

<b>Institution: Queen Mary University of London</b>
<b>Unit of Assessment: 33B Music, Drama, Dance, Performing Arts, Film &amp; Screen Studies (FILM)</b>
<b>1. Unit context and structure, research and impact strategy</b>

## I. Unit context and structure

Film at QMUL is situated in the School of Languages, Linguistics and Film (SLLF), and operates within the Faculty of Humanities and Social Sciences (HSS). The department was created in 2004 as a new disciplinary area that strategically extended the Humanities profile of the university. Our staff base has grown from 5 internal secondments from Modern Languages to a current total of 21 members, including two Research Fellows. Our recruitment strategy has been aspirational in its efforts to provide a home for early career scholars working in innovative and emerging research areas, including practice. Film research in RAE 2008 and REF2014 was submitted to Modern Languages and History panels, where it reinforced the quality and range of our Faculty's submissions. Having benefitted from long-term capital investment in specialist facilities and resources, expanded staffing, and success in grant capture, we have now achieved the critical mass and international reputation to be confident in our identity as the university's newest research unit [REF5a:1].

Research is overseen and managed by the Research Lead who works closely with the Head of Department and the School's Director of Research, who reports directly to the Faculty's Dean of Research and Vice-Principal. The department comprises 14 teaching & research staff (12.75 FTE), one teaching-only lecturer, two Professional Services staff, two post-doctoral Research Fellows, and two Emeritus professors. We have grown our PhD and PDRF population in line with our increased staff numbers and expanded expertise (20.3 PhD completions since REF2014) and have positioned ourselves as the discipline's first scholarly hub for international research in the field of film and ethics by establishing the Centre for Film & Ethics (CFE). Since 2018, we have significantly increased external research funding, with four new major awards to staff as PIs and Co-Is amounting to uplift of over £1.1 million.

We pursue research and scholarship in three interconnected fields: **film cultures** (including archives, production and industrial histories, star studies), **film philosophy** (including continental philosophy and ethics), and **film practice** (including gallery work, artists' film and documentary). We remain committed to the interdisciplinary ethos on which the department was founded, and benefit from lively collaborations with partner departments in the School and the Faculty in the form of joint research projects, research mentoring, PhD supervision and academic and public events.

## II. Research Strategy

We are proud of our distinctive identity as a multi-modal and critically responsive body of film researchers, committed to producing research in which history, theory and practice are understood as mutually reinforcing methodologies. Our shared purpose is to interrogate the ethical frameworks, material circumstances and ideologies in which film is imagined, created, funded, distributed, exhibited and received across nations and cultures. Our five strategic aims (agreed in 2014) shape the ways in which we research across both established and emerging areas of Film Studies and provide focus and foster collaboration across the team. These are to:

- 1) pioneer novel historical approaches to the industries and cultures of film in its global formations and develop our distinctive research in film philosophy, especially ethics;
- 2) grow our practice-led research culture and integrate this more closely with non-practice research;
- 3) build a Centre for Film and Ethics as a national and international focal point that profiles the department's research and facilitates interdisciplinary and inter-sector collaboration;
- 4) grow research grant income incrementally in order to assure the vitality and sustainability of the unit;
- 5) develop and renew the research base through PhD and PDRF recruitment and appointing ECRs.

## Unit-level environment template (REF5b)

Impact in Film has been built on our long experience and expertise in public engagement and outreach activities. We frame our research as a series of engagements with both internal and external interlocutors, and are committed to accountability, partnerships and creating fora for critical investigation that are inclusive, diverse and urgent in their attention to ethical questions about film and its practices. Our two Impact Case Studies (ICS) have taken shape and grown organically from this approach, and give evidence of our values, distinctive research priorities, methodologies and relevance as a contemporary research unit, as well as our intellectual and civic ambitions.

The effectiveness of our strategy is regularly reviewed at departmental meetings, and at departmental away days which are held off campus and attended by the SLLF Research Manager. The strategy has led to the clustering of research into groups (Film Cultures, Film Philosophy and Film Practice) that each interface with different film or film-related organisations and helped formulate the case for the launch of the Centre for Film and Ethics (2016). This in turn has enabled us to make the case for new staff appointments (five Lectureship posts since 2014) that enhance the scope of our work in philosophy, culture and documentary practice. These appointments are linked by the ways in which they span methodologies in theory and practice, and by their focus on ethics as a major intellectual practice and research theme.

### Research clusters

In line with our commitment to a holistic integration of theory and practice in our research, our three Research Clusters are fluid hubs rather than fixed homes for members, and meetings and events are attended by emeritus colleagues, doctoral and postdoctoral students, teaching staff, researchers from other QMUL departments and visiting scholars. Colleagues are invited to circulate between the clusters, to build links between them, and to take advantage of them as open fora for discussion and exploration of critical practice. Their remit, in addition to providing a focus and discursive space for research, is to provide informal training and mentoring of early career researchers and allow for regular reflection on our core projects and strategic aims.

**[1] Film Cultures:** Members use historical and archival methodologies to research the industries and production practices of US, British, French, Russian, Spanish, German, Italian, Indian and Chinese cinemas. Research has been showcased in academic and public engagement activities (including programming, curating and presenting) at the British Film Institute, National Portrait Gallery, Victoria & Albert Museum, Institute of Contemporary Arts, CinéLumière (all London), Electric Cinema (Birmingham), Asian Film Festival (Edinburgh and London) Festival Premiers Plans (Angers, France), Cinéma Eden (La Ciotat, France). This activity directly builds on departmental strengths in audiences engagement outlined in our REF 2014 Impact Case Study 'Film Festivals: Creating, Events, Programmes and Audiences' (UoA28). Devasundaram's work with London's Indian, Pakistani and Bangladeshi communities was recognised the 2018 QMUL Community Engagement Award and is at the core of ICS2.

**[2] Film Philosophy:** Members have produced a significant body of written work on film archaeology, phenomenology, the non-human and environmental humanities, end of life, finance aesthetics, feminist cinema, cinema in museums, iconicity, philosophers and film, religion and film, with ethics as a prominent linking concern. The cluster has been a pioneer in embedding film philosophy as a component of undergraduate and postgraduate curricula in the UK, and its work has been supported by a number of internal awards during the census period (£10,960). The Cluster benefitted from a strategic lectureship appointment aligned to the Institute for the Humanities and Social Sciences (IHSS) (Slugan, 2019), which underpins future cross-Faculty research initiatives [REF5a:2,1,5]. Research has been showcased internationally (Berlinale, International Film Festival Rotterdam, Videobrasil, Moscow Biennale for Young Art, Whitechapel Gallery and Tate Modern). ICS1 (Eastwood) evidences how philosophical-critical approaches can set agendas in the medical humanities, while engaging and providing new kinds of agency to mainstream audiences, clinicians, and individuals with terminal illness.

**[3] Film Practice:** An emergent Cluster established in 2016 following a one-year internal consultation and review of practice in the department. It brings together practice-based researchers and has expanded via senior and ECR strategic appointments (Eastwood, 2015, Litvintseva, 2018,

## Unit-level environment template (REF5b)

Fedda, 2018, Yu, 2019), and a growing body of practice-led PhD students. It obtained £93.5k from the Research Capital Infrastructure Fund for research production equipment (2016) [REF5a:4]. Research conducted here investigates the formal, ethical and philosophical processes of moving image production and exhibition, including documentary filmmaking, artists' moving image, fiction cinema, screenwriting, live art and performance. As such, the work of the cluster nourishes the work of the CFE. The impact of practice-based film research as a new area of scholarship at QMUL was evidenced in the 2018 QMUL Engagement and Enterprise Award for Academic innovation to Eastwood for the documentary feature *Island* and its sister installation *The Interval and the Instant* (ICS1).

**[4] Centre for Film and Ethics:** Established in 2016 to strengthen and facilitate the work of our clusters on both traditional moral questions and urgent contemporary ethical issues in the context of moving image culture. The core strategic aim of the CFE is to set agendas for research in this area, and to reinforce the distinctive identity of film research at QMUL. The CFE is already meeting its aims to:

- 1) provide an optic for expertise in moving image culture and ethics and its range of applications (practice, theory, aesthetics, history, memory);
- 2) open up new avenues of collaborative practice with cultural institutions (museums, galleries, cinemas, festivals) and with organisations for whom ethics is a central concern, such as NGOs, charities and policy bodies;
- 3) cultivate a research environment where, in the context of ethics, there is a dialectic between film practice (documentary, film essay, artists' moving image and fiction) and film theory;
- 4) attract external funding for research collaborations with scholars in the disciplines of law, medicine, drama, history and politics;
- 5) attract accomplished doctoral projects and postdoctoral researchers working in the field of Film and Ethics.

The Directors of the CFE (Fedda, Saxton) are supported by an Advisory Board which includes external representatives from non-HEIs (the BBFC, the Barbican) and HEIs. The Centre's international launch took place in Venice (October 2017) with the colloquium 'Contemporary Ethics and the Face' at the *On the Image* Conference, and the strong profile of the CFE is being progressively enhanced by an annual public lecture series (inaugurated March 2019), colloquia, masterclasses, and a regular series of 'Salons' featuring film screenings, lectures and inclusive debate. A major grant award of £680,000 from the Wellcome Trust for 'Autism Through Cinema: Body Language and the Illegible Body' (2018-2022) (Eastwood and Harbord) is a milestone project for the CFE, placing QMUL Film at the heart of a multi-institutional interdisciplinary project on bioethics, autism and cinema, and enabling a two-year PDRF post and a funded PhD.

### Research Impact:

Our unit aims to conduct research that is empowering in its reach (to the widest and most diverse audience possible) and relevance (to the shifting landscape of the contemporary world). We are committed to working with stakeholders beyond the academy to help them understand the ethical, aesthetic, social and structural organization of cinema as both art and industry. We do this by creating the circumstances for researchers to forge meaningful and enduring partnerships with external stakeholders, and we work with the latter to showcase, interrogate and disseminate work produced in the department. These range from public engagement interventions in cultural institutions to working with medical staff and community groups impacted by issues of neurodiversity and end of life. The networks we build seek to be mutually reinforcing in their intellectual and social purposes. This work feeds into opportunities to further develop our research base in areas of recruitment, income generation and external profile.

In order to foster impact activities, SLLF pursues an Impact Strategy, which consists of several elements. The Impact Coordinator holds regular meetings with SLLF research staff to assist in developing impact opportunities deriving from their research and identifying potential case studies. Together with the Research Manager, the Impact Coordinator disseminates information on training and impact support opportunities provided by the Centre for Public Engagement (CPE) [REF5a:4] and by the Faculty and provides feedback on staff applications to such schemes. Training events

## Unit-level environment template (REF5b)

are organized at School level to help staff identify potential impact case studies and prepare developed case studies for external review. The School has an annual budget of £5000 to support Impact activities, for which staff can submit an application, reviewed by the Head of School, the Director of Research, and the Impact Coordinator. Grant proposals are peer-reviewed by senior academics and the Research Manager prior to submission with an eye toward maximizing opportunities for impact. Impact funding is also available at Faculty level and £13,395 has been awarded to support the development of our two ICSs.

Film's two ICSs provide evidence of the positive outcomes of this support:

- ICS1: Eastwood's *Island* has been widely screened, including on high profile VOD channels such as Mubi, Netflix and Amazon. Its sister project 'The Interval and the Instant', a multi-screen installation, was originally exhibited at Fabrica, Brighton's Centre for Contemporary Art (2017, audience figures approx 5,000), and travelled to the Blackwood Gallery Toronto (2018) and la Ferme du Buisson, Paris (2019) as part of a six month collectively curated programme 'Take Care'.
- ICS2: Devasundaram's growing body of work serves as a touchstone for researchers in the burgeoning scholarly study of the new wave of independent filmmaking that is now considered to embody the future of Indian cinema. His research since 2016, including the first monograph and first edited volume on the topic, has fuelled public engagement and impact activities in Britain, Germany, Spain and India, notably at literary and cultural events, film festivals, through media portals and community cinema gatherings.

Elsewhere, Kuhn's AHRC project ensures the sustainability of resources previously collected by Kuhn using oral history methodologies in the course of an ESRC-funded national survey of cinema in the 1930s. The project team will create a major digital archive of the primary materials from this influential study, to be held in the University of Lancaster Special Collections.

### III. Research Integrity

QMUL's commitment to the UK Concordat to Support Research Integrity [REF5a:2,III] is strongly endorsed by the department's research culture and working practices. All our research conforms to the highest ethical standards, and we incorporate research integrity into our PhD research training e.g. through discussion of appropriate research methods, use of archives and other resources. We contribute to the development of good practice within the discipline by ensuring compliance with QMUL research ethics approval processes, and by ensuring that the work of the CFE underpins our understanding of research integrity.

### IV. Open Research:

We embrace an open research environment and comply with the Open Access Policy of the University [REF5a:2,IV]. We are making good progress towards compliance with the Concordat on Open Research Data. 100% of our research outputs are compliant with RCUK OA policies and 100% of journal articles are deposited in QMUL's OA repository. Harris was involved in the development and launch of *Open Screens* (2018), an Open Library of the Humanities open-access online journal for the *British Association of Film, Television and Screen Studies* (BAFTSS). Kuhn's AHRC-funded work in digitisation of archival collections, and the outputs of Harris's ERC-funded work on Studiotec will be entirely Open Access (including VR-created materials), and available in digital form to members of the public as well as to academic researchers.

### V. Future Strategy

We are committed to building on our successes by further increasing staff capacity, and grant capture, and growing the reach and import of the CFE. We aim to extend our significant history of collaboration with the cultural sector and continue to demonstrate intellectual leadership in disciplinary agenda-shaping. Our top priority is the generation of external funding for collaborative projects with research fellows and doctoral students attached, thus enriching the research culture and further raising the profile of the CFE, notably in identified areas of pacifism, autism, ageing, environmentalism, and finance, in ways that engage diverse communities and audiences.

## 2. People

### Staffing strategy

Our priorities, as a small unit previously affiliated to established, traditional subject areas, have been to build critical mass, consolidate and expand areas of existing strength, and develop innovative areas of new research that reflect the evolution of the discipline nationally and internationally. We have been attentive to the need to replenish areas of strength including European film history and critical theory, while opening up and embedding new models of practice-based research in the department. In line with QMUL's EDI mission [REF5a:3,II), we have sought to create a more diverse staff base, and this has driven both our research strategy and appointment planning and recruitment.

Since 2008 the appointment of eleven research staff and five postdoctoral fellows has helped us make defining contributions to scholarship in the field of Film Studies. Harbord (Professor, 2010) and Eastwood (Reader, 2015, subsequently promoted to Professor) were key senior appointments set against planned retirements (Evans, Small), while all other research appointments since the department's creation in 2004 have been strategically made at Lecturer level, demonstrating QMUL's commitment to developing the careers of ECRs. Seven of those appointed before 2016 have achieved promotion based on the grounds of high performance in knowledge creation and dissemination (creating two Senior Lecturers, three Readers and two Professors).

Since 2014 the Film Cultures cluster has benefitted from new research appointments. The appointments of Devasundaram (Indian cinema and culture, 2016) and Yu (Chinese and East Asian cinema, 2019) respond to our strategic goals of examining film's shifting global formations and developing the careers of ECRs. Their research complements existing expertise in European and North American film in the department, and Russian, South American and African film in the School. The impact of this direction in research is documented in ICS2. The Film Philosophy cluster has been strengthened by the appointments of Eastwood (2015), Litvintseva (2019), Slugan (2019) and the fellowships of Murray (Leverhulme 2013-16) and Jones (BA 2015-17). This continues to be a priority area for growth, with interdisciplinary scholar Bonnie Evans appointed as a Senior Research Fellow to the Wellcome Trust funded project 'Autism Through Cinema' (2018). Morgan Lefevre was appointed as ERC post-doctoral Fellow to the multi-institutional Studiotec project (3.5 years, 2019). Our strategic aim to develop practice-based research guided the appointments of four artist-filmmakers between 2015-2019 following a rigorous internal review of our existing practice activities. Strengthened staffing in this area (Eastwood, Fedda 2018, Yu, and Litvintseva (3.5 years, 2019 funded by Wellcome Trust) testifies to dynamic development of this emerging area of our research portfolio.

Our Emeritus Professors, Peter Evans and Annette Kuhn, continue to pursue active research programmes and contribute to our research culture by providing valuable advice on research strategy and engagement with the discipline at national and international levels. Evans and Kuhn have supervised four doctoral students to successful completion in the census period, and Kuhn collaborated with Westwell on the updated and revised second edition of the *Oxford Dictionary of Film Studies* (2020). Kuhn is Co-I on the AHRC funded project 'Cinema Memory and the Digital Archive' and brings valuable models of best practice on digitisation to our research clusters.

### Staff development

All research-active staff receive guidance and support through QMUL's Probation scheme (for new staff including Postdoctoral Fellows) or Performance Appraisal scheme. Both schemes involve regular meetings with a mentor or appraiser where individual research plans are discussed, progress is evaluated and objectives agreed. These are reviewed regularly in one-to-ones and cluster meetings throughout the year to ensure progress and consistency. Probationers also meet the Head of School annually to receive further feedback and support. In Film, staff are mentored (if on probation) or appraised by more senior colleagues with a thorough understanding of the department, School and University strategy. Professors Harbord and Harris have appraised most research staff since 2014 and are themselves appraised by the Head of School. The university considers regular research leave to be a key factor in the personal and professional development of its staff

**Unit-level environment template (REF5b)**

[REF5a:3,II], and all staff have successfully benefitted from their eligibility to achieve a period of research leave of one semester in every seven. Advice on applications is given by the Film or School Research Lead and the Head of School and applications are assessed by a Faculty Panel. Leave is awarded on the merits of the research proposed. Staff going on sabbatical leave meet with the Film Research Lead to ensure that expectation and support needs are well understood by both parties, and these are mutually evaluated on return from leave, and by reporting to the Faculty Panel. All members of Film contribute to reviewing and revising research strategy at away-day events and regular staff meetings. In these fora, the research clusters report on their work and we refine research agendas in response to developments in the discipline and frameworks provided by funding bodies and the College.

The unit benefits from university policies on flexible working, enabling staff to take parental and compassionate leave as appropriate, and to work on fractional contracts agreed with the Head of School (Bolton has a permanent 0.5 contract; Harbord moved temporarily to 0.5 in 2015-18; Chamarette moved permanently to 0.8 in 2018) and benefit from reasonable adjustments to workload following sick leave. Postdoctoral Fellows receive additional mentoring and career development support from an academic with expertise in their field. Two of the department's Fellows since 2014 have been appointed to permanent Lectureships, Murray at KCL (2016) and Jones at York (2017). HSS Early Career Researchers Network was established to offer support to researchers at the beginning of their academic careers. As well as regular talks and workshops there are opportunities to meet ECRs from across the Faculty to share the experience and knowledge in getting careers started. Slugan was appointed to one of the 16 IHSS strategic lectureships awarded to the Faculty in 2019. The Researcher Development team within the newly established Queen Mary Academy runs the Post-Graduate Certificate in Academic Practice, which early career colleagues complete during their probationary period. The Researcher Development Team offers workshops on the academic promotion scheme, and targeted training to meet the specific developmental needs of graduate students [REF5a:3,III]. Established academic staff are encouraged and supported to apply for membership of the HEA at Fellow or Senior Fellow level. The Library team provides training on open access, aspects of research administration and relevant College IT systems. The Doctoral College runs mandatory initial and regular 'top up' training for PhD supervision.

As a member-department of SLLF, Film enjoys a wide range of professional support for its research activities. The School Research Manager (a post created in the current cycle) provides guidance on grant applications, manages research-related information, and fosters collaborative research synergies through events and training. We have enhanced mechanisms for research grant applications: drafts are reviewed by the Research Manager and then peer-reviewed by two staff members prior to submission. Researchers are also able to draw on the HSS Faculty Impact Coordinator and the Deputy Dean for Research Impact for advice on impact planning, the CPE for advice on public engagement activities, the Faculty PR Officer for communications advice, and the QMUL Partnerships Team for help in brokering collaborations with non-HE organisations. The JRMO team provides administrative support on costings and contracts. Film researchers participate in the monthly SLLF Research Coffee Hour, where staff from various disciplines come together to share and debate research problems, and the interdepartmental QMUL Visual Culture Forum.

**Research students**

As the department has grown in size, seniority and subject expertise, it has been on an upward trajectory of PGR and PDRF recruitment. We currently have 16.6 enrolled on doctoral study, including an AHRC CDA with Drama and the BFI, and one joint supervision with History. 20.3 completed in this cycle. We have secured four competitively awarded University and Faculty studentships, one SLLF studentship, one Chinese Scholarship Council award, and one REACH CDP studentship (with the BFI and National Portrait Gallery). Eastwood's appointment has enabled the supervision of practice-led doctoral research and two highly qualified and experienced artists are already pursuing projects in this field (one funded by QMUL). Our two MA programmes in Film and Documentary Practice have proved fertile ground for identifying potential PhD students, with 11 graduates from the programme going on to doctoral study at QM, and at least three others pursuing doctoral study elsewhere.

## Unit-level environment template (REF5b)

Our doctoral research applicants currently have access to a range of funding schemes including the AHRC-funded London Arts & Humanities Partnership (LAHP), the QMUL Principal's Studentships, the China Scholarship Council, and the Leverhulme Doctoral Scholarships Scheme. These externally advertised awards attract the highest calibre of students. The progress of doctoral students is monitored through a system of annual review of work, self-assessment and supervisory reports, a process overseen by the department's Director of Graduate Studies and monitored by the School Research Policy Committee. Students on the doctoral programme are integrated into film research culture through a range of activities. They join one of our three research clusters and are encouraged to present their work at appropriate national and international disciplinary conferences. They have access to funding from the School and University for research trips, event organization and attendance at conferences. Research students receive tailored training from QMUL's Doctoral College, and on completion of training can be awarded the Queen Mary Diploma of Researcher Development (Q-Dip) alongside their PhD [REF5a:3,II]. The menu of courses offers a broad range of training in research methods and approaches for first year students and analytical, presentational and career-oriented training in subsequent years. Doctoral students in Film are also beneficiaries of an intercollegiate programme of subject-specific research training through the London Screen Studies Group, where postgraduate students are inducted in research methods and exposed to current intellectual approaches during training days. These are led by internationally respected leaders in the discipline in post across the Colleges of the University of London, including members of Film at QMUL.

We are attentive to the need to develop soft skills outside of formal research training and encourage doctoral students to participate in activities such as event organisation, networking, editorial work and public presentation. 'PostProduction' is a well-established and regular research colloquium self-directed and managed by PhD students for the presentation of their own work, peer review and invited talks. An annual Post-graduate Conference was inaugurated in October 2017. We stress that experience of public engagement and making funding applications are key priorities in their professional development, and there have been significant achievements in this area with the organisation of external events which Film doctoral students have designed and led. Students who completed in this cycle and progressed to post-doctoral and academic posts include:

- Graiwoot Chulphongsathorn, BA Fellow at the Centre for Research and Education in Arts and Media (CREAM), University of Westminster (2018);
- Hollie Price: Postdoctoral Research Fellow in Film, School of Advanced Study, University of London, AHRC-funded Ministry of Information project (2017-19). Currently: Research Fellow, AHRC-funded Jill Craigie: Film Pioneer project, University of Sussex;
- Victoria Walden: Senior Lecturer in Media, University of Sussex;
- Oliver Kenny: Lecturer, University of Lille, France.

### Equality and Diversity

The Department is committed to principles of equality, diversity and inclusion in every area of its professional activity. We pride ourselves on having a good balance of male/female staff across our team (7/10), early/mid-career/senior staff, young/older staff, and our team includes staff of different ethnicities and national origins, and LGBT staff. Our professoriate consists of two women and one man. University level policies and a dynamic EDI governance framework are in place to ensure that the Equality Act 2010 is systematically and proactively respected, and that no one is accorded less favourable treatment on grounds of gender, age, marital status, disability, race, colour, ethnic or national origin, sexual orientation, family circumstances, religious or political beliefs. At University level, we hold the Athena Swan Silver Award and are a Stonewall Diversity Champion, and participate in B-Mentor, the cross-institutional London-wide mentoring scheme for academic and research staff from Black and Minority Ethnic backgrounds [REF5a: 3,II]. At local level, we regularly reflect on the ways in which we promote a culture of inclusivity in our research-led teaching curriculum and have taken active measures to use written and visual material that promotes diversity and better reflects the experiences and identities of our staff and student body. We adhere to a Dignity at Work policy, which formalizes the institution's commitment to ensuring that its community is free from all forms of prejudice, discrimination, harassment and bullying.

## Unit-level environment template (REF5b)

Film staff have taken a leadership role in EDI issues and act as vehicles for best practice at School and Departmental level. Harris was chair of the Self-Assessment Team (SAT) level for SLLF's Athena Swan Bronze application (2017-2019) and chaired the SLLF EDI Forum and Committee in the same period. Film was represented on the SAT by three further members of academic staff (Bolton, Harbord, Westwell). Their shared experience of equality measures such as flexible working, caring responsibilities, chronic illness, people management, and the impact of mental health in the workplace continues to inform SLLF strategy in EDI. Harris has a leadership role as an Instructor in the University's Mental Health First Aid training. Chamarette served as Senior Academic Lead for EDI at QMUL for two years (2016-18) and contributed to a review of practice that fed into the structural reorganization of institutional EDI in 2018. Harris, in her capacity as Secretary to BAFTSS, has been involved in the drafting of a code of practice on inclusivity for all Association members, and in devising schemes to support the networking and professional opportunities of ECRs, notably the 'New Connections' inter-institutional mentorship scheme (2019).

All staff are required to undertake unconscious bias training to learn strategies to minimize the impact of bias in the workplace and classroom, and staff involved in recruitment and selection panels are required to undertake (and regularly refresh) training in interviewing and fair selection. Training for appraisers, PhD supervisors and mentors/mentees is provided by Professional Development, who also offer 'Women into Leadership' training as part of a strategy of improving promotion rates among women at QMUL. The School EDI lead sits on The School's Executive Committee where strategic and policy matters are discussed and is a *de facto* member of the annual promotions scrutiny panel alongside the Head of School.

We approach our internal REF audits as an opportunity to build our research culture and with Equality and Diversity considerations in mind. In keeping with the Queen Mary Code of Practice [REF5a:3.II], we established transparent and accountable procedures for reviewing and selecting outputs and impact case studies for REF submission. All those involved in managing REF processes have undergone Equality and Diversity training, and training in unconscious bias. We operate an Equality and Diversity audit to check the results of REF selection processes against Equality and Diversity criteria. All research staff are fully informed of REF-related decisions and have the right to appeal, in accordance with the requirements of the University Code of Practice.

### 3. Income, infrastructure and facilities

#### Income

Strategic plans to significantly raise grant capture were met in 2018-19 when four major grants amounting to £1.1 million were awarded to departmental researchers. We also secured a large number of smaller grants, notably from the CPE at QMUL, for strategic projects at early stages and for impact development. These included activities for the launch year of the CFE; research scoping for collaborative grant applications; event curation.

**Harbord and Eastwood** were awarded **£680,000 by the Wellcome Trust** for 'Autism Through Cinema: Body Language and the Illegible Body' (co-PIs, 2018-2022). The project aims to create a new community of practice defined by shared motivation and interest in autism as an alternative mode of communicating and experiencing the world, involving young adults with autism, academics in the disciplines of visual culture and psychology, carer groups, medical educators and cultural practitioners. This award emerged from workshops and exploratory discussions held in the Film Philosophy Cluster in 2015-17 and was envisaged as a milestone application corresponding to our strategic ambitions. The success of the application confirms the leadership role anticipated by the appointment of Professor Harbord in 2010 and ensures the disciplinary visibility of the CFE, while ensuring we meet our aim of inter-sector collaboration. The award ensures the sustainability of departmental research by creating dedicated and long-term research time for senior staff (Harbord and Eastwood) while creating a 3.5year research Lecturership (Litvintseva), and laying the groundwork for future impact in the area of medical humanities.



## Unit-level environment template (REF5b)

Other significant awards in the census period have seen departmental research staff take up roles as Co-Is on projects with PIs in other HEIs. These include:

- 1) **£775,988 awarded by the AHRC** for 'The Legacies of Stephen Dwoskin's Personal Cinema' (2018-2021), PI at University of Reading, on which **Chamarette** is Co-I.
- 2) **£766,570 was awarded by the AHRC** for 'Cinema Memory and the Digital Archive: 1930s Britain and Beyond', PI at University of Lancaster, on which **Kuhn** is Co-I.
- 3) **€2.5 million was awarded by the ERC Advanced Grant** for Studiotec: Film Studios: Infrastructure, Culture, Innovation in Britain, France, Germany and Italy, 1930-1960', PI at University of Bristol, on which **Harris** is Co-I.

Two AHRC-funded network projects, which enabled Film Studies to internationalise its activities and reach, were brought to successful completion early in the census period: 'Bazaar Cinema' (Harbord, PI, £42,000, 2012-14), which was supplemented by a further cultural engagement fund of £40,000 to develop a youth film festival ('Cutting East'), and 'Screening Nature' (Pick, PI, £43,000, 2013-14). More recently, Devasundaram was instrumental in a community research collaboration on the London-based South Asian diaspora's experience of cinema as a bridge between cultures securing £40,000 Heritage Lottery Funding and £4,000 from the London Asian Film Festival (2017-18). This research led to the curation of an exhibition at the Indian High Commission's Nehru Centre in London (2018) (ICS2). The development of our practice research culture is deepening the department's reach into arts-based funding. Eastwood procured £30,000 from Arts Council England and £15,000 from Big Lottery for 'The Interval and the Instant' (2015), and the film arising from this research, *Island* (2017), received £10,000k completion funding from the Arts Council (ICS1).

### Institutional infrastructure

Around 12-14% of the School's consumables allocation is earmarked for research (c.£40,000 yearly), and all research-active members of staff can apply for up to £1,200 per year to support their research in a range of ways. School policy allows holders of FEC research grants access to 10% of the overheads of these grants as pump-priming funding for new research. The School also sets aside £5,000 yearly for the Research Environment & Impact Enhancement initiative, to which staff can apply to support the organization of conferences, initiate research clusters, or enable impact and public engagement activities. Advice on the suitability of funding schemes and on costings is provided by the School's Research Manager. The Research Management Office supplies pre- and post-award support focused on costings. This support is supplemented by the University's Business Development Office and the Centre for Public Engagement, which provides specialised advice on external partnering with HEIs, business and the cultural sector. In line with our impact strategy, the department has worked successfully with the Business Development Office to establish partnerships, for example, with the East End Film Festival and community groups.

The University has also supported research through systematic investment in facilities. In 2011, the University invested £21 million in a new Humanities building (Arts Two) of which £3 million was dedicated to a purpose-built studio facility for Film and Drama. This facility is extensively used, and functions as an outward-facing space, appropriate for collaborative internal events (film screenings; cross-departmental seminars; alumni events), and high-profile public events (a conference on Anachronism in 2016). Other dedicated Film facilities include the Hitchcock Cinema (a 41-seater screening facility, fully upgraded and refurbished in 2019) where PostProduction and the graduate conference is held, as well as public symposia and film screenings including 'Ageing Film Stars' (2015) and the 'World Cinema Conversations' (2016-17). In 2016, a major bid for a Film Practice Research Facility submitted to the Research Capital Infrastructure Fund [REF5a:4] procured £93.5k for the professionalization of research production equipment, and an annual budget of £38,000 to support practice teaching and research is now in place. We also benefit from the provision of a 300-seat lecture theatre in Arts Two, and the new £40.3 million seven-storey Graduate Centre (2017), which was purpose-built to provide an infrastructure within which the graduate research community thrives [REF5a:4]. The Library also provides a study room dedicated to graduate and staff use, further fostering a research community through infrastructural means.

The **Institute for the Humanities and Social Sciences**, which was established in 2018 as an ideas generating hub and inter-disciplinary research platform for the Faculty, provides a range of research

## Unit-level environment template (REF5b)

funding opportunities [REF5a:4]. These include large grant seed-corn funding to pump-prime research leading to the submission of externally funded research bids (up to £2,000, accessed by Pick and Westwell); early career workshop funding scheme for the organization of cross-faculty events (up to £1,000); a distinguished visiting fellowships scheme to support residential visits of up to 4 weeks by scholars and researchers with the potential to enrich the research environment of the host department. Thanks to this latter scheme, which was in place for many years before being incorporated into the IHSS, Film has invited leading international scholars (Professor Dudley Andrew, Yale, 2014; Professor Diane Negra UCD, 2019) to contribute to flagship research activities in our department. HSS also provides support to develop and capture impact activities and provides a Collaboration Fund to encourage the development of relationships based on prior research with external non-HEI partners. Eastwood has received £3,000 from the former, and £8,500 from the latter fund to enable screening of *Island* to trainee doctors at Barts/The Royal London Hospital (ICS1). The CPE offers funding of up to £20,000 for both one-off and longer-term projects that are particularly innovative or likely to leave a resource legacy, and the Film Cultures and Film Philosophy Cultures have benefitted from small scale funding for a range of public-facing events during the REF cycle. The Faculty dedicates approximately £1M per year to fund PhD studentships, and this supplements funding available via the ESRC, AHRC and NERC Doctoral Training Partnerships and via the Leverhulme Trust Mobile People Doctoral Training Centre. A strategic permanent Film lectureship (Slugan) was enabled by IHSS in 2019. Post-doctoral fellowship funding has enhanced our research environment in the areas of aesthetics and ethics and allowed ECRs to build their careers within a supportive intellectual disciplinary framework; these were funded by the Leverhulme Trust (Murray, 2013-16) and the British Academy (Jones, 2015-17). Both researchers have since published monographs they worked on during the Fellowships (Murray 2014, Jones 2017).

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

#### Collaboration and contribution to the research base

As a research unit, we contribute to the infrastructure of Film Studies and our related disciplines through our extensive service as expert assessors for international promotion and tenure committees; as peer reviewers for funding bodies including UK Research Councils; as expert assessors for quality assurance audits at HEIs in the UK and elsewhere; as external examiners of doctoral dissertations; as external examiners to UK undergraduate and postgraduate Film programmes; through our service as officers of subject associations; in our service as conference organisers, book series editors, and editors of disciplinary journals. We see this activity as necessary to the vitality of our discipline, and a core strategy in our ambitions to set disciplinary agendas and provide leadership within our scholarly community. All members of research staff are active in this respect, and our experience feeds directly back into strategic thinking, mentoring and best research practice internally.

Harris serves on AHRC's Peer Review College and was Secretary to BAFTSS (2015-2019), the national subject association. Harbord and Harris have served as expert assessors for national and international institutions including the Hong Kong Arts, Science and Technical Research Board, the Netherlands Organisation of Scientific Research (NWO), the British Library Ephemeral Media Archive, The Studium Loire Valley Institute for Advanced Studies, and Helsinki, Roehampton, Southampton and Leicester Universities. Departmental staff have been recognized by election to prestigious bodies: Kuhn (FBA, 2004; *Academia Europaea*, 2016); King (RSA, 2016); and been appointed to high-profile committee service: Eastwood is Chair and Trustee to the Stuart Croft Foundation; Kuhn serves on the advisory boards of the Heritage and Education Committee and the Raphael Samuel History Centre. The contribution and expertise of Film researchers has been recognised through awards and competitions. We are particularly proud of the Annette Kuhn Essay Award that was established by *Screen* in 2014 in recognition of Kuhn's outstanding contribution to *Screen* and her wider commitment to the development of screen studies and screen theory. This biennial award offers £1,000 to the author of the best debut article in film and television studies, as judged by the *Screen* editors and members of the journal's editorial advisory board. Bolton's co-edited volume *Lasting Screen Stars* won the 2017 BAFTSS award for the Best Edited Collection. Devasundaram was chosen as a BBC Academy Expert Voice in Cultural Studies and Visual Arts, was shortlisted for the AHRC/BBC Radio 3 New Generations Thinkers scheme (2017) and was one

## Unit-level environment template (REF5b)

of 20 UK delegates selected for an AHRC/ICHR collaborative workshop on Cultural Heritage and Rapid Urbanisation (New Delhi, 2017). Harris was one of 9 international scholars appointed to a residential Camargo Fellowship in Cassis, France in 2017. Pick has been annual Visiting Professor at the Tisch School of Film and Television, Tel Aviv University since 2016. We have also contributed to forming the profession by acting as Examiners of PhD dissertations: **Bolton 5, Eastwood 4, Harbord 6, Harris 5** (3 abroad), **King 4, Kuhn 2, Pick 3, Saxton 4, Westwell 4**.

Our strategic aim to set disciplinary agendas has been evident in our many invitations to deliver keynote addresses internationally. These are not limited to professorial staff, and conferences include: *Screen* (Pick, 2015), *Oxford Women's Studies Conference* (Bolton, 2016), *Cinematic Ethics Symposia*, Sydney, Australia (Bolton, Saxton, 2015), *Cinematic Ethics Symposia*, Glasgow (Bolton, Pick, 2017), *Remembering Annie Hall Conference* (Kuhn, 2017), *H.M.Enzensberger Constellations Conference*, Belgium (King, 2017), *Film Philosophy Methodology Conference* (Bolton, 2017), *Irigaray Circle Conference* (Bolton, 2017) *Society for French Studies Postgraduate Conference* (Saxton, 2015), the *European Popular Culture Conference*, Université de Nanterre, Paris (Harris, 2016), *Cinema of Small Nations Conference*, Valetta, Malta, (Harris, 2015). Devasundaram delivered the Annual *Dadasaheb Phalke Memorial Lecture* at the Nehru Centre (2015). Eastwood has screened work in plenary sessions at the *Film Philosophy* conference (2017).

We contribute to the dynamic national culture of Film research publishing in a number of key ways:

- i) **Book series editing**: 'Visionaries: Thinking Through Female Filmmakers' (EUP, Bolton); 'Animal Publics' (Sydney University Press, Pick);
- ii) **Editorial service to journals**: *Film Philosophy*, *French Cultural Studies*, *Studies in French Cinema*, *Rethinking History*, *Journal of South Asian Studies*, *Open Screens*, *Iris Murdoch Review*;
- iii) **Peer review of disciplinary journals** including: *Screen*, *Media History*, *Journal of Contemporary European Studies*, *Senses of Cinema*, *Celebrity Studies*, *Alphaville*, *SCOPE*, *Screening the Past*, *Performance Philosophy*, *French Studies*, *Studies in French Cinema*, *Contemporary French Civilization*, *Rethinking History*, *Journal of American Studies*, *Film-Philosophy*, *NECSUS*, *Journal of British Film and Television*, *Visual Studies*, *Memory Studies*, *Film Journal*;
- iv) **Peer review for international presses** including: BFI/Palgrave Macmillan, Illinois University Press, Manchester University Press, Berghahn, Continuum, Edinburgh University Press, Routledge, Wallflower/Columbia University Press, Bloomsbury Thinking Cinema, Blackwell.

### Public Engagement and outreach

One of our major strengths as a research unit is our public engagement activity, which we regard as a primary indicator of the impact of our work in the public domain. This takes many forms ranging from media commentary, involvement with international festivals, curation and programming work, to interviews with industry figures and speaking to the general public in cultural venues. These various engagements provide evidence of the reach and vitality of research conducted by members of the team. Researchers contribute regularly to film journalism and analysis, with Harris and Westwell writing for the BFI's *Sight and Sound* and *The Conversation*, and Bolton writing regularly for the *THES*. Other contributions to public debate are topical by nature (for example, Eastwood BBC Breakfast TV 2017; Harbord on R4's Film Programme 2015; Harris on Radio France Culture 2015; Bolton regularly on BBC Radio 3).

We are regularly invited to participate at international film festivals and film seasons, as advisors, speakers, panellists and jury members. In REF 2014, the department was commended by assessors for its impact case study, 'Film Festivals: Creating, Audiences, Programmes and Events', and we have sought to build on this success. Evans was one of the original advisors to the London Spanish Film Festival, and remains active in this forum, and co-organises the European Psychoanalytical Film Festival at BAFTA. In addition to Devasundaram's directing and advising work for the London and Edinburgh Asian Film Festivals, he hosted a Q&A with filmmaker Khadija Al-Salami and gave a talk on *The Man Who Knew Infinity* at LAFF 2016 and 2017 respectively. He was also a guest speaker at the Frankfurt New Generations Independent Indian Film Festival 2016 and the Document Human Rights Festival, Glasgow, 2016, and a panellist at the 'Not Just Bollywood' 2017 season of

**Unit-level environment template (REF5b)**

Indian films, Manchester, 2017. Harris's input was central to the ten-day Bertrand Blier career retrospective at the Festival Premiers Plans, Angers, 2015 (10,000 attended the season). She presented on Jean Renoir's *French Cancan* in 'The War that Changed Everything: Before the War' season at the BFI, 2014, on-stage interviewed the original cast of *Gregory's Girl* for the 35<sup>th</sup> anniversary of the film in the BFI LOVE season and regularly introduces films for general audiences in the BFI Film Classics rolling season (BFI Southbank). Bolton is a regular contributor to the BFI's Philosophical Screens series. Saxton contributed to a panel discussion of *Concerning Violence* in the Documenting Nazi Atrocities Film Season, Goethe Institute, 2015.

Members of the team have interviewed important international contemporary figures in public fora, in the context of career retrospectives, film festivals and cultural seasons. As with the Bertrand Blier retrospective (Harris, above), these frequently necessitate foreign language competence, in order to translate and mediate between guest and audiences. Important film practitioners interviewed during the census period include Rose Lowder (France; Pick, 2013-14), Vladimir Tyulkin (Kazakhstan; Hicks, Pick, 2014), Katrin Gebbe (Germany; Pick, 2014), Leslie Caron (France; Harris, 2015) and Khadija Al-Salami (Yemen; Devasundaram, 2016), Simon Starling (Tate Britain, Harbord, 2014), Pierre Scholler (France; Harris, 2019). Harris hosted two public 'in conversation' events at QMUL with world-leading scholars in Film Studies: Professor Dudley Andrew (Yale, 2014) and Professor Geoffrey Nowell-Smith (QMUL, 2017), and Devasundaram was 'in conversation' with Indian politician, author and academic Shashi Tharoor, (Waterstones, Picadilly, 2016). Staff have also spoken about their work at the Vue Cinema (Bolton), the Lichfield Literary Festival (Harris, 2015) and the Ecole Normale Supérieure, Paris (Harris, 2018).

We are particularly proud of a project that was formulated as an agenda-setting intervention in the scholarly field, while aiming to reach broader constituencies with interests in film culture: the 'Mapping Contemporary Cinema' website, edited by Westwell. This is a teaching-led project which is devoted to the online publication of student work on contemporary cinema. It provides in-depth accounts of contemporary US and German films in particular, as well as shorter editorials on a range of different themes. One of the major aims of the project is to synthesise a scholarly approach to film research with information taken from non-scholarly sources (film festival programs, journalism, trade papers, reference works, web data and so on) and the strongest pieces of writing each year are published in the undergraduate film studies journal, *Film Matters*. The project provides important new resources for both the disciplinary community and the public, and gives shape to our sense of researching within an enabling, nurturing and collegiate research environment.