

## Unit-level environment template (REF5b)

**Institution:** University of Brighton

**Unit of assessment:** D34 - Communication, Cultural and Media Studies; Library and Information Management

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

## **1.1. Context and structure**

Comprising a vibrant community of academics and postgraduate research students (PGRs) across the Schools of Media and Humanities, this UoA represents a major expansion of interdisciplinary research in media, communication and cultural studies at the University of Brighton (UoB). Increasing from 14.7 FTE in REF2014 to 63.85 FTE (8 Professors, 53 mid-career and 10 ECRs), staff in this submission have gained over £2.6m in competitive research funding during the census period. Our success as a partner in 4 Doctoral Training Partnerships (DTPs) - AHRC *technē*, AHRC Design Star, ESRC South Coast (SCDTP), ESRC Science and Engineering in Arts, Heritage and Archaeology (SEAHA) - has significantly expanded our PGR community, with PGR completions increasing from 3 in REF 2014 to 40.74 in this submission. Partnering with industry, civil sector, policy and community stakeholders, our research prioritises key societal challenges around digital inclusion and data access, cultural representation and democratic participation, and social and environmental justice, providing impactful interventions in the cultural and creative sectors and society. From 2015 we were academic lead for the advanced digital technology innovation centre, *Digital Catapult Centre Brighton*, and provide a significant national and international screen cultural presence through our public screen archive collection, *Screen Archives South East* (SASE).

Since REF2014, significant university investment has provided a new research environment facilitating our research expansion. This includes £26m investment in our city centre campus providing new research spaces for the two Schools in this UoA, and strategic investment in a new sustainable research infrastructure and leadership through **Centres of Research and Enterprise Excellence (COREs)** (see REF5a). Founded and led by our senior staff, 5 COREs provide strategic leadership and direction for the development of interdisciplinary research in this UoA and across the University, identifying intellectual priorities and collaborative partnerships to address global and societal challenges:

- The *Centre for Digital Media Cultures* (CDMC), founded by **Behrendt**, examines the intersections of digital media and data technology in societal change.
- The *Centre for Memory, History and Narrative* (CMHN), led by **Dawson**, interrogates the cultural significance of the past for our present lived experiences, social relationships, politics and identities.
- The *Centre for Applied Philosophy, Politics and Ethics* (CAPPE), led by **Brecher** and **Devenney**, examines links between philosophy, critical theory, global ethics and the wider public.
- The *Centre for Transforming Sexuality and Gender* (CTSG), led by **Jenzen**, interrogates sexuality, gender and social change through impactful community partnerships.
- The *Centre for Spatial, Environmental and Cultural Politics* (CSECP), founded by **Doyle**, addresses the intersecting cultural and ecological challenges of climate change, social inequalities and migration.

Each CORE has a Director, a dedicated non-staff budget and administrator representing an annual investment of £162k to support research in this UoA. Interdisciplinary research is encouraged through staff membership of one or more of the COREs, and budgets are used to facilitate COREs working together on joint research and impact activities.

### **1.1.1. Research themes**

Our interdisciplinary research and the activities of our 5 COREs make an ethical commitment to questioning knowledge production and power relations in the creation, representation, dissemination, interpretation and use of cultural, literary and media texts, including the socio-historical, technological, and political processes that shape these practices. Paying particular

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attention to how the cultural past informs the present and future, we draw upon the critical, literary and philosophical foundations of humanities, media and cultural studies research, to address contemporary problems in the economy and society through 4 interdisciplinary themes that are central to the work of our CORES and link to our impact case studies (ICS):

- Digital Media Cultures and Economies
- Screen Cultures and Practices
- Cultural and Literary Histories
- Critical Theory and Contemporary Politics

**Digital Media Cultures and Economies.** Strategically supported by CDMC and CTSG, our research interrogates digital technologies and big data through a focus upon inclusion, economy and creative practice. 11 staff, including 1 Professor (**Cham**) and 1 ECR, undertake research in this theme, collaborating with industry, SMEs and community stakeholders, to generate novel insights and impacts relating to digital inclusion, sustainability and innovation [ICS\_DigitalEconomy]. Through theoretical and practical interventions in data literacy (**Fotopoulou**), smart cities (**Behrendt, Sourbati**), digital activism and cultural entrepreneurship (**Jenzen**), we provide new knowledge and important critical tools for creating equitable digital futures.

**Screen Cultures and Practices.** Our leadership in archival screen practices (SASE archive, [ICS\_Screen]) is attended by research expertise in the histories, cultures and practices of screen-based media as forms of cultural meaning and social change. 10 staff work in this theme, including 1 Professor (**Doyle**) and 1 ECR. Combining individual scholarship with community and civil sector partnerships, and enabled by CSECP and CTSG, we interrogate the historical and representational politics of film, TV, gaming, photography and social media (**Gray, Chard, Kirkland**), and utilise visual methods to create new cultural expressions that contribute to socio-political change [ICS\_VisualCommunication].

**Cultural and Literary Histories.** Our research interrogates historical and literary texts and practices as contested sites in the formation of culture, identity and social relations. 34 staff work in this theme, our largest grouping, including 2 Professors (**Dawson, Salkie**), and 2 ECRs. Strategically supported by CMNH, we foreground the cultural memories and histories of race, colonialism and conflict, revealing their contemporary effects (**Dawson, Rupprecht, Bergin, ECR Hogsbjerg**). Through critical and practical reinterpretation of literary narratives, we produce new understandings of socio-political relations, including work, gender, and migration, (**Connell, Velickovic, Margree, Hammond, Satterthwaite**), forging impact through new modes of storytelling and performative practice [ICS\_NarrativeDesign, ICS\_ShakespeareHut].

**Critical Theory and Contemporary Politics.** We develop pioneering work about the critical and social functions of critique and philosophy in contemporary politics and society. 16 staff work in this theme, including 3 Professors (**Brecher, Devenney, Maddison**), and 1 ECR. Through the strategic direction of CAPPE, our research addresses key challenges of democracy and participation, focusing upon transnational populist and protest politics (**Devenney, Woodford, Dunford**), and the philosophies and ethics of neoliberalism, violence and conflict (**Neu**). We use critical theory to interrogate the cultural politics of sex, gender (**Maddison**) and climate change, offering radical thinking for new ways of living and being.

### 1.2. Research strategy since REF 2014 and achievement of strategic aims

The significant expansion of interdisciplinary research in media, communication and cultural studies at UoB has been driven by the University strategy and investments. We used REF2014 results to benchmark our UoA D36 submission against the sector. Encouraged by our relatively strong performance in outputs and impact we developed a research and impact strategy for this UoA based on a vision to expand interdisciplinary excellence and build on our strengths. The UoB supported our vision and subsequent strategic developments enabled us to deliver marked growth as investment in staffing and researcher development were enabled by 3 strategic university level interventions.

- In 2014, the University established a new School of Media based on the same campus as the existing School of Humanities and this provided an opportunity to bring together media, communication and cultural studies staff and PGRs to develop new collaborations and research directions building on the successes of REF 2014, such as in digital inclusion and cultural histories.
- In 2016, leaders and staff in these two schools helped develop a new University Strategy (REF5a) that emphasises UoB values of inclusivity, creativity, sustainability and partnerships enabling us to make the case successfully for increased staff investment in our distinct creative, values-focused, partnership-based research concerned with inclusion, equality, democratic participation, and social and environmental justice.
- A new UoB Research and Enterprise Strategic Plan (2017 – 2021) instigated the COREs (REF5a) and our staff's central role in establishing 5 COREs described earlier provided the budgets for promoting intellectual debate, researcher interaction and external partnerships that allowed us to coalesce the staff in the schools of Media and Humanities into a coherent group of researchers focussed on our 4 themes.

To deliver our UoA research and impact strategy we established the following seven strategic research and impact goals and we provide evidence below of how each has been achieved:

**Significantly invested in people**, recruiting 32 new staff in this UoA (45% of staff in this submission) to strengthen our research in digital media, screen cultures, cultural and literary histories and critical theory. Investment in early career researchers (see section 2.2) has led to 66% staff being promoted from Lecturer to Senior or Principal Lecturer. We achieved our Equality, Diversity and Inclusion goal of obtaining an Athena SWAN bronze award for Arts and Media in 2020.

**Invested in supporting staff preparing external bids** via competitive annual sabbaticals and rising stars awards, and increased the quality of our external funding applications through mentoring and internal peer review (see 2.4.1). As a result, we have increased the diversity of our research funding and staff gaining funding. We have achieved over £2.6m in competitive research funding from Research Councils (36%), EU Government Bodies (38%), UK Central Government (20%), UK Charities (3%) and Non-EU other (3%). This addressed our reliance in REF 2014 upon EU Government bodies and 1 member of staff for over 90% of income generation. Since REF2014, 20 members of staff have gained 42 funding awards, including 15 AHRC awards and two Leadership Fellows.

**Used our QR funding to support staff to prepare outputs** that shape their research fields (see 2.4.1), leading to 39% of staff in this UoA submitting a monograph; 30 monographs in total.

**Extended the impact of our research to digital innovation**, developing new partnerships with SMEs and digital industries. The Fusebox24 (2015) and Youngs' 'Internet of Place' research underpinned the establishment of **Digital Catapult Centre Brighton (DCCB)** in 2015. Drawing upon this work, we created new partnerships with the aviation sector, supporting the unlocking of value from proprietary data (Digital Research & Innovation Value Accelerator DRIVA, led by **Cham**; [ICS\_DigitalEconomy]). The DCCB has become integral to the design of the national 5G testbed as part of the UK Government's 5G Digital Strategy.

**Expanded our big data research and impact (Behrendt, Sourbati, Fotopoulou)** through partnerships with local and national governments, community and industry partners in the transport and health sectors, ensuring that our scholarship published in key journals *Information*, *Communication and Society* and *New Media and Society*, has diverse societal benefit and engages a wide range of audiences.

**Advanced our cultural heritage expertise** by deploying QR and external funding to develop: new heritage histories informing heritage practices in the UK and New Zealand [ICS\_ShakespeareHut]; expansion of the international reach of our public screen archive collection, SASE, including the digitisation of 504 films for the BFI [ICS\_Screen]; an Horizon2020 Marie Skłodowska Curie

Individual Fellowship on educational methodologies for dance heritage; membership of the EPSRC Centre for Doctoral Training (CDT) in Science and Engineering in Arts Heritage and Archaeology (SEAHA, 2014 – 2022) with the University of Oxford and University College London; co-creation of Hastings and St Leonards Heritage Society (**Madden**) and the related cultural regeneration of community piers through collaborations with Hasting Pier and The Clevedon Pier Trust (**Jenzen**).

**Significantly increased our PGR recruitment** and provided a significantly enhanced doctoral experience through our success in 4 competitive Doctoral Training Partnership (DTP see 1.1) consortia during the census period, and the AHRC technē 5 year follow on funding from 2019/20. 30 technē studentships have been awarded, including 2 collaborative studentships with Imperial War Museum and Falls Community Council, West Belfast. University investment in 7 PGR studentships in cultural histories of conflict has produced 6 completions during the census period. We have centralised our PGR induction and training processes through the Brighton Doctoral College (BDC), offering a high-quality PGR environment that has aided completion rates, with PGR completions increasing from 3 in REF2014 to 40.74 in this submission. We support a new generation of scholars by providing opportunities for our PGR students to publish, organise symposia and conferences, and work placements (see 2.7).

### 1.3. Enabling impact

Our research makes an ethical commitment to questioning knowledge production and power relations across media, culture and society. This ethical vision underpins our approach to enabling impact. Through our funding and support for individual scholarship and extensive collaborative partnerships with stakeholders at the local, regional, national and international level (see section 2), our research changes people's lives by: facilitating community empowerment for under-represented or marginalised groups/publics, including youth, people living with HIV/AIDS and conflict, and LGBTQIA+ communities; influencing democratic practices, such as environmental and community activism, and shaping populist political party policies; producing new forms of cultural meaning across film, arts, theatre, creative and digital industries for diverse audiences; advancing technological innovation and use of big data in SMEs; and changing organisational and policy practices around social justice and inclusion within the creative and digital industries and transport sector (for examples see 3.1, 4.2 and our five ICSs).

This UoA has achieved its impact through recognition that research excellence and impact express themselves in multiple ways and are generated through different types of investments from individual scholarship and public engagement activities to research involving multiple partnerships with external stakeholders. Research and impact are enabled through competitive internal funding opportunities that support teaching buyout for scholarship and partnership building, and funding from schools and COREs for partnership development and impact activities (see section 2). Our Community University Partnership (CUPP) (REF5a) works directly with research beneficiaries, often through co-produced research, to maximise the potential for impact. CUPP remains a key means by which staff are linked with local community partners. Regular impact workshops delivered by the University's Impact Manager, and mentoring from experienced colleagues in this UoA ensure diverse expressions of impact at all stages of the research cycle are recognised by staff.

Our 5 impact case studies demonstrate our breadth of impact across the media, cultural and creative industries and society, and the success of our strategic investment in multiple pathways to impact. Demonstrating the global impact of our individual scholarship, **Rawle's** multimodal fictional texts have influenced storytelling practices, readerships and international publishing strategies [ICS\_NarrativeDesign]. **Grant Ferguson's** scholarship on Shakespeare's cultural legacy, supported by funding for a sabbatical and public engagement activities, has impacted the educational and creative practices of leading cultural institutions, such as the National Theatre, in turn generating future creative industry collaborations [ICS\_ShakespeareHut].

Collaborative partnerships with academic and non-academic stakeholders have contributed to the development of our 3 other impact case studies. **Doyle, Jenzen and Ashmore** have worked in co-



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productive ways with arts, youth and disadvantaged communities at local, national and international level to build collective identity and activist engagement on socio-political and environmental issues [ICS\_VisualCommunication]. Through internal sabbatical awards, Impact Development Funding (REF5a), Community University Partnership Programme (CUPP) funding, public and stakeholder engagement activities and external research funding, the researchers in this ICS have scaled up their research and stakeholder engagements to develop international impact.

Through multiple digital and creative industry partnerships across a number of years, our ICS\_DigitalEconomy likewise demonstrates a scaling up of impact through externally and internally funded research projects that have iteratively built research and impact across regional creative industries and national policy. Our [ICS\_Screen] shows how our long-term partnerships with the creative industries (BFI; Whitechapel Gallery, UK; Brighton & Hove Museum) both sustain and increase public engagement with screen archives and their industry use. Financial investment in administrative and archive staff support for our screen archive collection ensures engagement with the world through a multitude of partners (see section 3). Combined with external funding, new forms of impact are developed, including new film content for marginalised groups leading to new cultural forms that address social inequalities. The screen archive audience venue-based, online and broadcast audiences now total over 55m [ICS\_Screen].

Whilst COVID-19 has placed an extra short term pressure on our face-to-face engagement with publics and stakeholders, we have quickly adapted to the online environment, building our partnerships in more sustainable and inclusive ways to reach wider audiences across the globe: **Fotopoulou** with AHRC funding commissioned artists to creatively explore stories of lockdown through online formats (AHRC ART/DATA/HEALTH); CSECP Visiting Fellow, Suzanne Dhaliwal, repivoted her work and public engagement to the digital environment to address climate justice activism in the context of COVID-19. Given our research and impact work in digital cultures and digital participation, and in environmental and social justice, we are well situated to contribute to post COVID-19 global research challenges.

### 1.4. Research and impact strategy 2021-2026

Following a period of significant growth, our strategy for the next 5 years is to consolidate these developments across our 5 COREs, expand in selected areas of strength, increase our PGR community and invest in impact pathways to ensure the sustainability of this UoA's impact. Through our interdisciplinary research, we will respond to the changing demands of a (post) COVID-19 world that has seen the expansion of digital technologies and screen- based media use in everyday life, a deepening of social inequities, and the acceleration of environmental change. We will:

***Address key global and societal challenges – the intensification of digital cultures and social inequalities, democratic participation, decolonisation and the climate crisis – through critical and creative cultural, communication and media research that provides new narratives and practices for impactful social change.*** We will:

- use the COREs budgets to stimulate debate to help set intellectual priorities and nurture new research ideas through individual scholarship and collaborations;
- expand our decolonising work and grow our strengths in digital and screen cultures, gender and sexuality, cultural histories and narratives, populist politics, and social and environmental justice;
- invest in multiple pathways to impact, ensuring we deliver on our developing impacts in creative data engagement and sustainable mobilities, and support new impacts in digital and screen cultures, creative industries and cultural activism;
- maintain our diverse research income portfolio.

***Deepen existing partnerships and develop new interdisciplinary collaborations at local, national and international level, ensuring our continued research engagement with diverse audiences and marginalised communities.*** We will:

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- utilise the COREs to build new global partnerships, expand existing partnerships by supporting scale-ups, and increase our numbers of Visiting Fellows;
- collaborate with community, civil, industry and policy partners and situate marginalised communities and users as key partners;
- share our research with diverse audiences in creative and accessible ways especially through our screen archive.

***Invest in staff development, addressing any unequal impacts of COVID-19, and diversify our staff base with regards to race and ethnicity.*** We will:

- address any negative impacts of COVID-19 through targeted support of affected staff and through increased mentoring;
- commit to the recruitment of a more racially diverse staff base.

***Grow the volume and diversity of our PGR community.*** We will:

- use our existing DTPs to increase total PGR students by 25% and seek new DTP opportunities;
- promote new access opportunities for PGRs with protected characteristics by utilising match funded UoB studentships.

## 1.5. Open research and ensuring research integrity

UoB has upgraded its research repository to facilitate the accessibility of research outcomes through open access (see REF5a), with an Open Access Fund to support the publication of articles from RCUK-funded research. The University is committed to the Concordat on Open Research Data through its new PURE research repository developed during the REF period to enable the uploading of research outputs and allows a more strategic communication of our research and its outcomes. Individual staff and PGR profiles on PURE include key research information, with access to online output repository. CORE websites showcase research projects and enable international partnership building. Our UoA also disseminates research through over 10 public exhibitions, with strong online presence, accessible PDF outputs that visualise our research, talks to the civil sector organisations, creative industries, and public talks/events. Our annual Cinacity Festival of World Cinema includes extensive research installations for public engagement and drew a paying audience of 115k between 2013 and 2020.

Our research is undertaken in accordance with the University's Policies on Research Integrity and Research Ethics. The University has a three-tiered system of ethical review, supported by a central Ethics and Governance Manager (REF5a). All staff research projects go through at least Tier 1 approval, with the most complex approved at Tier 3 by the University's Research Ethics and Integrity Committee. PGR students undertake a mandatory ethics and integrity training course and are unable to progress through their first Annual Progress Review if not completed. The University also provides regular ethics and integrity training courses each year for all research staff.

## 2. People

### 2.1. Staffing strategy and staff development

Supporting staff at all career levels to reach their research potential is key to the vibrancy of our values-based research culture and the success of our research and impact activities. Through Athena SWAN, the Research Concordat to Support the Career Development of Researchers and the Race Equality Charter Mark we provide an inclusive environment that provides resources, mentorship and leadership opportunities. This submission includes 8 Professors, 1 Reader, 20 Principal Lecturers, 33 Senior Lecturers, 8 Lecturers, and 1 Senior Research Fellow. In alignment with the planned expansion in the UoA set out in our research and impact strategic aims, our staffing strategy since REF2014 has been to:

- Appoint a substantial number of new staff including early career staff;
- Make strategic external and internal senior appointments to expand leadership in key areas linked to our COREs and intellectual themes;

- Invest in the career progression of our existing staff, especially ECRs, through staff development and opportunities to undertake key research leadership roles at School and University level;
- Expand our support for PGRs as the next generation of researchers.

## 2.2. New staff appointments

Aligning with UoB's Recruitment and Selection Policy, substantial long-term investment in new staff has been achieved. 32 new appointments in this UoA have been made, of which 56% are female. These new appointments comprise 45% of submitted staff. 29 of these new appointments are permanent. The remaining 3 are fixed term for specific research projects. The majority of these appointments (27) were ECRs at Lecturer level, with 2 Professorial, 1 Senior Research Fellow and 3 mid-career (Senior Lecturer or Principal Lecturer). We have placed a strategic focus upon developing research profiles of new staff, and recruited senior staff to enhance existing expertise and provide strategic leadership. New appointments have strengthened research related to our 4 interdisciplinary themes in digital media (**Cham, Fotopoulou, Close**) screen cultures (**McNaughton, Chard**), critical theory and politics (**Maddison, Dunford, Woodford, Bunyard, Primera**), cultural and literary histories (**Connell, Grant-Ferguson, Hogsjberg, Virkar-Yates**) and socio-cultural linguistics (**ECR Formato, ECR Iveson**). 24 of the 32 new staff have been promoted to Senior or Principal Lecturer since joining us. Robust staff induction processes ensure new staff are integrated into the University research structures, including School research activities, CORE membership, and assignment of a mentor.

## 2.3. Existing staff investment and strengthening leadership

Investment in existing (pre-REF2014) staff career development has led to 58% achieving promotions during this period, including 13 staff becoming Principal Lecturer and 7 Senior Lecturer. We have strengthened leadership in this UoA through internal promotions to Professor (**Doyle**, Professor of Media and Communication, 2017; **Devenney**, Professor of Critical Theory, 2020) and Reader (**Jenzen**, 2020), aided by the founding and leadership of COREs (section 1). Our two external professorial appointments (**Cham** and **Maddison**) further expanded leadership and **Maddison** is Head of the School of Humanities. Other leadership developments include: **Kirkland** and **Doyle**'s co-leadership of MECCSA2020 Annual Conference; **Fotopoulou**'s role as the University's ECR Lead (2017 – 2019); **Woodford**'s leadership position in CAPPE; and **Searle**'s coordination of a University wide Housing Research Forum. These staff also received support from the University's Leadership Programme instigated in 2017.

## 2.4. Support and funding for all staff development

Researcher development is formally managed by Schools through Annual Staff Development Reviews (SDRs) led by a senior member of School Management Team, focusing upon the development, achievement of, and plans for research activities. New staff have one year probation, followed by a meeting with their Head of School to review progress and identify any research development needs. The University's Professorial Review Framework (2018) has supported the career progression of Professors through Annual Reviews, led by the PVC. The University's Researcher Development Programme also provides training for all researchers, who attend an average of two formal research training events each year, with 'Introduction to Research Ethics', 'Introduction to Open Access', 'Demonstrating and Evidencing Impact' and 'Making the Most of the Research Mentoring Relationship' recommended initially.

The University provides competitive research funding award schemes, enabling researchers to develop and lead their own research projects, write external funded bids, and support output writing and impact activities. 24 staff (34%) in this UoA have received internal funding - including Sabbaticals, Rising Stars, Impact Development Fund, Innovation Fund, COVID-19 Urgency Fund (see REF5a). 23 staff received sabbaticals funding (worth up to £14k); 4 staff received Rising Stars awards that support ECRs (up to £10k); 1 member of staff received Impact Development funding (up to £2k); and 1 received Innovation Funding (up to £10k).

Competitive annual sabbaticals have aided output and monograph production for REF2021 (**Myketiak, Fotopoulou, Devenney**), and enabled external funding bid success (**Jenzen, Fotopoulou**). The Digital Catapult Centre Brighton has benefited from Innovation Funding to develop research impact in our ICS\_DigitalEconomy, enabling the success of other funding bids (**Close, Jenzen and Burns**, AHRC). The Impact Development Fund enhanced impact activities from an AHRC award (**Jenzen**), contributing to our ICS\_VisualCommunication. Rising Stars scheme ECR recipients include **Virkar Yates'** project on *Literature, Music and Conflict* (shortlisted for AHRC/BBC New Generation Thinkers scheme, 2017), leading to an invitation to discuss Beethoven's legacy, on BBC3 Radio (2020). **Fotopoulou's** Rising Stars funding led to a UKRI Innovation/ AHRC Leadership Fellowship (ART/DATA/HEALTH, 2019-2021). **Hearsum's** award to work with the British Library produced an oral history of UK popular music studies.

Schools and COREs enhance UoB research and impact funding schemes. Schools provide competitive funds for supporting outputs, research bids, impact activities and conferences. All staff can apply to these schemes, but priority is given to ECRs through a ring fenced £5k allocation per year. COREs provide funding to host conferences/symposia, develop research networks and external bids, host Visiting Fellows, and develop impact activities. The University's Futures (see REF5a) work across the COREs providing financial support for joint activities, such as, **Velickovic's** *LGBTQ+ Writers Under Lockdown* (July 2020), a series of video panels and podcasts on the topic; and CSECP's project exploring 'digital pivoting' around scholar-activist-practitioner work on climate justice during COVID-19.

## 2.5. Mentoring

The University-wide Research Mentoring Framework (REF5a) is central to the Implementation Plan for the Concordat to Support the Career Development of Researchers. Research mentoring is managed at School level by the Research Mentor Lead. Mentoring training and development opportunities are provided for mentors and mentees at University and School level; allocation of hours to both mentor and mentee; and the opportunity to engage in group and individual mentoring. Across the 4 years of its implementation, 20+ staff per year have been mentored, with plans to increase this to address COVID-19 impacts. To support gender equality, additional training is provided for research mentors regarding the need to identify and support research active women, including targeted interventions such as writing retreats and travel grants.

## 2.6. Support for ECRs

Aligning with the Research Concordat, ECRs are supported in this UoA through a broad range of University, School and CORE initiatives. A university wide ECR network run by the University ECR lead provides support and collaboration opportunities. New staff have teaching remission in their first year of appointment to enable research development. This UoA has prioritised the provision of formal mentoring of ECRs on PGR supervisory teams. Where possible teams have a third ECR member who receives training on the supervisory process.

ECR Representatives sit on all University and School committees. Schools allocate 0.1 FTE to an ECR Lead who represent the interests of early career staff, reports to the Deputy Head of School for Research and Enterprise, and organises events for staff. All 5 COREs in this UoA have ECR members on their Management Board, who steer the strategic research direction, and gain experience of research management. All COREs host annual events aimed at ECRs.

## 2.7. Support for PGR students

**The growth of our PGR environment:** We have a thriving PGR community of 61 registered students in 2020 supervised by staff in this UoA. Since REF2014, our recruitment has pivoted around our substantial success in 4 DTPs, which has generated 34 PGR studentships in this UoA during this period. 30 of these have been AHRC *technē* (2014-2019) awards, involving universities in London and the South East, led by Royal Holloway. *Technē's* focus upon interdisciplinarity in the arts and humanities has enabled our substantial success in gaining studentships across cultural memory studies, literary histories, media and contemporary politics, gender and race. Advertising



*technē* studentships through our COREs around our four intellectual themes has generated strong applicants who benefit from the COREs support and experience. Staff in this UoA are involved in the recruitment of *technē* applicants, and attend the final consortia Panel meetings (**Jenzen, Doyle, Connell, Wrighton, Philips, Wharton**). In 2018, we were successful in our joint application for further *technē* funding providing £18m for a further five *technē* cohorts starting in 2019/20 (57 studentships per cohort); one of only 10 DTPs funded by AHRC.

The University has also invested in its own studentships (see REF5a). In this UoA, supervisors in CMNH and CAPPE received internal funding for 7 PGR studentships. In 2020, 2 fee waiver scholarships were awarded by the School of Media and CTSG: the first focused upon climate justice and media, enabled by the financial success of the MeCCSA2020 conference; the second was awarded to a candidate committed to making a difference to the wider Trans community, especially its most marginalised members.

**Support for PGRs:** All PGRs are supported by the UoB Brighton Doctoral College (BDC) which provides strategic overview of PGR processes. The BDC delivers workshops and skills development through the Postgraduate Researcher Development Programme (PRDP). This includes topics such as research ethics, doctoral milestones, academic writing skills and preparing for your viva. The COREs have developed substantial PGR communities, allowing PGRs to work with staff and PGRs across Schools and the University. *Technē* PGR students and supervisors have collaborated with colleagues at partner universities and cultural organisations in consortium events. Brighton organised and hosted two *technē* student congresses, for the full consortium cohort – *Archive Fever* (2015) and *Poetics of Method* (2019). Other CORE and *technē* events have focused on creative methods, interdisciplinarity and impact, exhibitions and performance.

The BDC inducts PGR students to the University and PhD Manager - the online hub for formal PhD processes, including supervision records, annual progress reviews and examination processes. Through COVID-19, the BDC have ensured that all doctoral students have continuity of support and advice. Specific measures include: additional stipend payments and fee-waivers of up to 6 months for all final year students disrupted by the pandemic, regardless of funding source, going beyond UKRI requirements to ensure equitable treatment across the student body; fee waivers for self-funded students requiring COVID-19 related extensions; online workshops; and monthly meetings with PGR student representatives. This provision has been recognised by 2 awards to the BDC from the University Alliance, for professionalism and integrity.

A Postgraduate Co-ordinator in each School is responsible for the development of PGRs. They deliver an induction that complements the BDC's, where new students meet existing students, are introduced to the PGR Student Representative (who sits on the School Research and Enterprise Committee), and have presentations from the CORE leads. We provide PGR students with opportunities to gain teaching experience once they have received the University's mandatory teaching training.

Responding to the increase in our PGR numbers, we have ensured the provision of PGR working space for all students, and offered IT equipment where required. Through COVID-19, students have been able to take laptops and desktops home. The Schools have 4 dedicated PGR rooms where fulltime PGR students get a dedicated desk, and part-time PGR students get access to shared desks.

PGRs can access the School based Research Development Fund, for conference attendance, networking and workshop hosting, to supplement that available from the BDC's Research Student Conference Support Fund. COREs also support PGR researcher development, providing funding for workshops and symposia. PGRs benefitted from a Doctoral College Placement Support Grant (up to £1.5k), supported by Santander Universities. Four of our PGRs undertook work placements in an environmental think tank in Germany, the Department of Political Science at Johns Hopkins University, and the University of Reno USA.

**PGR research successes:** PGRs receive mentoring for submitting external applications. For

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example, PGRs successfully bid to host the 2020 MeCCSA Postgraduate Network Conference, *Mediating Place: Memory, Culture and Experience* (postponed until 2021). With PGRs on all 5 of our CORE Management Boards, we host annual PGR workshops and conferences, including visits from academics around the globe to offer PGR workshops including Laleh Kahlili (Queen Mary), Wendy Brown (UC Berkeley) and Fred Moten (NY University). Reciprocal PGR student exchanges have been established with University of Verona and National University of Ireland Galway.

PGRs organise their own events regularly co-organising conferences and reading groups, and. Conferences include, *Subversive Histories for Public Cultures: The politics of life history research* (2016) with University of Sussex, and *Time, Memory, and Conflict: Critical Approaches* (2018). CAPPE funded a PhD student journal *Critical Studies* that published 4 editions (<http://www.criticalstudies.org.uk>) and developed into *Interfere: Journal for Critical Thought and Radical Politics* (<https://interferejournal.org>). Our PGRs publish their work throughout their doctoral studies: Afxentis Afxentiou co-edited a 'Drones and State Terrorism' special section for *Critical Studies on Terrorism* (2018); Will Stronge edited *Georges Bataille and Contemporary Thought* (Bloomsbury 2017). Two former PGR students have permanent posts with us (**Lovat, Primera**) and are submitted in this UoA. Following graduation, Antonia Hofstaetter (2017) gained a Lectureship at University of Stockholm, and Lars Cornelissen (2018) became Academic Editor for the Independent Social Research Foundation.

## 2.8. Equality, diversity and inclusion (EDI)

UoB has an institutional Athena SWAN Bronze award, is one of only 17 universities to have a Race Equality Charter Bronze award, is a Top 100 Stonewall employer and a Stonewall Diversity Champion, and a disability confident employer. Inclusivity is a core value of our University Strategy (2017 – 2021), the Equality, Diversity and Inclusion (EDI) Strategic Plan (2017 – 2021) and central to the 'Brighton 2025' strategic programme. The School of Media achieved Athena SWAN Bronze Award, and across the Schools we are committed to fostering and maintaining an inclusive environment through our staffing and research practices.

**Staffing:** 25% of our submitted staff are part-time and all are permanent, apart from 3 working on funded research projects. Staff are supported in undertaking study leave for doctoral studies.

**Hearsum** and **Adamson** completed a doctorate during this REF period. Schools ensure committee membership includes staff on fractional, fixed-term and flexible working arrangements in membership. Promoting inclusivity, School meetings and research seminars are scheduled during core work hours.

**Career progression:** Successful career promotion during the REF2021 period (across full and part time) was 54% female, 46% male. 58% of staff in this UoA have been promoted (68% of full time and 28% of part time staff). Annual promotion workshops are run by Schools and those applying are offered mentoring. All promotional opportunities include pro-active statements to encourage under-represented groups to apply. Research and impact are criteria for promotion.

The Schools of Media and Humanities and COREs take actions to encourage gender and race equality. The School of Media has actively addressed the gendered inequalities of academic career progression by encouraging female staff to apply for the University's Research Leadership Programme. Four women have attended (**Doyle, Jenzen, Behrendt, Fotopoulou**), subsequently achieving career promotion to Professor, Reader and Principal Lecturer. The School of Humanities has agreed the following policies: i) annual review of research leadership roles aiming to ensure BAME and gender equality; ii) annual reporting on allocation of School and CORE Research Support; iii) a research policy recognising the needs of staff with caring responsibilities ensuring equal opportunity and incentive to engage in research. The training of PGR supervisors and composition of supervisor teams is annually audited in both Schools to ensure inclusive teams for career progression. In this UoA women are more likely to submit funding applications and be successful, 22 out of 28 successful grant applications are led by women. Our Athena SWAN action plan supports women's career progression to Professorial level (currently 37.5% female), although there is gender balance across the 4 professorial appointments made in the REF2021 period.

**Recruitment and EDI awareness:** Our recruitment process uses both gender decoders for adverts and anonymous online shortlisting. Recruitment panel chairs sign a declaration that an interview panel is gender-balanced. Since 2017 all panel members must complete Equalities and Diversity and Unconscious Bias training, whilst all staff are encouraged to complete this training. In 2019, the School of Media undertook a whole school Trans awareness training working with Allsorts (LGBT+Ally scheme). In 2018, the University backed a campaign to raise awareness of people's gender identity and how they should be addressed, with staff routinely wearing the 'my pronouns are...' campaign badges. School committees have gender balance and EDI is a standing item.

**Periods of leave:** The University has policies and guidance for staff and managers on maternity, paternity, shared parental and adoption leave. Staff meet with their line manager to ensure familiarity with relevant policies including flexible working and shared parental leave. Keeping in Touch (KiT) days are how the level of contact is agreed, up to 10 days of which are paid regardless of FT/PT. All returning academic/research staff are provided a QR fund allocation to support research re-engagement.

**Well-being:** We foster clear distinctions between work and home. We add availability to email signatures to make other staff and students aware of staff contract times and to mitigate an 'always on' culture. This etiquette is for all staff FT/PT/PGR students who also teach and is part of our induction process. The Schools have Health & Wellbeing training days, and staff with caring responsibilities have been supported during COVID-19. Our future aims (see 1.4) will address the ongoing impacts of COVID-19.

**REF submission:** The Academic Lead for this UoA is female. All staff on the REF Output Review panels and UoA Leadership teams undertake Equalities and Diversity, Unconscious Bias, Information Security Awareness and GDPR Training. We have gender parity for our UoA Leadership Team and our Output Review Panel is in line with the gender balance of the wider staff pool. REF submission data shows we are 6.2% above HE benchmarking for gender, with 50% gender parity for staff submitted to this UoA. Whilst we are 2.5% below HE benchmarking for ethnicity, we have specifically committed to addressing this in our future aims (see 1.4).

### **3. Income, infrastructure and facilities**

#### **3.1. Research income**

Creating a more sustainable research income strategy to support research and impact activities has been a key focus for this UoA. In REF2014 our research income was dependent upon a small number of senior staff bringing in relatively large amounts from government, especially EU bodies, with no income from research councils. Since REF2014, a broader range of staff (25%) across different career levels have secured awards from a wider group of funding bodies resulting in a total of £2.6m grant spend. Whilst our largest funding remains EU bodies (£1m: Horizon2020, ERDF, Erasmus), this is now matched by our success with Research Councils (£938k: AHRC, ESRC, EPSRC), followed by UK government/local authorities (£515k: eg Arts Council England), charities (£90k: Leverhulme, British Academy), and non-EU other (£78k: eg NESTA). The infrastructural support of 5 COREs, the Schools, internal peer review and mentoring, has been central to the success of our staff obtaining funding from a broader range of funders. The range of funders is indicative of the interdisciplinarity of our research and impact activities and the structures that support these, with a majority of our research income awards involving multiple academic and non-academic partners across the public and private sectors.

Our most significant increased funding source are Research Councils, including 15 AHRC awards. **Dawson's** project on *Conflict, Memory and Migration: Northern Irish Migrants and the Troubles in Great Britain* (£318k AHRC) utilises oral history interviews to explore how the Troubles in Northern Ireland (c.1969-98) have shaped distinctive forms of Northern Irish migrant subjectivity in Great Britain. **Fotopoulou's** Innovation Leadership Fellowship project, *ART/DATA/HEALTH: Data as*

## Unit-level environment template (REF5b)

*creative material for health and wellbeing* (£199k AHRC) is advancing the digital and health literacy of the public and health/care practitioners through local partnerships with the community (RISE domestic abuse charity), health (NHS Brighton and Hove) and creative sectors. The underpinning research for our ICS\_DigitalEconomy was the *Fusebox24* project (£76k, AHRC) which explored how arts and humanities approaches can accelerate innovation in the Creative, Digital and IT sector. *Fusebox24* found that whilst collaborative approaches dominate, the sector needs shared spaces in which to collaborate with others. Bringing media and communication studies to understandings of transport and mobility, **Behrendt's** *Creative and Industry approaches to mobility* project (£60k AHRC) explored how mobility data (cycling and cars) is generated and used, and the changes this brings for culture, society and industry. Other AHRC funding has enabled the exploration of immersive technologies in creative practice (XR: CIIRKES, £56k AHRC) and popular cultural heritage work with local communities (**Jenzen** £19k AHRC). Significant long-term international research partnerships with scholars in the UK, Argentina and Southern Europe have been enabled through the British Academy *Theorising Transnational Populism* project (**Devenney**, £26k).

Comprising our largest source of research income, funding from EU bodies includes 3 prestigious Horizon2020 Marie Skłodowska-Curie Actions (MSCA) Individual Fellowships awards in the areas of climate communication, social linguistics and cultural heritage. **Doyle** and **Behrendt** (£164k, MSCA) mentored Maria Sakellari (University of Crete), on *IKETIS: The mediation of climate induced migration*, whilst **Wharton** mentored the artist, Patricia Kolaiti, on *CogLit: Literature and Art as a cognitive* (£130k, MSCA). **Cham's** industry focused *Digital Research & Innovation Value Accelerator (DRIVA)* project (ERDF, £446k) furthers our work on digital economy by supporting entrepreneurs and technologists to collaborate and release value from Gatwick Airport's big data to create new products and services.

Our funding from UK government/local authorities demonstrates the integration of our research and impact activities across diverse sectors, and their role in developing subsequent larger grant awards. Linked to DRIVA, and drawing upon the *Fusebox24* legacy, **Close's** *Arts DRIVA* project (Arts Council England, £267k) deploys the skills of creative arts to create value from data by introducing 14 artists to emerging technologies like immersive, interactive, 5G and quantum computing to utilise in their practice. **Behrendt** and **Sourbati's** *Intelligent Transport for Social Inclusion* project (Brighton and Hove Council, £47k) brought together media and mobility academics with transport and community stakeholders to explore intelligent technologies and data in community transport, and provided recommendations for its ethical integration into the transport sector. This work informed **Behrendt's** AHRC *Creative and Industry approaches to mobility* project (£60k) and this research will continue at a national scale in future with **Sourbati's** recently awarded project *Innovative Light Electric Vehicles for Active and Digital Travel* (EPSRC £761k). Income through charities has supported historical race studies research through **Rupprecht's** work on *Indenturing Re-captured Africans* (Leverhulme Trust, £35k) examining neglected nineteenth century colonial archives to explore race-making.

Through the work of SASE and Cinecity (**Gray** and **Brown**) our contribution to the screen culture sector has generated £2.2m in knowledge exchange income, largely from the British Film Institute and Arts Council England. This has supported work on SASE's film archive collection, film exhibitions and film festivals. A £1m contract with the BFI has enabled SASE/Cinecity to develop a sector-wide capacity building initiative for the region's film exhibitors, whilst its archive has provided content for 44 broadcasters (UK, European, American and Asian) and UK Museum exhibitions including the Whitechapel Gallery and Queen Elizabeth's Foundation for Disabled People.

### 3.2. Organisational infrastructures supporting research and impact

As members of the Schools of Humanities and Media, staff are supported by School research structures. The School Research and Enterprise Committees (SREC) identify research priorities, strategic distribution of QR funds (considering equality and diversity issues), research staff development and career progression, delivery of the Research Concordat Implementation Plan, and monitor progress against University KPIs. The KPIs are monitored by a University planning



## Unit-level environment template (REF5b)

committee that includes members of the University Executive Board. A range of funding is available for research and impact development at both School and University level (see 2.4).

The 5 COREs in this UoA all have a Director (0.2FTE time allocation) and CORE Management Board with elected staff from its membership, including ECR and PGR representation. The Management Board develops the research and impact strategy and oversees the allocation of the £10k annual funds to develop and support its strategy, for example, through support for networking activities for external bid development, research symposia and Visiting Fellowships to facilitate scholarly partnerships, and bid writing workshops.

The University's Research, Enterprise and Social Partnerships team provide centralised support for staff to submit and manage research grant applications, with dedicated pre- and post-award teams, and an internal Peer Review Panel that draws on the experience of staff with a track record of external funding to enhance the quality and success rate of applications. Designated Research Development Officers and Knowledge Exchange Managers also support research across the Schools of Media and Humanities.

Staff who are successful in achieving external research funding have often been initially supported by internal funding for pilot projects that involve non-academic partners, through School's, COREs and University schemes (eg sabbatical, Rising Stars see 2.4). **Fotopoulou's** AHRC funding was enabled by a Rising Star Award; **Doyle's** multi-partner *Cli-MATES* project (Co-I, Austrian Climate Research Programme, €250k, £21k to UoB) that explored the role of social norms in youth climate action, was supported by an internal CUPP award.

### 3.3. Operational and scholarly infrastructure

Research facilities are available to all staff, providing support ranging from specialised software and equipment to physical spaces for practice, archival resources, exhibitions, film screening and digital content creation.

**Software, equipment and buildings:** Audio recording equipment, microphones and digital editing programmes are available to produce high-quality interviews for oral history and interview-based research. Transcription software provides facilities for transcribing interviews and text mining for corpus linguistics research. Oral history is foundational to research in the CMNH CORE, with its focus on lived experience, plural histories and memory. Researchers can deposit their interviews with international public repositories, such as the British Library (**Hearsum's** Rising Star award), who demand high quality audio (uncompressed, Wave file formats).

Staff can use 2 photographic studios, an edit suite, a moving image studio, single camera self-op TV booth workshop and kit room, a radio booth and film/photography/audio practice room. Supporting our film research is a filming equipment loan store, a Dolby atmospheric 72-seater screening room and set of plasma screens. These were used for our MeCCSA2020 screenings and research exhibition.

**SASE Archives:** The University funds the scholarly and operational activity of the SASE/Cinecity through a dedicated salaried staff team of 6 (4.5 FTE), work space and storage area. SASE provides desk space for researchers and the public, enabling visitors to consult with SASE staff and view the collection. SASE/CC has complemented this investment by using £980k from its external income for additional professional staff. SASE provides a professionally recognised screen archive service for a collection of 25k items. It is dedicated to acquisition, preservation, digitisation, cataloguing and the sharing of its collection through its online catalogue. As reported in ICS\_Screen, the impacts generated through the use of SASE material by a wide range of researchers, broadcasters, exhibitors, curators and the public are far reaching. The archive has enabled the production of high-quality research including **Brown's** recent monograph *The Brighton School and the Birth of British Film* (Palgrave 2019).

SASE benefits from substantial in-kind support from the West Sussex County Council through its provision of an environmentally-controlled strong room for the archive's film and videotape collections (with security and disaster proofed measures) and a work room for the assessment, documentation and transferring of analogue material to HD video files by SASE staff. (Support from WSCC is estimated at £25k annually) The business sponsorship for Cinecity in this period totals £63k. SASE/Cinecity meets the BFI's Diversity Standards and is now entitled to use the BFI DS logo in order to signify its positive work and promote these standards.

***Exhibition Spaces:*** A major new research environment investment of £343k University funds and £50k of external funds has enabled refurbishment of our galleries and theatre and established the Brighton Centre for the Contemporary Arts (CCA). This represents a unique investment in the REF period creating nationally distinct new event and gallery spaces with programmes engaging UoA staff, PGRs and publics with the intersections of creative practice, community engagement and research. With 6.6 FTE staff, the CCA occupies space alongside SASE to create a new research and public exhibition space in central Brighton. In 2019-20, the first year of operation, CCA received over 10k visitors attending 55 theatre events and 5 gallery exhibitions each with a distinct research component, where external curators undertake research activities with UoB staff, students and community partners. Visiting regional and international audiences also engage with the University's research and practice providing new research opportunities and benefits for our staff and students. For MECCSA2020 conference, the CCA exhibited research informed practice. We also use local galleries to engage publics with our research: **Doyle's** Arts Council England funded, *System Change Hive* used ONCA's gallery in Brighton to creatively engage publics with zero-carbon futures through an interactive exhibition and VR.

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

Our research and impact strategy (see 1.3) ensures staff make key contributions to the research base, economy and society. Through individual scholarship and collaborative research partnerships with communities, the public sector and industry, we contribute to culture, the creative economy and society, engaging with a diverse range of public and professional audiences.

##### **4.1. Supporting research collaborations**

Our COREs and Schools financially support and help build international and national research collaborations and partnerships through funding for international conferences/symposia, visiting fellowships, and PGR exchanges (see section 2.7). Our externally funded research projects also develop research collaborations, providing long-term strategic alliances.

##### **4.1.1. Scholarly networks**

We facilitate national and international networks of scholars through our COREs to produce globally significant research in the following areas:

***Transnational Populist Politics:*** Through CAPPE (**Devenney, Woodford, Primera**) and a British Academy award (**Devenney**) we facilitate a network of over 50 international scholars and research centres working on transnational populist politics and democracy, including University of Buenos Aires, University of California Berkley, University of Verona, The New School for Social Research New York, University of Galway, Federal University of Pelotas and University of Helsinki. This partnership has contributed to populist party policies (see 4.2) and a *Polemics* book series (Rowman and Littlefield International).

***Cultural Memories and Histories:*** CMNH (**Dawson, Rupprecht**) has a partnership with The Uses of the Past Research Group, University of Aarhus, building research capacity, connectivity and exchanges. CMNH also participates in international networks led by Columbia University and University of Stellenbosch, and has a formal academic partnership with the European Observatory on Memories at the University of Barcelona.

**Digital Cultures and Creative Practice:** CDMC members **Close, Jenzen** and **Burns** have worked with Brunel University, Bahçeşehir University Istanbul and Istanbul Bilgi University to develop a network of academics and practitioners from performing arts, festival and games sectors in Istanbul and UK, to explore the cultural possibilities of 5G (AHRC/Newton Fund £4k).

#### 4.1.2. National and international conferences

Over this period, we have engaged with emerging research priorities and promoted collaborations by hosting over 30 conferences and symposia in key research areas. Notable examples include:

**Media interactions and environments:** Our MeCCSA2020 annual conference placed critical attention on the importance of environmental concerns for media and cultural studies. Supported by CDMC, CSECP and CDMC, 250+ international delegates across scholarship and practice attended. Funding raised from the conference created a PGR (fees only) studentship on Media and Climate Justice to develop future research.

**Populism and Democracy:** With University of California Berkeley, CAPPE co-hosted the International Consortium of Critical Theory Programmes conference, *Populism, Fascism, Democracy* (2019), funded by the Mellon Foundation. Attracting scholars from 43 countries, with keynotes from Judith Butler (Berkeley), Christophe Menke (Giether University) and Maurizio Lazzarato (University of Paris), it led to PGR student exchanges with Berkeley.

**Queer lives:** Through CTSG and CAPPE we co-hosted 3 LGBTQI+ lives conferences: the 24<sup>th</sup> *Lesbian Lives* international conference on the 'The Politics of (In) Visibility' (2019), with University College Dublin and Maynooth University; *Gayness in queer times* (2019); and *Carry on Camping: The politics of subversion* (2019). Keynotes included Phyll Opoku-Gyimah (Co-Founder of UK Black Pride), Katherine O'Donnell (University College Dublin), Julia Downes (Open University), David Halperin (University of Michigan); Elizabeth Wilson (Emory University) and Richard Dyer (Kings College).

**Race narratives:** CMHN has hosted two 'Reparative Histories' conferences on *Radical Narratives of 'Race' and Resistance* (2014) and *The Making, Re-Making and Un-Making of 'Race'* (2017), with keynotes from Priyamvada Gopal (Cambridge University) and Brian Kelly (Queens University Belfast), leading to a special issue of the journal *Race and Class* (2016) co-edited by **Bergin** and **Rupprecht**. **Velickovic** hosted the inaugural conference of the Black British Women's Writing Network, *Black British Women's Writing: Tracing the Tradition and New Directions* (2014) with 60 delegates and keynote from Bernardine Evaristo (Brunel).

**Cultural memories of conflict:** Collaborating with Wildspark Theatre Company, CMNH hosted *The Brighton "Grand Hotel": History, Memory & Political Theatre* conference in commemoration of the 30th anniversary of the bombing (2014). It was a distinct event bringing together members of the Irish community in Britain, people affected by the bombing, theatre practitioners in Northern Ireland and England, and academics from the Universities of Ulster, Leicester and Rennes II, including a keynote from Gary McGladdery (Queens University Belfast).

#### 4.1.3. Incoming Visiting Fellows

The Schools and COREs in this UoA have hosted over 30 international visiting research fellows from Europe, Mexico, South Africa and the US, including early career fellows. Often co-hosted across COREs to facilitate interdisciplinary collaboration, Visiting Fellows provide important opportunities for:

**Research collaborations:** Samuel Chambers (Johns Hopkins University) was a Leverhulme Funded Visiting Professor at CAPPE, leading to ongoing research on critical theory and political philosophy between UoB and Johns Hopkins.

**Co-authored publications:** Michael K. Goodman's (Reading University) Fellowship with CSECP led to a co-edited special issue (with Doyle) of *Climatic Change* on 'Everyday climate cultures' (2020).

**Advancement of external scholars' careers:** Rebeca Pardo Sainz (Universitat Abat Oliba CEU de Barcelona) (2018 – 2019) was co-hosted by CDMC and CTSG to work on the project *Visibilizing pain* and was promoted to Vice-Dean of Research, International University of Catalunya; hosted by CDMC, Natalia Grincheva (University of Melbourne) (2018 – 2019) worked with Close to adapt a geo-visualisation of the impact of museums tool for cultural venues in the UK, contributing to the book, *Museum Diplomacy in the Digital Age* (2020).

**PGR development:** World-leading oral historian Sean Field (University of Cape Town) was Visiting Professor in CMNH (2019), delivering a PGR workshop on Oral History; Paris-based artist, Marina Wainer, (2018 – 2019) was co-hosted by CSECP and CDMC to work on *Wild Diplomacy* exploring relationships between nature and technology, and delivered a PGR workshop; Tina Campt (Barnard College, Columbia University) led a workshop for PGRs on *Image, Archive & Practices of Refusal* (2016).

**Public engagement:** Albert Grundlingh (Stellenbosch University, South Africa) gave a public lecture on *Mutating Memories and the Making of a Wartime Myth in South Africa* (2016); Tina Campt (Barnard College, Columbia University) delivered a public lecture on *Black Gravity: Impossible Stories of Black Possibility* (2016).

#### 4.2. Research users and developing impact

We work with a broad range of research users, beneficiaries and audiences through a diversity of research partnerships to develop impact in the following ways:

**Finding new audiences and enhancing engagement with heritage and creative sectors:** Cinecity (Gray and Brown) champions diverse and non-mainstream voices by including women and LGBTQ+ film-makers and curators. Through its newsletter (1k+ subscribers) and audience surveys, it has cultivated a strong audience base (ranging annually from 10k to 30k), and contributed film content to two European heritage public portals: EUScreen and Europeana. Close's work introducing digital technologies to circus and outdoor artists in partnership with Freedom Festival and Without Walls led to the development of *Digital Democracies*, a national consortium of festivals commissioning technology projects in public spaces. In partnership with New Writing South, The Marlborough Theatre and the University of Sussex, Velickovic has co-curated Brighton's annual LGBTQ literary festival *The Coast is Queer*, attended by more than 1k people, with 40 writers over four days (2019). Jordan-Baker has worked with Brighton and Hove Museums through the Arts Council England's Museum Resilience Fund and Museum University Partnership Initiative (2017 – 2018) to creatively enhance visitor engagement with the Booth Museum of Natural History Collection.

**Contributing to policy debates leading to economic and socio-cultural impact:** Cham is advising on the development of a plan for encouraging SME and other businesses to adopt 5G technologies, contributing towards a UK-wide policy report for Department for Media, Culture and Sport. Through an ERASMUS + programme Close worked with international partners from policy, education, and academia to explore how European approaches to creative leadership could drive economic and social impact in Israel, leading to educational and policy changes in Israel. Devenney, Primera and Woodford's transnational populist politics research has impacted on democratic party policies in Spain (PODEMOS and Mas Pais), and contributed to public debate about populism and democracy in Denmark and Germany. With Brighton and Hove Community Land Trust and Brighton and Hove City Council, we hosted a series of Housing Forums, raising awareness of the city's housing crisis (2018 – 2019) securing cross party support for Searle's community led housing, and two plots of land to develop community housing.



**Enhancing young people's social inclusion and well-being:** **Jenzen** worked with youth social inclusion charity, FURD (Football Unites Racism Divides), University of East Anglia and University of Bristol to explore racism in football (AHRC Connected Communities, 2015 – 2016). Arts Council England funding (ACE Resilience) enabled **Dann**'s work with pre-teens from diverse communities in the UK to co-create sci-fi adventure narratives containing pro-social emotional well-being messaging designed to empower at-risk young people. **Jenzen** has worked with Allsorts Youth Project (UK Charity) to enhance LGBTQ youth access to higher education (HEFCE Sussex Learning Network Innovations). **Adamson** used digital storytelling with migrant children in local schools (CUPP funding) to amplify their voices and experiences, directly impacting the training of over 300 school staff and trainee teachers in supporting children with English as an extra language.

**Enhancing digital literacy and creative media skills amongst artists and community organisations:** **Doyle**'s Arts Council England (2019) funded collaboration with Swarm Dynamics, ESRC STEPS (Social, Technological and Environmental Pathways to Sustainability) Centre and Wired Sussex, enabled a group of regional emerging and professional artists to explore how art and VR can communicate system change and zero-carbon futures; the artists' understanding of system change increased and VR skills were acquired for arts communication. **Close** investigated the role of artists and cultural production processes in digital innovation with data (ACE, Arts DRIVA) commissioning 8 new arts projects, supporting 13 artists-in-residence, and organising a year-round programme of 77 events in partnership with the creative sector. **Jenzen** (AHRC Connected Communities Project 2015 – 2016) explored the role of piers in popular cultural heritage in collaboration with The Clevedon Pier and Heritage Trust, and Hastings Pier. This led to the Clevedon Pier developing their visitor centre with new methods for enriching local communities' lives through storytelling and use of digital tools, increasing their youth audience engagement.

#### 4.3. Sustainability of our disciplines, interdisciplinarity, and responsiveness to priorities

Staff contribute to the sustainability of our disciplines through leadership of professional associations, learned societies and research networks nationally and internationally. Supported by our COREs, our research is also interdisciplinary, working across disciplines and communities of practices, enabling us to respond to national and international priorities through disciplinary expertise and interdisciplinary understanding.

##### 4.3.1. Sustainability of disciplines in key areas

**Mediated environments:** **Doyle** has prioritised climate and environmental issues within media and communication research agendas at both national and international levels through membership of the International Association of Media and Communications Research (IAMCR) inaugural Environmental Impact Committee (2013 – 2019), as invited Co-Judge of its inaugural Climate Communication Research Award (2015), and nationally as Co-Chair of MeCCSA Climate Change Network (2014 –).

**Screen heritage and screen cultures:** **Gray** has advanced screen heritage through his role as Chair of Film Archives UK (2012 – 2018), member of the British Film Institute's national Steering Group for film audience development (2013 – 2017) and of the Regional & National Archive Committee (2012 –). **Prieto-Blanco** makes strategic contributions to visual communication research in the European Communication Research Education Association (ECREA) as young scholar representative for the Visual Culture Working Group (2016-19), and as Steering Group member (2016 –). **Prieto-Blanco** is also Technology Advisor for the International Visual Sociology Association (2020 –).

**Digital Communication:** **Fotopoulou** served as young scholar representative (2012 – 2014), Vice Chair (2014 – 2016) and Chair (2016 – 2018) of the Digital Culture and Communication Section of ECREA, and holds advisory positions on the Royal Society Data group, and the Steering Group for Arts, Health & Wellbeing of Public Health-Brighton Council.

**Literary studies:** **Wrighton** is Advisory Council Member (2017 –) for the Institute of English Studies. **Connell** was a founding member (2016) and inaugural (elected) committee member (2016 – 2018) of the British Association of Contemporary Literary Studies (BACLS) and Judge for the BACLS 'best edited collection' prize 2018.

#### 4.3.2. Interdisciplinarity and responsiveness to priorities

Our COREs provide strategic support for interdisciplinary research around key themes and challenges, building collaborative partnerships and communities of practices. Our interdisciplinarity enables us respond to national and international funding and industry priorities, illustrated by the following digital humanities exemplars:

**Behrendt's** AHRC project (2019), *Creative and Industry Approaches to Mobility in the Age of the Internet of Things, Blockchain and Data*, responded to three challenges in the UK Industrial Strategy: 'Growing the AI & Data-Driven Economy', 'The Future of Mobility', and the 'Shift to Clean Growth'. Analysing industry case studies and creative arts engagements with transport, its interdisciplinary approach provided a media-focussed framework for mobility innovation.

**Fotopoulou's** AHRC leadership project (2019 – 2021) *ART/DATA/HEALTH* responds to key challenges around data inclusion through an interdisciplinary approach that brings together data science with art practice. Working with different governmental, health and charity groups (eg NHS Brighton and Hove Clinical Commissioning Group, RISE domestic abuse charity), it will offer disadvantaged groups and the public new tools for digital skills and health literacy.

#### 4.4. Wider influence, contributions to and recognition by our disciplines

Staff make contributions and are recognised by our disciplines in the following ways:

**Journal editorship, grant committees:** During the census period, 16 staff have been editorial board members (one as Associate Editor) for 21 journals and 2 book series; and 6 staff are editors for book series. Staff across all career levels review for over 60 journals, 20 book publishers and 12 national and international funding bodies. Our staff are members of Peer Review Colleges for the AHRC (6), ESRC (2) and European Science Foundation (1).

**Invited Advisory Boards:** We advise on funded projects and reports. **Doyle** was expert reviewer for Nuffield Council on Bioethics, *Cosmetic Procedures: Ethical Issues, Guidelines for Policy and Practice* (2017), and Co-Judge for the Getty Images 'Climate Visuals' international photography grant competition (2020). **Prieto-Blanco** is International Advisory Board Member for 'What's in the App?' Jyväskylä University, Academy of Finland (2018 – 2022). **Hearsum** was Steering Committee Member for AHRC Fifty Years of British Music Video (2015 – 2018) and **Doyle** was an Expert Advisory Board Member, Brighton & Hove Council Climate Change Citizen's Assembly (2020).

**Visiting Fellows:** Invitations as Visiting Fellows enable international links with other institutions. Visits include **Prieto-Blanco** at Jyväskylä University (2019); **Fotopoulou** at University of Bergen (2019); **Jordan-Baker** is a Lifetime Residency Holder (2016 – ongoing) at Tyrone Guthrie Centre, a residential workplace and residency programme in Ireland for artists. Staff use sabbaticals to develop their research at other institutions: **Jenzen** worked on digital activism and sexualities at Centre on Social Movement Studies, Scuola Normale Superiore Florence (2018); **Margree** worked at the University of Passau, Germany (2018), designing an undergraduate course on 'Victorian Women's Short Fiction', which informed the monograph *British Women's Short Supernatural Fiction, 1860-1930* (2019).

**Keynotes and conference chair roles:** High profile international keynotes include: **Margree's** work on Shulamith Firestone, at the *City of Women Festival* in Ljubljana, Slovenia (2019); **Foxcroft** on *Malcolm Lowry and the Interconnectedness of East-West Cultures and Civilizations* at XXII Malcolm Lowry International Colloquium, Lisbon, Portugal (2019); **Doyle** on *Climate change imagery and science communication*, Conference on Climate Change Research, National Autonomous University of Mexico (2015). **Doyle** was Invited Conference Co-Chair, with Maxwell T.

## Unit-level environment template (REF5b)

Boykoff (University of Colorado Boulder), for *Conference on Communication and Environment*, University of Colorado Boulder, USA (2015). Their leadership expanded the disciplinary perspectives of the environmental communication field to include artists as participants and exhibitors, now a regular feature of this biennial conference.

**Awards:** Mousoutzanis' monograph, *Fin de Siecle Fictions*, was awarded the Science Fiction and Technoculture book prize (2014), by the University of California Riverside. **Prieto Blanco** won the International Visual Sociology Association Rieger Award 2018 for exceptional work in visual sociology.

**External PhD Examination:** 16 staff have examined at 22 different universities, both nationally and internationally. These include: University of Copenhagen (**Connell**), University of Johannesburg (**Connell**), University of KwaZulu-Natal (**Kirkland**), University of Auckland (**Kirkland**), Murdoch University (**Brecher**) University of Rouen (**Carpenter-Latiri**), University of Paris (**Carpenter-Latiri**), Queensland University of Technology (**Hearsum**), University of Oxford (**Madden**).

**Collaboration in the development of doctoral training:** Collaborative training has been a feature of our participation in 4 DTPs (see 2.7). In 2014 – 2015, we were funded under the AHRC Collaborative Skills Development Scheme in collaboration with Royal Holloway to work with doctoral students and ECRs from the partner universities to develop new skills for working with historical objects, artefacts, performances, live events and recordings. Building on this experience, we led a *technē* DTP project to develop online resources for research students across the arts and humanities. The outcome is a series of films that capture the points of view of students at key milestones in their journey (published on *technē* website, 2020).

## Summary

This submission has demonstrated a significant and strategic expansion of interdisciplinary research in media, communication and cultural studies at UoB since REF2014, enabled by University investments in new staff, a new sustainable research infrastructure based on 5 new COREs, significant successes in Doctoral Training Partnerships, substantial increases in PGR completions, and a diverse research income portfolio. Through individual scholarship and extensive collaborative partnerships with industry, civil sector and community stakeholders at the local, national and international level, we have empowered marginalised communities, produced new forms of cultural meaning and storytelling, enabled technological innovation and big data use in SMEs, and shaped inclusive organisational and policy practices. As we look ahead, we are well placed to respond to the challenges of a (post) COVID-19 world that has seen the intensification of digital technologies and screen-based media use, a widening of social inequities, and the acceleration of environmental degradation. Through our critical and creative cultural, communication and media research, we will continue to advance understanding, and provide new narratives and practices for more equitable and sustainable futures.