

<b>Institution:</b> Canterbury Christ Church University (CCCU)
<b>Unit of Assessment:</b> 34. Communication, Cultural and Media Studies, Library and Information Management
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b><u>1.1 Context and structure</u></b></p> <p>Research is a core part of our identity, through which we aim to promote the public good, make a difference in the lives of the communities we engage with, and create a distinctive student experience. Our research is diverse, applying, media, film, cultural studies and artistic approaches, and humanities, practice based and social science methodologies. During the census period we have focused on three consolidating themes: <b>communities and cultures, screen cultures and living environments</b>. Since REF 2014, which was our first submission, major developments in the Unit included the launch of the Faculty based Centre for Practice Based Research in the Arts (2014) and the School based Centre for Research on Communities and Cultures (2015), which were set up to support and amplify the impact of our research as well as to foster collaborations and interdisciplinary research. Recently, our research specialisms were boosted and celebrated in the purpose-built £12M Daphne Oram building, opening in 2019, offering state of the art research and teaching facilities as well as spaces for collaborative activities and public engagement.</p> <p>The Unit was based in the former School of Media, Art and Design for most of the census period, but since 2019 it is part of the larger School of Creative Arts and Industries, which itself is located within the Faculty of Arts and Humanities. Our research informs our pedagogy and we strive to foster a positive and nurturing learning environment where students have opportunities for co-creation of research. The School currently runs 15 undergraduate programmes, 4 MAs and 4 PhD programmes, promoting a multi- and cross-disciplinary culture.</p> <p><b><u>1.2 Research and Impact Strategy</u></b></p> <p>Building on our previous achievements the Unit's strategic aims in this census period were to foster high quality research (A1); facilitate impactful research (A2); enhance the sustainability of the research environment (A3); and grow the community of research students (A4). The unit has achieved these aims via:</p> <ul style="list-style-type: none"> <li>• Strategically <b>prioritising and consolidating our research around three themes</b> (A1-4) which has led to new collaborations, focused research events and activities resulting in quality outputs as well as targeted development of high impact research and enhanced vitality and sustainability of research environment:       <p>Our <b>communities and cultures</b> theme involved research on cultural practices and heritage of local communities (Sanz Sabido's research on cultural memory of local communities in Spain; Ball, Meades and Shepherdson's work on cultures of coastal communities), news and communication practices in communities (Gulyas' work on local media and journalism as well as on digital media technologies and communities; Biernacka-Ligjeza's research on local public sphere), and Blackman's contributions on subcultures.</p> <p>Our research within the <b>screen cultures</b> theme explored landscapes in film and animation (Fox, Hawkins and Pallant), screen industries (Meades and Pallant), screen heritage and history (Jones' work on early amateur film makers; Butler's studies on science fiction films in different eras), and sound in film (Birtwistle).</p> </li> </ul>

**Living environments** is an emerging theme that members of the Unit explored via practice based research examining environmental issues (Hall's Tree Radio and Transmission Spores) and urban lived environments (McLean's projects on urban smellscapes).

- **Setting up two research centres** (A1-4) to support the development of research capacity in thematic areas, boost impact activities, organise multi and interdisciplinary research events, develop collaborations and partnerships with academic and non-academic partners and foster income generation.

The Centre for Practice Based Research in the Arts (**CPBRA**) was set up to galvanise practice based research in the Faculty as well as to contribute to advancing this research approach nationally and internationally. The CPBRA has organised workshops (12), conferences (7), and public performance lectures (19) to support practice based research within and across disciplinary areas. Members of the CPBRA were part of interdisciplinary projects, such as Hawkins' collaboration with historians and archaeologists on Finding Eanswythe, a community heritage project, funded by the Heritage Lottery Fund, that brought new insights into the historical and cultural context of early medieval Folkestone.

The Centre for Research on Communities and Cultures (**CRCC**) was set up to facilitate collaborations and develop impact and income generation activities in relation to the communities and cultures theme. CRCC has supported 17 research projects, leading to 24 research outputs and 32 presentations at national and international events. The Centre organised 35 national and international research and public engagement events, including the Annual Conference of MeCCSA (Media, Communication and Cultural Studies Association) in 2016 on the multi- and interdisciplinary theme of 'Communities' which led to Sanz Sabido's 2017 edited volume *Representing Communities: Discourse and Contexts*. To support interdisciplinary research both centres have organised facilitating events and collaborations (section 4.2).

- **Facilitating impact in four targeted areas** (A2,3): preservation and presentation of cultural heritage of communities (Impact Area 1, **IA1**); giving voices to marginalised groups and communities (**IA2**); increasing cultural participation and co-creation in new forms of cultural and artistic expression (**IA3**); and enhancing understanding of opportunities and impacts of digital media technologies (**IA4**) (see 4.1 for details). Our submitted impact case studies reflect three of these areas and represent examples of impact leading to deep local and targeted national impact regarding cultures of coastal communities (REF3, ICS34.02), as well as focused international impact in relation to cultural memory and the Spanish Civil War (REF3, ICS34.01). We have achieved impact through identifying and prioritising research that responded to the needs of our stakeholders; developing partnerships facilitated by our Research Centres; securing funding that supported impact initiatives (see 3.1); enhancing research impact capacity through staff development (see 2.2); using internal funding to employ a dedicated Faculty Impact Officer and enabling staff to have additional research time to carry out impact activities. A key approach to impact has been the development of archives that have allowed the preservation and presentation of cultural heritage as well as voices in communities. Researchers in the Unit have developed four archives with more than 11,000 items in total: South East Archive of Seaside Photography (SEAS Photography) (Shepherdson and Ball), George Wilson archive of seaside amusement arcades (Meades), Canterbury Amateur Film Archive (Jones), Herencias del 36 (archive for memories of the Spanish Civil War in local communities) (Sanz Sabido). We provided access to the archives via exhibitions, screenings, publications and open access online presence benefitting regional, national and international audiences. For example, the webpages of Jones' amateur film archive attracted 111,418 pageviews between 2017 and 2021, 78% of those from the UK and the rest from nine

other countries. Another approach to impact we prioritised was co-creation and other forms of beneficiary involvement leading to increased cultural participation. For example, Shepherdson collaborated with the Kent-based social enterprise Project Moorhouse to work with school students in Thanet (a deprived area in East Kent) on the documentation and interpretation of the photographic heritage of seaside communities funded by the Heritage Lottery Fund; Hall worked with Tate Community Learning on the project Reclaim the Waves engaging older audiences (65+) in the creation of a collaborative radio installation subsequently exhibited at Tate Britain; and McLean's internationally exhibited research on urban smellscape included 123 'smellwalks' with 1174 participants in 17 countries co-creating 'smellmaps' of their neighbourhoods and cities.

- **Increasing research capacity** (A1-4) by targeted funding support for high quality outputs; consolidation of our research on focused themes; allocation of research time to all staff; mentorship and researcher development initiatives (see 2.2). As a result the proportion of staff in the Unit with significant responsibility for independent research grew from 39% in REF 2014 to 55% in the current cycle. Submitted staff have produced a total 121 outputs during the census period, compared to 80 in the previous REF cycle. The number of full book publications particularly increased (from 8% to 40%), reflecting our focus on major projects leading to quality research outputs.
- **Increasing external research income** (A1-4) via diversifying funding sources; boosting capacity by targeted staff development; and using internal funding to kick start and support income generation activities (see 2.2 and 3.1). External funding recorded in HESA returns has increased from zero in REF 2014 submission to £202,166 in this census period. Our research outputs, impact and knowledge exchange activities have been also supported through more than £260,000 funding from sources not reported as research income in HESA.
- **Growing the community of research students** (A3,4) via launching new postgraduate provision; providing high quality support; integrating research students into the research environment of the Unit; and securing funding (see 2.3). The number of PhD completions has nearly doubled from 6 in REF2014 to 11 in the current cycle. Our postgraduate research community was boosted with the introduction of a new PhD programme in Film Studies and a Master by Research degree, which was completed by 23 students in the census period. Currently there are 21 PhD and 19 MA by Research students registered. The institution provided six PhD scholarships in the Unit with full bursaries and seven PhD students were funded by external grant.

### **1.3 Future research objectives**

Keeping our general aims (A1-4) but building on a strengthened research base and utilising the support mechanisms and infrastructures we have built, the Unit's key research objectives for the next period are:

- Further our research in the three themes via targeted support to build staff expertise and allowing emerging researchers to develop specialism. For example, to consolidate our expertise in screen cultures we are supporting long-term projects including Butler's monograph on 'Electric Dreams: Science Fiction in the Eighties' and Birtwistle's new book on 'Film Sound Modernism'.
- Cultivate research collaborations, especially with international partners, to carry out major projects, produce high quality outputs, enrich vitality of the environment and increase external

income, in particular in relation to the communities and cultures theme. Work already in progress includes Blackman's international project on youth austerity funded by the Danish Independent Research Council; and Meades' collaboration with Stanford University on arcade cultures. To facilitate collaborations we will host at least three visiting fellows as well as organise international conferences.

- Further develop impact in the four targeted areas by cultivating partnerships and securing funding. Our impact in relation to (IA4) opportunities and impacts of digital media technologies will be significantly enhanced by recent funding success for an interdisciplinary project aiming to stimulate growth and innovation in the screen industries in the South East. The Hi3 Network is funded by the European Regional Development Fund (2020-2023, £6.1 million award with CCCU share of £751,115 led by Pallant) in collaboration with London South Bank University, Creative Folkestone, Screen South and Maidstone Studios. We will also utilize our new facilities, especially the purpose-built Daphne Oram building, to foster a regionally influential creative industries hub that supports impact and new partnership activities, and to host public engagement events. We will develop new partnerships and deepen our collaborations with existing local and regional non-academic stakeholders, such as Turner Contemporary and the Canterbury Festival, especially in relation to our living environments research theme and practice based research projects. As an example of new partnership development, we are now contributing, with a range of partners, to the Medway 2025 UK City of Culture bid.
- Bolster the community of our research students by expanding our postgraduate provision, continued investment, and securing funding. We will be launching a new PGT suite in 2021 which will elevate our postgraduate environment. In terms of funding we plan to apply for AHRC Collaborative Doctoral Partnership (CDP) grants, which will also contribute to achieving our partnership and impact aims.

#### **1.4 Open Access and Research Integrity**

We are committed to the principles of openness and transparency of research and have 100% compliance with REF 2021 open access requirements. Our contribution to the development of an open research culture included providing public access to our archives and different output types beyond journal articles, such as practice based research outputs and sample book chapters, where this was possible. For example, the CPBRA has provided open online access to its work, including 22 video recordings of performance lectures through its own webpages, as well as 66 videos via its YouTube channel, amounting to 32.5 hours of content. The videos have received 21,861 plays from 22 countries. We publish and publicise variety of outcomes of our research, including reports, support materials and resources. For example, the CPBRA produced and made openly available 'An annotated bibliography and webography of sources related to practice research' (2017), which in turn was shared widely for example via the national PRAG-UK resources list, supporting the broader community of Practice Researchers. The Unit's contribution to building open research culture also includes membership of editorial panels of Open Access journals (Gulyas and Pallant who was a founding editor of Open Screens) and promotion of open access (e.g. Pallant's contribution to BFI forum).

Research is undertaken under the auspices of the University's Research Governance and Ethics Framework and the Unit actively supports a culture of research integrity via the appointment of a School ethics coordinator, who oversees both staff and student research conduct; embedding research integrity in researcher development initiatives (e.g. peer review and mentoring; designated workshops on new legal frameworks such as GDPR); and taking on leadership roles

regarding research governance within the institution (Blackman served on the Faculty research ethics panel alongside Gulyas, who was Chair of that panel, and served also on the University's Research Quality Enhancement & Excellence Group).

## 2. People

### **2.1 Staffing Strategy**

The Unit's overall staffing strategy is to foster and support research career progression and development at all levels underpinned by a culture where we actively promote equality, diversity, and respect. As part of this all staff are appointed on research and teaching or research only contracts, the vast majority (96%) of which are permanent posts. At the time of the census date, the Unit had 16 staff with significant responsibility for independent research (SRIR) and eight developing researchers (see definition in REF 5a). This submission comprises two Professors (Blackman, Gulyas), four Readers (Birtwistle, Pallant, Sanz Sabido, Shepherdson), two Principal Lecturers (Fox and Meades), one Principal Research Fellow (Biernacka-Ligieza) and nine Senior Lecturers (Ball, Butler, Hall, Hawkins, Jones, Kim, McLean, Stefanovski, Vale). One member of staff (Shepherdson) left the institution in 2020 and one staff member (Stefanovski) sadly deceased in 2018. To bolster capacity we have strategically appointed new staff to strengthen our research themes. Biernacka-Ligieza, whose role is funded by an EU Horizon 2020 grant, was appointed to contribute to research on communities and cultures, while six new staff are developing researchers linked to one of our core themes.

Early career and developing researchers (who typically enter academia from another professional career) have access to all staff development resources (see 2.2), but in addition our strategy provides tailored support. New staff are given a reduced teaching load for their first year. They were also prioritised when awarding additional research time and small research grants. This has led, for example, to the first book publications by Ball and by Vale. For developing researchers support is provided to gain a research degree qualification, including fee waiving as well as teaching remission which was given to two staff during the census period to secure PhD completion. There is a clear process by which developing researchers can apply for SRIR status and we mentor colleagues regarding their applications. During the assessment period six staff have gained SRIR status (Ball, Hall, Hawkins, Jones, Kim, Vale), three staff have completed PhDs (Hall, McLean, Vale), and a further three currently are undertaking a PhD. Through these measures we have increased our research capacity, shown in the increase in staff with SRIR from 39% in REF 2014 to 55% in REF 2021.

Our staffing strategy aimed to provide all staff adequate research time and access to funding to support research. Reflecting our equality and diversity strategy, all staff, including developing researchers, were allocated 20%-30% of total workload for research. Teaching activities are timetabled so that staff have at least one day a week to conduct research, and co-production of research with students is enabled and encouraged. Additional research time (partial study leaves) and small research grants were awarded through a competitive process using devolved internal funding (see 3.1). These were awarded for substantial research outputs, impact or income generation activities. The Unit operated a transparent system with clear criteria for allocating these awards, which varied depending on the scale of the activity (up to an additional 20% research time). The flexibility allowed staff at different stages of their career, and with varied personal circumstances, to apply. Equality and diversity considerations were also applied in the constitution of the awarding School QR committee, which was chaired by the Director of Research and had a diverse membership regarding gender and career stage. 14 submitted staff benefitted from partial

study leaves during the census period, all of which led to a research output or a bid, including monographs by Meades and Sanz Sabido. In addition, 49 small research grants were awarded, amounting to £45,591 in total funding. Both of our impact case studies, as well as other impact activities, have been supported through this internal funding mechanism. Six staff projects also benefitted from the University funded research internships scheme, which covered the costs of a research assistant, leading to an output or a bid, including a forthcoming publication on local news deserts by Gulyas.

We foster research careers and support progression at all levels via appraisal and mentorship systems. During the assessment period one new Professor (Gulyas), three Reader (Pallant, Sanz Sabido, Shepherdson), one Principal Lecturer (Meades) and one Senior Lecturer (Kim) positions were awarded in the Unit. Our staffing strategy also included the employment of professional staff. Five technical staff supported researchers and research students, especially in relation to practice based research. The Unit also benefitted from the work of a dedicated Faculty impact officer who has contributed to the development of impact activities as well as staff training. We also had administrative support in relation to research events and management. To enrich the Unit's research environment we hosted one visiting research fellow and one visiting artist who contributed to the work of our research centres.

## **2.2 Staff development**

We are committed to the Concordat to support the career development of researchers which is embedded in institutional researcher development initiatives (REF 5a). At Unit level our strategy has been to provide tailored support for our researchers, a key mechanism of which is the annual individual research report, which sets clear expectations and aligns individual research activity with the Unit's strategic objectives. The process is part of the appraisal system and identifies individual support needs and ways in which to address them, such as through our mentoring system. Where a collective need is identified, it is attended to either at Faculty or School level. For example, we organised workshops on impact, how to improve the quality of research outputs, and on developing research bids. Staff have also been supported through our research centres, which provided infrastructure and help with collaborative initiatives, intellectual synergy and outward facing activities. For example, CPBRA organised practice based research skills workshops and three interdisciplinary colloquia exploring the relationship between practice, pedagogy and research. The School has run regular research seminar series, offering opportunities for staff to present work in progress, and the Faculty organised annual research conferences where staff could explore cross- and interdisciplinary collaborations. In addition, we enabled staff to engage with researcher development activities organised by the University. For example, we identified four ECRs (Ball, Kim, McLean and Vale) to participate in the Supporting Progression in Academic Research Careers programme (Ref 5a), which provided them with additional research time, targeted support and a designated mentor to develop a research output.

We provided staff support specifically in relation to impact and income generation via dedicated mentoring, peer review system, internal and external bid development training support, workshops and through the work of the University's Research and Innovation Funding Unit (REF 5a). Staff are encouraged and supported to gain relevant peer review experience and membership of Peer Review College of Research Council bodies (Birtwistle, Blackman, Gulyas, Shepherdson). We also supported staff to enhance their research profile and develop collaborations. Staff have access to conference support, networking and project seed funding. To stimulate exchange between academia and external partners we provided targeted funding for knowledge exchange

initiatives (see 3.2), organised public events with the participation of non-academic partners (see 4.1), and incentivised staff by Faculty Awards for successful KE projects. For example, Shepherdson was supported to develop a collaboration with Turner Contemporary that led to the Seaside: Photographed project.

Our School has an inclusive research culture, where researchers at all stages of their careers are encouraged to participate in regular research meetings and contribute to development of research strategy. Early and mid-career researchers were supported to become integrated into research management structures and processes. For example, membership of the Unit's QR committee (see 2.1) included researchers at different stages of their careers, and thus allowing for succession planning. We also provided mid-career researchers leadership opportunities. For example, Sanz Sabido was tasked to run the peer review system in the Unit, Butler has led on the organisation of the School research seminar series, and the Unit's REF Steering Committee included a mixture of senior and mid-career colleagues. Staff's research and impact achievements have been recognised both formally and informally, for example via the Faculty's annual peer-reviewed Research and Knowledge Exchange awards (Gulyas, Hall, Jones, Meades, Pallant and Sanz Sabido all received awards and accompanying £500 additional research funding).

### **2.3 Research Students**

We have grown the community of our research students (A4) which we achieved by strengthening research student support; capitalising on institutional resources; launching new postgraduate research provisions (PhD in film and MA by Research); providing opportunities for research students to engage and gain experience in research activities outside their own research; and securing funding for the provision. In relation to the latter, we have obtained seven PhD scholarships externally (one from the Leverhume Trust and six from the Algerian Ministry of Education) and the University provided six scholarships with full bursaries and one fee-waiver.

Our research students have access to increased resources and support via the University's Graduate College (Ref 5a), including a new dedicated workspace. The School provides subject specific resources and facilities, including video production and post production, photography equipment and studios, print making facilities, and sound recording studios. Recruitment is based on a transparent equal opportunities approach that takes into account a candidates' broader experience including education, paid and voluntary work, interests and protected characteristics. The Graduate College oversees PGR supervision and progression (Ref 5a). To achieve successful completion students have access to support and mentorship, including peer support and the annual research student conference. Our staff contribute to the Graduate College's researcher training programme, which is mapped to the Vitae Researcher Development Framework. There is a clear criteria and process by which staff can become supervisors, as well as a Supervisor Training and Development Programme. To achieve our Unit aims (A1, 4) we increased our supervisory capacity from 16 in 2014 to 21 in 2021. We also capitalise on wider supervisory capacity within the institution, especially for interdisciplinary research projects.

We consider research students to be an integral part of our vibrant research environment. They are invited to attend as well as present at the School's research seminars, as well as to become members of our Centres. They are represented in the School's committee structure and thus in decision making. In terms of broader researcher development, students are encouraged to develop their academic profiles via our institutional membership of national and international subject associations (e.g. MeCCSA, ECREA), have access to support to develop research

outputs, as well as funding to attend conferences or specialist training events (£500 per year) (e.g. we supported Readshaw to attend ECREA Summer School). During the census period, we supported all 11 PhD graduates to present at least at one conference and they published 14 outputs in total. Students are also encouraged and enabled to get involved in national and international networks. For example, Graves was the Chair of MeCCSA Postgraduate network and we hosted the MeCCSA Postgraduate Network conference in 2018.

We support research students not just to complete their degree but also to prepare them for careers after their studies. We provided support in finding research and employment opportunities (seven out of the 11 PhD graduates now work in HE, four at CCCU), organised a tailored Vitae Leadership Workshop and encouraged students to complete the free of charge Certificate in Academic Practice. We offer opportunities for part-time research or teaching posts, such as sessional teaching and paid research assistantship (e.g. Readshaw and Arnold worked with Gulyas, and Graves with Sanz Sabido). Co-authorship of research publications with members of staff also offers opportunities for mentoring and skills development. Blackman co-authored publications with Doherty, Draganova and McPherson, and Sanz Sabido worked with Graves as well as Gulyas with Arnold on joint outputs. We also support research students to develop skills and experience in the organisation of research and public engagement events. For example, they helped us to organise MeCCSA 2016, our IAMCR Pre-Conference and the Glitch conference.

#### **2.4 Equality and diversity**

Our ambition is to foster a working, learning and social environment that is inclusive and supportive and where there are no unfavourable treatment or harassment. We strictly follow institutional policies and initiatives in relation to equality and diversity as well as wellbeing and mental health (REF 5a). Our Unit's approach has four key objectives: to ensure that equality and diversity are reflected in our decision-making processes and committees as well as in our wider work and strategies; to attract, retain and develop a diverse staff and student body; to be flexible and adaptive to the needs of our staff and students; and to raise awareness of equality and diversity considerations, and ensure that all staff and students understand their responsibilities to foster an inclusive working, learning and social environment. We addressed these objectives in the following ways:

Throughout the assessment period the Unit has had an Equality and Diversity coordinator, who oversaw how equality and diversity are embedded in our wider work and regularly reported in School meetings. There were four ways in which equality and diversity considerations were taken into account in decisions about funding applications, including conference attendance, study leaves and researcher development support. First, all staff, including developing researchers, were eligible to apply for all of these opportunities. Second, we ensured that our School QR Committee, which made decisions about funding applications, had a diverse membership reflecting the broader staff body. Third, mentorship was available prior to submission of applications, especially for new researchers. Fourth, ECRs and developing researchers were prioritised in funding applications. Equality and diversity are embedded in promotional procedures and to address historical underrepresentation of women in research leadership positions, we have actively supported leadership development of female staff. Three staff were enabled and supported to participate in the national Aurora programme, and in turn all three have acted as mentors during the assessment period. Subsequently, Sanz Sabido and Shepherdson were appointed as Readers, and Shepherdson took up the position as Co-Director for the CRCC. Gulyas, who was Co-Director of Research during the cycle as well as Interim Head of School for



a shorter period, was also supported to complete a year long internal leadership programme as well as attend leadership events of the Council for Higher Education in Art & Design.

In terms of the construction of this REF submission, the processes described in the REF Unit Code of Conduct were strictly adhered to, and this was independently audited by REF Panel convenors. All panel members had completed the University's training course on avoiding bias in evaluating research. The criteria for inclusion and process of inclusion in REF was made transparent to staff through staff meetings, individual meetings, and dissemination of written material.

In line with institutional policy we ensured that our recruitment and admission processes are fair and inclusive; that recruitment and marketing materials reflect our ambition; that our decision making panels are as diverse as possible; and that staff on these panel were required to complete unconscious bias training, supplemented by additional workshops at Faculty level. We actively contribute to promoting equality and inclusive practice. Members of the Unit have contributed to institutional wide initiatives, including 'Expect Respect' (promoting inclusive campuses, free from harassment) and 'Closing the Gap' (addressing BAME inequalities and decolonising the curriculum). We have been flexible and adaptive to the needs of our staff and students. For example, through individual research plans and the appraisal system we offered tailored support for staff, including those with protected characteristics. We organise meetings for times in the day that fit in the schedule of staff and research students with caring responsibilities.

As a result of these strategies diversity indicators have improved; BAME representation among our PhD student body has increased from 0 to 29% over the census period; and in terms of gender representation in REF 2014 29% of our staff were female, which grew to 39% in this submission, which is close to our general staff profile ratio (44%). Furthermore, according to the Unit's preliminary Athena Swan analysis, that was carried out in preparation for our School submission for Athena SWAN Bronze award in 2021, there is no gender bias in terms of career progression in the Unit. 50% of our Readers and Professors are female, whereas in the previous REF cycle this ratio was 33% for Readers, and no female Professors. The Unit has no part-time staff and one fixed-term member of staff, who already has secured another academic post for when they finish their contract with us.

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

We have increased external research income significantly during the census period, which was one of our key strategic aims (A3). HESA research income has increased from zero in our first REF submission in 2014 to £202,166 in this period. The main sources for this were British Academy/Leverhume (Sanz Sabido's research on cultural memories of the Spanish Civil War); Leverhume Trust (Pallant's Smallfilms Animation project); contract research with industry (Gulyas' work on social media and journalism); UKRI Research Councils (Gulyas' two projects on social media and local communities, McLean's work on multi-sensory environments); and EU Horizon 2020 (Biernacka-Ligieža with Gulyas Digital Local Public Sphere and Local Communication online). These projects not only lead to research outputs (e.g. Gulyas' 'Hybridity and Social Media Adoption by Journalists' (2016)) and Biernacka-Ligieža's 'The importance of digital media in local public space crisis management – the case of Poland, UK and Italy' (2021)), but also supported our impact activities, such as Pallant's work on preserving and presenting the heritage of the influential Smallfilms animation studio. Outputs and impact activities have also benefited from external funding from income sources not returned as research in HESA, including Shepherdson's Seaside: Photographed, which in partnership with Turner Contemporary, was awarded £223,725

by Arts Council England; Hall's Reclaim the Waves was supported by Tate Britain (£1,200), her Dream Space and Forest Radio by the Jerwood Open Forest Commission (£2,000), Waves of Resistance by the Irish Arts Council (£4,300) and her Transmission Spores, Dreamspace 2, Voicing Gender and Spiritual Radio works have all received funding from Arts Council England (total £6,500); Ball's Itinerant project received Arts Council England funding (£3,500), while his Dreamlands (2015) and Funland (2019) outputs were supported by Dewi Lewis Publishing (£4,000); Vale's Typology of British Cherry Blossom monograph was supported by the Finnis Scott Foundation (£9,681). Other external income that supported our impact and knowledge exchange activities includes Pallant's 'Fulbright Frontiers' Lecture series in collaboration with the Fulbright Commission (£9,200 U.S. Embassy Outreach Grant) which organised a number of public engagement activities including one on disability and the arts hosted by the Unit. These different grants helped us to achieve our aims and objectives (section 1.2) including capacity building, producing quality research outputs in our research themes, enhancing the environment for our research students, and elevating our collaborations and partnerships.

Our key strategies for generating research income were: diversifying funding sources; boosting capacity by targeted staff development initiatives; and using internal funding to kickstart and support income generation activities, including partial study leaves (see 2.1). We have also utilised infrastructural support provided by the University's Research and Innovation Funding Unit which involves a structured bid development process and formal peer reviewing (REF 5a). As the list above demonstrates staff have applied to different funding bodies, and for varied sizes of grants. The Unit made 32 applications over the assessment period, 14 of which were successful: a rate that shows a well supported and strategic process. We have been particularly successful in research bids in our communities and cultures themes, as well as recently in relation to the digital media technologies impact target area. Moving forward, we are putting more emphasis on bids in these areas, on collaborative projects, and in responding directly to the priorities of funding bodies. Current successes of this strategy, which also illustrate the trajectory of our income generation activities, are Blackman's international project funded by the Danish Independent Research Council (2020-21, CCCU share £15,326); and the Hi3 Network project funded by the European Regional Development Fund (2020-2023, £6.1 million award with CCCU share of £751,115 led by Pallant) in collaboration with London South Bank University, Creative Folkestone, Screen South and Maidstone Studios.

As outlined in REF5a, the organisational infrastructure is fostered at the institutional level by the Pro Vice Chancellor (Research and Enterprise), at Faculty level by the Faculty Research and Enterprise Committee, at the School level by the Research and Enterprise Committee, at the UoA level via the UoA Steering Group. The University has increased internal funding to support research in the Unit which we have used to support research outputs, and kickstart impact and income generation activities. Internal funding via the devolved REQIE and FREPP processes (REF5a) grew significantly from £132,500 during REF 2014 census period to £445,151 in the current cycle. The School's QR Committee has allocated these funds in line with our equality and diversity objectives to support strategic aims and objectives (see 1.2). To grow research income we have allocated partial study leaves and funded pump-prime initiatives that have led to applications for external funding or impact activities. For example, Sanz Sabido and Vale were supported with internal funding to attend research funding masterclass at the Missenden Centre, which then resulted in two successful external funding bids. Internally funded small research grants were also awarded for the generation of research outputs to meet the cost of materials, travel expenses, research interns, or the use of research facilities. For example, Ball's projects *Dreamlands*, *Coney Island* and *Funland* were supported through funding for photographic

equipment and materials. Travel expenses and the costs associated with the use of film archives have facilitated the production of outputs by Pallant and Birtwistle. Funding for research interns has led to co-authored publications by Gulyas and Blackman.

The University has made consistent investment in resources for the Unit. Notably, the £12M Daphne Oram Building, which opened in 2019, provides extensive specialist media production and arts facilities. The University also invested in the development of a new £65m specialist STEM and related facilities building, opened early 2021, which provides state-of-the-art digital facilities and collaborative spaces for the Unit's subject areas. Over the assessment period, our School has also been supported with approximately £1M capital investment to develop its specialist facilities. These include two photographic studios, two darkrooms, printing facilities supported by a specialist technician, animation and gaming computer workshops, a printmaking studio, exhibition space, video and sound editing facilities, TV studio, and sound recording studios. Professional film, video and stills cameras, sound recording equipment, lighting, and industry standard media and arts production and post production software are also available, alongside a team of six technical staff who support the work of researchers and research students in the Unit. These resources were important in the production of number of outputs, including the preservation of the at-risk photographic heritage in Ball and Shepherdson's SEAS archive (REF3, ICS.34.02); the documentary *Herencias del 36*, produced as part of Sanz Sabido's research on cultural memory (REF3, ICS.34.01); Vale's photographic project on the typology of British cherry blossom; and McLean's smell mapping projects.

The University also has excellent infrastructure and facilities to create impact through engagement with audiences for media and arts. With the support of the University's Arts and Culture Team, the Unit has used the facilities of both the Sidney Cooper Gallery and the new Daphne Oram Building to reach audiences for arts and culture in the East Kent area and beyond. Birtwistle, Hawkins, Mclean and Vale have exhibited practice based research outputs in the gallery, and Birtwistle organised a one-day conference on the relationship between the gallery and film (*White Cube/Dark Cube*, 2014). Ball and Shepherdson's first exhibition of images from the SEAS archive, *Beyond the View* (2014) also engaged audiences in East Kent through the Sidney Cooper Gallery, providing the foundation for the later development of the *Seaside: Photographed* in collaboration with Turner Contemporary. Technical infrastructure and facilities located within the Unit have been central to the development and success of the both the SEAS and Canterbury Amateur Film archives and the impact they have generated. Researchers and research students within the Unit have access to a wide range of print and electronic resources hosted by the University's Library, such as over 19,300 academic journals.

In-kind donations have played an important role in relation to the development of the research projects and archives undertaken by Ball, Jones, Meades and Shepherdson, and are the result of the Unit's strategy to develop a deep and diverse network of connections and collaborations locally and regionally. The core collection of the SEAS photographic archive features photographs from the Sunbeam Photographic Company, donated by Thanet District Council. Additionally, 500 family photographs were given by the public, and the Dreamland Trust donated collections of photos on arcade cultures by the photographer George Wilson. Jones' research on amateur films has also benefitted from the in-kind support represented by hundreds of donations of amateur films from residents of Kent.

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

#### **4.1 Non-academic partnerships and contributions**

In line with institutional strategy (REF 5a), we aim to deliver deep local and regional impact and focused national and international influence with our research, and we have done this in four targeted areas (see IA1-4 in 1.2) via supporting and enabling mechanisms described in sections 2.2 and 3.

In terms of **local and regional** context, we achieved impact through collaborations with a range of non-academic partners, a variety of public engagement activities, and the use of archives. In addition to the examples presented in our Coastal Communities impact case study (REF3, ICS.34.02), Shepherdson has collaborated with Thanet District council and charities Project Motorhouse, Better Cliftonville and People United in the creation of impact relating to research on the cultures of coastal communities in disadvantaged areas (IA1, 2 and 3); members of CPBRA collaborated with the award winning Canterbury based arts charity Free Range to organise public performances and screenings of their work; Gulyas has collaborated with non-profit organisations in Kent to enhance communication and engagement with local communities using social media platforms - the outcomes of which benefitted 140 local charities (work partly funded by UKRI Digital Economy Communities & Culture Network+) (IA4); and Blackman has worked with the addiction charity Addaction to co-create and share research on drug and alcohol use and he is also a Trustee at Dreamland Margate. To address IA3 we have organised a variety of public engagement activities, including the annual animation festival Canterbury Anifest, directed by Pallant and Samuel, which has featured workshops, presentations and screenings that attracted a total audience of 1,765 between 2016 and 2020. Jones' amateur films archive has engaged local beneficiaries through 29 public screenings in different parts of East Kent, attracting a total audience of over 4,000. We have also participated in, and showcased our research as part of the annual Canterbury Festival, including Hawkins' art installation City of the Imagination in Canterbury Cathedral's Chapter House, and Blackman's public talk on the Canterbury Sound. Gulyas organised a public debate about future of local news (IA4) with the Head of Canterbury City Council, Editorial Director of the KM media group, local journalists, bloggers and citizens.

In terms of the **national and international** influence of our research, Sanz Sabido has collaborated with a number of non-academic organisations, including six Memory Associations in Spain and the International Brigades Memorial Trust, to achieve impact in relation to unearthing silenced voices of the Spanish Civil War (REF3, ICS.34.01). McLean's research involved 14 exhibitions in nine countries, reaching national and international audiences of nearly 2.2 million (IA3), and seven collaborations, including with International Flavors & Fragrances Inc., New York City Department of Transportation, Smithsonian, and Centre Hospitalier Universitaire Vaudois (Switzerland). Hall's research reached audiences through more than 40 exhibitions and festivals, including Mutek Festival, Place De Arts, Montreal, The Barbican, Tate Modern, Museum of Science and Industry, Victoria and Albert Museum, and the Yorkshire Sculpture Park. Hall also led on the international collaborative 'Dreamlands' project which commissioned 15 radio artists, funded by a £15,000 ACE award. The commissioned works were broadcasted via 12 partner stations in six countries, including ABC National Radio Australia, RTÉ, and via online streaming. Other examples of collaborations include The Photographers' Gallery (Ball) and Allingham Festival (Co. Donegal, Ireland) (Fox), while Butler's research reached audiences through his BFI Classics series publication on Eternal Sunshine of the Spotless Mind, and regular presentations at international science fiction conventions. Butler was also an Arthur C. Clarke Award judge, and is now a member of the Serendip Foundation, which administers the award. Meades' research on arcade culture reached an audience of more than 4,000 audiences via his innovative Arcade Tales

comic books, as well as presenting a talk to industry practitioners at Play Expo (7,000 attendees), and an invited keynote address at the annual meeting of the British Amusement Catering Trade Association. The aforementioned Canterbury Anifest engaged international audiences via its annual short film competition, to which a total of 1759 films have been submitted since 2016 from over 50 countries. Gulyas has partnered with the global media and PR company Gorkana & Cision, who funded the project to produce a series of industry reports (IA4) on the ways in which the growth and adoption of social media has impacted on journalism; the results of the 2014/15 study were reported in 128 industry publications achieving a combined reach of 67 million online.

International and national awards from non-academic bodies demonstrate the wider contribution of our research. Jones' documentary films on the history of amateur filmmaking has garnered awards from four international film festivals, including Cinema World Fest Awards - Award of Excellence (2016) and Hollywood International Independent Film Festival – Award Winner (2019). Hall was a finalist in the British Academy of Songwriters, Composers and Authors (BASCA) 2016 British Composer Award for Sonic Art, for her installation Tree Radio, and she was also selected as Arts for Environment Research Resident at the Yorkshire Sculpture Park. McLean's work on urban environments has been recognised by the British Cartographic Association's Avenza award (2014) for Smellmap: Amsterdam, while Ball's photographic monograph Coney Island (Dewi Lewis, 2017) was long listed for the 2017 Deutsche Borse Photography Foundation Prize, and Vale's practice based outputs have been long listed for the Aesthetica Art Prize (2018) and Recontres D' Arles book prize (2019).

#### **4.2 Academic collaborations and contributions**

We have contributed to the sustainability of our disciplines in different ways. The Unit has facilitated interdisciplinary research via the organisation of interdisciplinary conferences (see below) as well as targeted internal funding and staff development activities (2.2). For example, McLean's urban smellscape projects, as well as Sanz Sabido's outputs on the postcolonial and Palestine, have been supported this way. We are actively engaged in a wide-range of **national and international collaborations** with researchers, academic communities and networks. The following are examples of collaborations which have led to grant applications and/or publications and include work in the areas of: local news and communication (Gulyas: Newcastle University, Birmingham City University); animation and screen industries (Pallant: Bangor University); sound and screen (Birtwistle: University of Applied Arts Vienna); arcade cultures and games studies (Meades: Stanford University, University of Bergen); seaside photography (Shepherdson: University of the Arts London); local communication and the public sphere (Biernacka-Ligięza: University of Oslo, University of Urbino); and discourse analysis and communities (Sanz Sabido: Universitat Rovira i Virgili in Tarragona, De Montfort University).

We have provided leadership and **participated in the work of subject associations**. Gulyas and Sanz Sabido are members of the Executive Committee of MeCCSA and Gulyas is Convenor of its Association Activities Committee; Sanz Sabido is the founding Chair of MeCCSA's Social Movements Network and was IAMCR Mentorship Programme Coordinator; Pallant serves as President of the Society for Animation Studies, is a member of the Executive Committee and Acting Vice-Chair of the British Association of Film, Television and Screen Studies (BAFTSS), and Treasurer of the British Fulbright Scholars Association; Biernacka-Ligięza is Head of Local Media Section of the Polish Communication Association; and Gulyas is founding member and Vice-Chair of MeCCSA's Local and Community Media Network.

The Unit has contributed to the sustainability of its disciplinary areas through the **organisation of conferences**, that led to the development of collaborations and publications. We have hosted 14 conferences including for subject associations and research networks: MeCCSA annual conference (2016); 27<sup>th</sup> Annual Conference of the Society for Animation Studies (2015); Sites of Protest, organised with the MeCCSA Social Movements Network (2014); International Association for Media and Communication pre-conference (2016); Nostalgias: Visualising Longing (2013 in collaboration with UAL) and the MeCCSA Post Graduate Network annual conference (2018). The Unit has also contributed to discussions relating to practice based research through the organisation by CPBRA of four national interdisciplinary conferences: White Cube / Dark Cube: Experimental film and the gallery (2014); Glitch – the politics of failure, error, disorder and noise (2015); Practices and Processes of Practice-Research: Interdisciplinary and Methodological Critique (2016); and Practices, Processes and Materials (2017). Other conferences organised within the Unit include 2001: A Clarke Centenary (2017), Approaches to Postmemory Analysis (2018), and Interactive Animation and Video Games (2019).

Staff within the Unit are active as members of the **editorial boards** of 13 international and national peer-reviewed journals, including: Journal of Youth Studies (Blackman), YOUNG Nordic Journal of Youth Research (Blackman), Digital Journalism (Gulyas), Media and Communications (Gulyas), and Extrapolation (Butler). Pallant is founding editor of the book series Animation: Key Films/Filmmakers (Bloomsbury), and Sanz Sabido for Protest, Media and Culture (Rowman and Littlefield). In addition, members have been guest editors of special issues for six journals. We have **refereed** for over 85 journals reflecting our multi and interdisciplinary reach. Staff have also participated on **grants committees**, including the Leverhulme Trust (Blackman, Pallant), Fulbright Commission (Pallant), NAWA National Commission of International Exchange, EU Horizon 2020 Programme, Ministry of Higher Education, Poland (Biernacka-Ligięza), AHRC (Birtwistle, Gulyas, Shepherdson), ESRC (Blackman, Gulyas, Sanz Sabido), UKRI specific calls (Gulyas, Sanz Sabido), British Academy, HERA (Sanz Sabido), Research Foundation Flanders (Gulyas), Royal Society of Edinburgh (Birtwistle), and Academy of Finland (Blackman).

Staff gave over 29 **keynotes** at a variety of conferences, including La Fabrique de l'animation, University of Paris III: Sorbonne Nouvelle (Pallant); World Journalism Congress, Auckland (Gulyas); International Federation for Theatre Research Conference, Belgrade (Stefanovski); Messengers from the Stars IV, University of Lisbon (Butler); A Matter of Historicity, University of Applied Arts, Vienna (Birtwistle); Institute of Amateur Cinematographers AGM (Jones); and Youth in Society, New University of Lisbon, (Blackman). We have presented at over 160 national and international conferences. Staff also hold **honorary appointments**, including Biernacka-Ligięza's visiting fellowship at University of Macerata and Chapel Hill and visiting professorship at Masaryk University; Blackman's visiting fellowship at The Danish National Centre for Social Research; and Stefanovski' honorary doctorate from the National Academy for Theatre and Film Arts, Bulgaria. We have **examined 32 PhDs** at other Universities in the UK and internationally.