGR teaching, and offering support with job applications in academia and elsewhere (Waugh was successful in becoming a lecturer at Newcastle University whilst Harvey is now Research and Knowledge Exchange Coordinator at the London College of Fashion)
- Embedding robust support and monitoring mechanisms (such as Annual Reviews and Upgrade Panels) to ensure successful completion.

PGRs are warmly encouraged to participate in the vibrant programme of talks, workshops, seminars, and symposia run by ARCMedia, StoryLab, and by the Faculty. PGRs also disseminate their research through a wide range of events, including the PGR Annual Conference organised by the ARU Doctoral School, and the Faculty Annual PGR Conference. In addition to training and events for our own PGR students, the unit has delivered multiple workshops that have engaged students in English, Fine Arts, Computer Gaming, and other discipline groups, enhancing the sense of community and enriching scholarly connections through sharing of disciplinary methods and practices. Similarly, PGR students in our unit enjoy opportunities to participate in research events and networks organised by cognate disciplines. For example, two of our current research students are undertaking practice-based PhDs, and they have benefitted from a recently launched PhD practitioner network run by StoryLab, which meets on a monthly basis to informally discuss progress, to share experiences, and to network with one another. Since 2016, PGRs in our unit have been eligible to apply for up to £500 towards research expenses, including travel to conferences and networking events, and are entitled to a printing allowance of £100.

We have an excellent track-record within the unit of contributing to the career development of PGRs by offering them the opportunity to teach on Associate Lecturer contracts when this is advantageous for their career development. PGRs typically undertake teaching once they have passed their upgrade of registration or have entered their third year of study. We are mindful to ensure that teaching duties are sustainable alongside thesis production, and that PGRs receive substantial support to develop and reflect on their teaching practice. PGRs are matched with a teaching mentor from within the unit, who provides advice and feedback on planning and teaching methods. They also attend training and standardisation meetings to ensure that marking and moderation processes are clear. We also advise PGR Associate Lecturers on the range of teacher training that is available through the ARU Doctoral School; all students who teach must take a three-day 'Learning and Teaching in Practice' course. Several of our Associate Lecturers (Austin, Harvey, Wannous) and PhD students have achieved AHEA Fellowship, supported by members of staff (Campbell, Horeck, Jenner, Kendall) who have conducted teaching reviews and written supporting statements for them. Former PGRs, such as Waugh, have subsequently won teaching excellence awards from their current universities.

2.4 Equality and diversity

Given our unit's research in the areas of social inclusion and marginalised communities, we have actively championed the advances that our university has made in this REF period to embed equality and diversity. Our unit comprises staff from 5 different nationalities, 80% of whom are women. The unit includes staff with a declared disability. Members of the unit have played a leading role in advising ARU in equality and diversity. In this context, MacCormack has advised our Human Resources staff on LGBTQIA+ and intersectionality, whilst Horeck and Kendall have served on the Athena SWAN Faculty committee. Elsewhere, Jenner is a member of the Faculty-wide Attainment Gap Working Group, which seeks to close the attainment gap between white and BAME students within AHSS by planning engagement activities and forwarding means to de-colonise the curriculum. Our unit has thus helped to shape these

initiatives whilst at the same time benefitting from their fostering of an inclusive work environment that is supportive of the professional development of women and LGBT staff.

Following on from the recommendations of the ARU 'Part-time and Flexible Working Forum' (which received a commendation in the national 'Working Families Special Awards' in 2017), ARCMedia has programmed seminars, workshops, meetings, and other special events to be held in the afternoon where possible, to accommodate staff members with caring responsibilities. This has increased attendance at research events for PGRs and staff and has had a tangible benefit for all members of staff by augmenting participation in ARCMedia-sponsored events. Likewise, staff within the unit have made use of the university's flexible working policy, which offered options for condensed hours and home working.

The University continues to invest in staff with disabilities, and in our unit we have contributed actively to disability needs through Jenner's involvement in the Disabled Staff Network. Individual staff mobility needs have been supported at university level through the provision of bespoke office furniture and recognition of timetabling preferences. As part of its participation in the Disability Confident Employer and the Committed to Being Inclusive Employer schemes, equality and diversity are at the forefront of decisions about hiring practices, career development, and support for working. In terms of hiring practices, the University participates in the Jobs Interview Guarantee Scheme (JIGS), which guarantees job interviews for all qualified disabled candidates; members of appointment panels receive training in equal opportunities, diversity and inclusivity, and the gender balance of recruitment panels is strictly enforced. Training mechanisms are in place to ensure that staff are able to support research students with protected characteristics as well as those with special learning needs.

3. Income, infrastructure and facilities

3.1 Income

We have increased external income generated by the unit from £11,424 per FTE (in REF2014), to £17,138 per FTE, marking an increase of 50% per FTE (and a total of £104,454). We continue to secure funding from traditional (UKRI) streams and UK-based charities on a competitive basis and have increased funding from EU governing bodies (by £73,702) and UK-based charities (on a competitive basis) by approximately 12.5%. Members of a Research Institute (CoDE: Cultures of the Digital Economy) founded in the previous REF cycle by a former member of this unit (Jussi Parikka) to focus on grant generation (before CoDE was retitled StoryLab to reflect expertise across the Faculty) successfully received significant funds. In this context, CoDE Research Fellows Mariana Lopez (2014-16) and Arne Nykänen (2015-16) generated income from AHRC, BA and EU funds for their research on sound and the moving image, before taking senior positions elsewhere. In addition, the unit has secured other funds to support outputs and events across our research themes. These include:

- £32,500 secured by Rings through different Tri-Service contracts (Royal Airforce, Royal Navy and British Army) to present research from his book, *The Other in Contemporary Cinema* (returned in REF2), in a series of Intercultural Communication talks (April 2014; January 2015; January 2016; September 2016; January 2017)
- A British Academy Small Grant (£6,300) secured by Jenner to support two workshops at ARU in September 2018 on binge-watching, which gained extensive media attention through press articles, and has led to an edited collection (Edinburgh University Press, 2021) that will act as the first and definitive reference for scholarly debates on the recent binge-watching phenomenon
- Horeck was awarded a 2017 Harry Ransom Fellowship in the Humanities (\$1,700/£1,300) to undertake research into the Erle Stanley Gardner archives to support the publication of her monograph *Justice on Demand: True Crime in the Digital Streaming Era* (2019). This Fellowship funded her stay in Austin, Texas for a week while she conducted archival research for her book.

Over the next REF period the unit aims to diversify its funding to increase income from foundations, businesses, governmental and non-governmental organisations. We will continue to apply for EU funding as allowed, building on our successes, in this REF cycle.

Our funding strategy going forward is two-fold:

- To increase the number of successful bids from traditional and non-traditional funding streams for research and impact (an objective that we have already begun to realize with Horeck's recent awards, see **Section 1.6**)
- To support junior researchers to bid for smaller pilot awards to build a funding profile and track record, and to attract and diversify HEI and non-HEI collaborators, stakeholders and funders.

This strategy is implemented through co-ordinated unit, Faculty and University mechanisms. RIDO identifies and promotes funding opportunities for research, knowledge exchange and research transfer, organises research 'sandpits' to support interdisciplinary and collaborative research, provides access to the Research Professional funding database, and offers a suite of funding development workshops under the umbrella of the Researcher Development Programme. The Faculty Research and Innovation Committee (FRIC) organises generic workshops on accessing diverse funding sources and bid writing at all stages, including peer review and evaluation of bids. At unit level, senior colleagues with bid-writing experience organise practical, subject-specific workshops, using examples of successful bids. We also maintain a funding planning document, available to all unit members and overseen by convenors, that records details of all planned bids. This is a strategic move that helps us to avoid overlap and internal competition, particularly for small-grant award rounds; it also helps to implement a culture of continuous bidding activity. The Research and Innovation Funding Manager for the Faculty has proactively fostered research funding applications within the unit, identifying collaborative funding schemes, disseminating funding opportunities from established and new sources, advising on budgets, management and planning, and holding bi-monthly drop-in sessions for individual discussions about funding plans and applications. An anonymous peer-review process, conducted by members of staff within and beyond the unit who have a record in gaining research income, assesses all applications before final submission is given approval.

These strategies are supported at Faculty level by the Deputy Dean for Research and Innovation, under whom targets have been embedded in annual appraisal objective-setting in 2018-19, and which are supported by monthly bid-writing workshops, peer review, and 1:1 guidance. We have incorporated these mechanisms into the unit's research strategy from 2019 onward to encourage a greater volume of individual and joint bidding activities (see **strategy** above).

3.2 Infrastructure and facilities: scholarly infrastructure and resources

The unit is supported by a dedicated cinema space at ARU (Coslett 117) where ARCMedia holds research seminars, enabling speakers to deploy the screen as part of their talks, e.g. seminars presented by Myers (Creighton University, USA) in October 2018 and Thompson (Stevens Institute of Technology, USA) in November 2018.

The research work of other staff associated with the unit, such as the ARCMedia members whose creative-practice outputs are being returned to UoA32 (Henderson, Nightingale, Payne), benefits from the provision of technical facilities (such as film production studios) and exhibition spaces on campus. In addition to these facilities, all staff across the unit benefit from resources offered by the ARU Library, which we have actively encouraged (in liaison with the subject librarian e.g. via the FRIC meetings cited above) to invest in resource provision in our areas. The Library supports the unit through a broad suite of print resources, digital databases and other audio-visual materials to underpin research. Beyond ARU, the unit also benefits from the deposit library at Cambridge University, to which all research staff and PGRs at ARU have access.

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

Our input to the research base is evidenced by the range of collaborations and contributions to research culture in the form of peer review, keynotes, and external examining of PhD theses. Interventions in the economy and society are evidenced through the scholarly and public events funded by ARCMedia, which have strategically and purposefully engaged a wide variety of stakeholders in the development and outcomes of the unit's research. These include international symposia as well as public-facing roundtables (see **Section 4.1**). Staff across the unit have engaged with the public through different channels, such as public talks, social media, national and international press, film festivals, or using existing infrastructures of museums. Through our collaborations with scholars from other institutions, staff have developed opportunities for established researchers, ECRs and PGRs to network and produce new work together. Thus, the unit is strongly engaged in supporting the research base and sharing its research with the public.

In line with our strategy, the unit has worked to:

- Collaborate with researchers inside and outside of ARU and enable cooperative research. The unit has actively developed infrastructures for senior researchers, ECRs and PGRs to meaningfully collaborate with others
- Support the research base through PhD examinations, peer reviews and keynotes at scholarly conferences and enhance the wider research community through productive feedback
- Share our research with the public via radio, television and print media, social media platforms, as well as public lectures in venues such as museums.

4.1 Conferences, collaborations and research networks

Staff in the unit have convened pioneering events, including the 'Digital Violence' (2017) and 'Binge-Watching and the Future of Television Research' symposia (2018 and 2019), as well as public-facing roundtables e.g. on 'Tackling Image-based Abuse and "Revenge Porn"' (2018). The 'Digital Violence' symposium, organised by Horeck and Kendall, has generated significant scholarly work and has initiated an important new network for the study of this urgent social issue (which became increasingly relevant in the context of the COVID lockdown). The symposium (supported by ARCMedia) brought together international scholars from film, media and cultural studies to find new ways of tackling the issue of violence as it manifests through online networks and communities. The keynote addresses were by Caetlin Benson-Allott (Georgetown University, USA), and Debbie Ging (Dublin City University, Ireland). Horeck gave a plenary address on 'public rape' in the digital era, which formed part of Horeck's book *Justice on Demand: True Crime in the Digital Streaming Era* (2019) and resulted in new collaborations. In June 2019, Horeck collaborated on a panel with Ging and Prof Jessica Ringrose (University College London) at the Gender and Education Association Conference in Portsmouth. This collaboration with Ging and Ringrose on digital violence forms part of Horeck's impact work on changing perceptions of image-based sexual abuse and the terminologies that surround it.

Elsewhere, Jenner organised the two-part workshop 'Binge-Watching and the Future of Television Studies' (held at ARU in 2018 and 2019), which was funded by a British Academy/Leverhulme grant, and was the first academic conference on binge-watching, and enabled 18 international researchers from Germany, Italy, Canada, the USA and India, working in different areas of television studies (narratology, fan studies, audience research and transnational television) to engage and collaborate. Keynote speakers included Bärbel Göbel-Stolz (Coventry University), Lisa Glebatis Perks (Merrimack College, USA) and Tanya Horeck. The event has resulted in several collaborations among participants, including Horeck's work with Julia Havas at De Montfort University. It has also resulted in the edited collection *Binge-Watching and Contemporary Television Research*, to be published by Edinburgh University Press in 2021. The majority of the contributors are PGRs or ECRs. The workshop has significantly enhanced the international research base within television studies.

Staff have founded a range of research networks to facilitate infrastructures for researchers, ECRs and PGRs to collaborate and develop new ideas. For instance, Campbell co-founded, and convenes, the Modern Irish History research seminar series at the University of Cambridge (2012-present). This seminar, funded by the Embassy of Ireland, features high-profile scholars, journalists and political figures as well as PGRs. Campbell has organised and chaired many of the seminars, as well as presenting his own research. He also acts as the main liaison between the seminar and the Embassy of Ireland, ensuring the latter's support of the seminar.

Meanwhile, MacCormack is co-founder of the Animal Catalyst Network, a joint partnership between the University of California (at Santa Barbara, USA) and ARU, bringing together scholars in the fields of art, animal studies, ethics, bio-politics, environmentalism, feminism, and philosophy; she is a member of the 'Queer Death Studies Network' at Linköping University, Sweden; The Posthumanities Hub, KHT Royal Institute of Technology, Sweden; The Monster Network (Birkbeck, University of London, Linköping University, and the Universities of Bergen, Stavanger, Oslo, Norway).

4.2 Contributions to research base

Our investment in producing high-quality research, and supporting networking and dissemination, has helped to raise the profile of staff members, leading to opportunities to contribute more broadly to the discipline and society, as evidenced by the range of PhD examinations, review activities, keynote lectures and participation in editorial boards outlined below.

Staff regularly act as external examiners of doctoral students across the UK and internationally. Colleagues have examined at University College Dublin, the University of Portsmouth, the University of Manchester, Loughborough University, and Queen Mary, University of London (Kendall), the University of Warwick (Zeilinger), the University of Lincoln (Jenner), Åbo Akademi, Finland (Campbell), and the University of Cambridge (MacCormack), as well as universities in Australia (Horeck, MacCormack), Sweden, and South Africa (MacCormack). This experience has not only supported PGRs internationally, but has also ensured that colleagues bring back to the unit their awareness of research at the forefront of the field, feeding this into supervisory work, publications and network events.

Our expertise has been sought to conduct peer reviews for 41 different journals, such as *Critical Studies in Television*, *Film-Philosophy*, *Journal of Cinema and Media Studies*, the *Journal of Cultural Heritage*, *Popular Music*, and *Theory, Culture and Society*, showing how much our staff's expertise is valued by the wider research community. Staff have reviewed book proposals and manuscripts for Bloomsbury Academic, Columbia University Press, Edinburgh University Press, Intellect, Routledge and Palgrave Macmillan. Horeck is on the editorial board of the journals *Television and New Media* and *MAI: Feminism and Visual Culture*. MacCormack is the commissioning editor of the series *Film Philosophy at the Margins* at Routledge. The series advances the field of film philosophy by focusing on marginalised film genres and re-thinking representations of marginalised communities, relying on Continental philosophy as a framework. Staff have also contributed to the field in the form of peer-reviewing activities for funding bodies, including the AHRC Peer Review College (Campbell, 2012-2015).

Our staff have been sought as keynote speakers at a variety of national and international conferences. In this context, Horeck has presented keynotes at Oxford Brookes University (2019) and the University of Winchester (2016), while Jenner has presented a keynote at Edge Hill University (2019). MacCormack's international profile has led to 22 keynote lectures at national and international conferences since 2014, including events at the Malmö Museum of Modern Art, Sweden (2016) and the Aarhus Museum of Modern Art, Denmark (2017), as well as at a range of UK and international universities, including the University of Göttingen, Germany (2018) and Ghent University, Belgium (2017), evidencing the esteem in which her work is held. Our unit's expertise thus feeds the research base on both a national and an international level.

4.3. Contributions to economy and society

We have actively engaged with the public through a variety of different venues and formats, including the popular press, museum spaces, social media, at film festivals or through public talks. By engaging with the public, staff have encouraged social debate on the topics of digital transformations, gender, feminism and social justice and conflict, migration and the non-human.

In this context, Campbell has presented his research in a range of non-academic fora, including at public talks – alongside screenings of *Guth* (TG4, 2013 & 2014) the television documentary series on which he advised - at Chorlton Irish Centre in Manchester (February 2017) and on a Facebook Live talk for the London Irish Centre (May 2020). His book, *Irish Blood, English Heart* (2011) - which was submitted to REF2014 - directly informed a series of civic commemorations in Ireland (held in 2018) of Irish diaspora musicians.

Horeck has appeared as an expert on image-based sexual abuse in a documentary, *Love, Lies, and Nudes* (2018), which has gained over 3,000 views on YouTube. Additionally, Horeck has participated in multiple television and radio segments, including for BBC Cambridge (2018), BBC Radio Cambridgeshire (2018), Cambridge 105, and Heart Radio (2017). On 16 October 2019, Horeck published an article in *The Conversation*, 'True crime: it's time to start questioning the ethics of tuning in.' This article has been read by 15,583 people and was one of the most read articles for ARU in October 2019.

Horeck has developed a strong public profile through her impact case study, which deals with sexual violence in online cultures. She was chair and organiser of the public event, 'Tackling Image-based Abuse and "Revenge Porn"' at the Cambridge Festival of Ideas (held at ARU in October 2018). She participated in a roundtable on women's safety online at Facebook in June 2018 and has worked as a consultant at a public policy event, 'The Next Steps in Tackling "Revenge Pornography" and Supporting Victims', in London in April 2016.

Jenner's work on binge-watching has been featured in a range of national newspapers in the UK, including *The Times* (2018), the *Daily Mail* (2019), *The Sun* (2019), *Metro* (2019), and the *Glasgow Herald* (2019). She also contributed to the programme *Street Signs: Europe* (January 2020) on the international television channel CNBC (to share her research on the 'normalisation' of binge-watching). Jenner was also interviewed for a Facebook live session (March 2019) on binge-watching, which was broadcast via the ARU page and has conducted a 60-Second Seminar to promote her research on binge-watching. Her Facebook Live session has received 1,200 views. MacCormack's *Ahuman Manifesto* (2020) has been reviewed in the local news (*Cambridge Independent*), the national press (*Daily Mail*, *Metro*) and international news (*The Blaze*, msn.com) and has generated lively debate on the bookselling platform Amazon.

Horeck, Jenner, Kendall, MacCormack and Zeilinger have all featured as expert guest speakers at public film screenings and festivals. Horeck's reputation as an expert in debates about gender and digital violence, and true crime in the streaming age has led to invitations to participate in public policy debates, public screenings and talks at a range of venues, including: *Unvictiming: Women Filmmakers Reframe Sexual Violence* (Institute of Contemporary Art, 2019) and a post-discussion screening of Coralie Fargeat's *Revenge* (The Watershed Cinema, Bristol, 2018). Kendall was invited to speak as an expert in extreme European cinema at *Offscreen Film Festival* (Belgium 2019) and consulted as a cinema scholar on the Wellcome Collection's exhibition *Electricity: The Spark of Life* (2017). Jenner's expertise in streaming TV led to an invitation to participate in a panel discussion on Contemporary Television at the Summer Film School Festival in Uherské Hradiště, Czech Republic (2017). MacCormack was a jury member at *Lausanne Underground Film Festival* (Switzerland) in 2018. These public-facing activities have enabled staff to engage with industry, filmmakers and audiences alike.

MacCormack, Kendall and Zeilinger have contributed to public engagement in museums through keynote speeches, curatorial activities, and co-creative partnerships. MacCormack's work on human/animal relations, and larger issues of alterity, ecology, and difference has led to

invitations to deliver public lectures in a range of contexts, including events at KunstAcademie, Berlin (2017), Bloomsbury Institute, London (2016), Stockholm Museum of Modern Art (2016), SALT Gallery, Istanbul (2016), and the Institute of Contemporary Art in London (2014). Zeilinger's work on the intersection between video games and contemporary digital art practice led to invitations to give public talks and to convene panels at the Museum of London (2017) and at the *Transmediale* in Berlin (2019). He has worked with a range of external partners, including Furtherfield Gallery, London, to engage with the public in debates on the digital landscape and the ways in which it allows us to envision different futures.