**Institution:** Edge Hill University

**Unit of Assessment:** 36 - Communication, Cultural and Media Studies, Library and Information Management

**a. Overview**

This submission (of 14 staff members, 12.3 FTE) consists of research carried out by staff in the Faculty of Arts and Sciences, mostly in the Media Department. Our research activity clusters around three distinctive themes: media and cultural industries; film, television and media texts, identities and audiences; and an emerging strand of digital creative practice as research. These intersecting interests reflect concerns with policy, culture and practice in the creative and digital industries. Research in all cases draws upon critical, theoretical, historical, and empirical research methodologies which are employed in order to interrogate media and communication in terms of their political and cultural contexts, both nationally and internationally. This activity is complemented by a growing corpus of practice-led research projects undertaken by practitioners, whose work is similarly contextual in its political, cultural and aesthetic investigation. This is our first submission to the UoA, reflecting the University's considerable investment in research capacity since 2008, the year in which it achieved its own research-degree awarding powers.

**b. Research strategy**

The significant investment which the University has made since 2008 has facilitated the building of research capacity across a variety of disciplines. The University identified a series of strategic imperatives for this unit: i) investment in research leadership to provide mentoring and give direction; ii) investment in equipment and environment to support a strong and sustainable research culture; iii) appropriate management of workload and material support to enable researchers to produce high-quality research outputs; iv) investment in PGRs, once there was appropriate supervisory capacity in place; and v) building research capacity, particularly in the area of our practice-as-research (PaR) portfolio, to enhance the work of staff with strong industry profiles. This strategy has brought about a considerable shift in emphasis and culture.

New appointments have included three professors (**Drake**, **Evans**, **Molloy**), each of whom has taken on a leadership role, respectively as HoD, as Director of Research for the Unit, and as Director of a new cross-Faculty research institute, the Institute for Creative Enterprise (ICE), for which see below. The expansion in the staff base has also included: **Bingham** (early career researcher), **Genz**, Hoey, **Weissmann**, and **Witts**. These appointments complement the existing research-active staff: **Barrett**, **Shannon**, **Trandafoiu**, **A. Wright** and **P. Wright**. The recruitment of established researchers has been in conjunction with the appointment of experienced practitioners (Heney, Hunter, Koufounikos) who are engaged with PaR projects, and whose arrival brings critical mass to pre-existing strengths in animation PaR research (**Jukes, Snazell**).

The expansion in staffing has enabled us to establish three interconnected research groups to focus research strengths and to drive interdisciplinary and collaborative research:

1. **Media Industries and Policy Research Group (MIP):** Led by **Drake**, this group produces research exploring the political economy of media, media intellectual property rights, media structure, conduct and performance, critical production studies of film, television, music and promotional industries, media regulation, and the formation and critique of film, media and creative industries policy. This group includes **Molloy, Shannon, Weissmann, Witts,** plus emerging researchers Hoey and Keaveney.

2. **Transnational Film, Television and Media: Texts, Identities and Audiences (TFTM):** Led by **Trandafoiu**, this group has developed out of existing research networks and conferences and focuses on the relationship between national and transnational media systems and products, the complex flows of transmedia texts and audiences, and how individuals negotiate issues of identity in terms of gender, class and ethnicity, often within diverse migrant and diasporic communities. The group includes **Barrett**, **Drake**, **Evans**, **Genz**, **Molloy**, **Weissmann**, **A. Wright, P. Wright**, plus emerging researchers Andrade and Jackson.

3. **Digital and Creative Practice as Research Group (DCP):** Led by **Jukes**, this recently formed group has begun to produce a wide range of research-led and participant-action research and practice-as-research (PaR) outputs across animation, film/television, photography, publishing and advertising. It includes key research by Heney, Hunter, **Snazell**, plus Cockwill, Fong, Koufonikos, Mairs, Thompson and Tibbs.

The new professorial appointments (**Drake, Evans, Molloy**) have assumed responsibility for mentoring colleagues new to research and supporting the development of research projects and

collaborations. In this they are supported by four readers (**Trandafoiu, Weissmann, Witts, P. Wright**). **Evans** chairs the departmental Research Committee which advises the HoD on workload allocation. Research leadership has been further strengthened by two visiting professors: Professor Graeme Harper, who is a member of the Arts and Humanities Research Council (AHRC) National Steering Committee on Practice-led Research, and Andrej Bednarek, Vice-Rector at the Polish National Film, Television and Theatre School in Łódź. Their expertise complements our developing mixed economy of research, e.g. Harper offering advice on PaR and funding applications and Bednarek on production research.

The research strategy has delivered a slate of outputs (monographs, edited volumes, journal articles, exhibitions and films) since 2008. For the MIP group this includes: a monograph on the film *Memento* and an edited collection on American independent cinema (**Molloy**); a documentary film on popular music in Birmingham in the 1970s and 1980s (**Shannon**); and Radio 3 broadcasts (for *The Essay* programme) on the Music Appreciation Movement (**Witts**). In relation to the TFTM group: monographs on films about the American civil war (**Barrett**); on postfeminism (**Genz**); on Romanian migration and identity politics (**Trandafoiu**); and on Anglo-American television (**Weissmann**) as well as a suite of essays on German film (**Evans**), on New Zealand cinema (**A. Wright**), on literary adaptations (**P. Wright**) and on Asian cinema (**Bingham**). In relation to the DCP group: **Jukes'** installation work on 3D CGI animation; **Snazell's** digital films and Hunter and Heney's collaboration on *The Unforgotten Coat* (winner of both the 2012 *Guardian* Children's Fiction Prize and the 2013 German Children's Literature Award at the Frankfurt Book Fair).

We have put in pace a strategy to build research capacity. This include regular research meetings, workshops and seminars, national and international engagements with academic peer research, and the ongoing presentation of research at key public events such as lectures, conferences, screenings and exhibitions. The group meetings are a place to present ideas and receive constructive feedback. Although there are few early-career researchers in this submission, it is a characteristic of the department that we employ staff with strong connections to the media and cultural industries, sometimes on fractional contracts, so that they can maintain the currency of their practice. A number of these colleagues have interests in PaR. To encourage and support such colleagues, and indeed everybody else, capacity-building workshops have been held with external speakers such as Robin Nelson (2009), Jason Lee, Chair of the Practice Section of MeCCSA (2010), Andy Lavender and Theresa Buckland (2010), Graeme Harper (2011), and Chris Baugh (2013). These workshops have explored the definition and management of PaR, the successful curation of outputs, the framing of successful research applications, and good practice for interdisciplinary research collaboration. PaR work has stimulated a range of individual and collective projects, including the forthcoming **Creative Animation Knowledge Exchange (CAKE)** festival with the China Academy of Art, Beijing Institute of Graphic Communication and Beijing Film Academy (**Jukes**, **Snazell**, Mairs); the latter, sponsored by Adobe and the British Council, is a feature piece of the International Festival of Business, Liverpool 2014.

The research environment has been enhanced very considerably by the £18 million investment into a state of the art building, *Creative Edge,* which will facilitate the production of excellent PaR outputs as well as providing a professional environment for conferences, round table events and exhibitions. This physical environment is enhanced by a research culture growing in confidence which is now regularly bringing together researchers, policy-makers and practitioners to discuss and debate. In 2012 the Department hosted the 12th *European Cinema Research Forum* **(ECRF)** international two-day conference on adaptation, authorship and ownership, with over 50 speakers on panels on adapting gender, practices of adaptation, the avant-garde, ownership and marketing *inter alia,* and screenwriter Michael Eaton MBE as keynote. In 2012 **Shannon** convened two major **Film Policy Unwrapped** roundtable discussions on UK film policy, and film festival and exhibition following the DCMS review and BFI strategy launch. This featured the BFI Head of Partnerships and BFI Head of Exhibition, numerous senior industry figures and the Executive Director of the Ann Arbor Film Festival. A major MeCCSA practice section research symposium was held in 2011 entitled *Watching the Media: Censorship, Limits and Control in Creative Practice* featuring prominent keynote speakers including Julian Petley (Brunel), and papers from researchers across the UK, Poland, Russia, Ukraine and Turkey.

Such developments build on a track record established since 2008 for the hosting of seminars and conferences, including: an interdisciplinary research seminar series in 2008-9 on *Transnational Experiences* with speakers including Adi Kuntsman (LJMU), Felicia Chan

(Manchester), Simon Gwyn Roberts (Chester), Ekaterina Balabanova (Liverpool) and Alex Balch (Sheffield). During 2009 the Department organised and hosted *Feminist Transitions*: *the 22nd Feminist and Women's Studies Conference* (FWSA, UK/ROI), a major three day international conference with 85 speakers including keynotes Diane Negra (UCD), Lucie Armitt (Salford) and Gillian Howie (Liverpool). Attended by academics and activists from 10 different countries, the event analysed a wide range of social, cultural, theoretical and global developments that have modified women's and feminism's identity, representation, activism and politics.

Growing the PGR community is a strategic objective for the University. Having gained Research Degree Awarding Powers in 2008, the University has invested swiftly in its postgraduate provision, evidenced most significantly by support for the Faculty to make twelve **PhD Graduate Teaching Assistant (GTA) scholarships** available per annum. These are competitive packages and the unit has been successful in gaining three since the scheme was established in 2012. To increase the number of candidates for PhD, an MRes has been approved to help give prospective candidates a good foundation in research skills. This sits alongside the MA in Critical Screen Practice, which draw directly on staff research expertise.

Our strategy for the next five years builds on these foundations and the on-going development and support of staff and infrastructure in order to expand and strengthen the research culture. This is reflected in the creation of the Institute for Creative Enterprise (ICE), whose Director is **Molloy**, as an interdisciplinary research forum to encourage cross-disciplinary networks and nurturing connections with the creative and cultural industries, the arts and third sector organisations. ICE, along with other research institutes, is part of the long-term strategic research and enterprise plan for the University. Over the next five years the principal strategic aim is to foster our mixed economy of research and impact, where activity in both theory and practice thrives and continues to grow. To facilitate this process, five interrelated objectives have been identified:

1. **Consolidating and extending the intellectual research infrastructure:** The three research groups run external events, while organising more theme-specific activities to generate a dynamic, supportive environment for staff and PGRs. They will continue to peer review projects, support the development of external bids and encourage exchange between different academic and practice traditions. Blending theory, industry- and practice-based expertise, these groups embed impact into the resultant outputs and facilitate opportunities for engagement with industry, business and the public, helping to demonstrate the vitality and sustainability of media research and practice. Current projects include on-going work with the Ann Arbor Film Festival, with the Keswick Film Festival and with Liverpool Sound City.

2. **Developing and sustaining a regular mechanism for impact and knowledge exchange:** The unit, in collaboration with ICE and our other research institutes, will encourage research activities that respond to the agendas of research users. This is fostered by an Advisory Board for ICE with industry, academic and third-sector members, which connect research expertise and facilities to the wider academic community and creative industries. At the same time, the institutes have begun hosting public events to bring in members of the community: for example the exhibition *Making Mongolia from Bits of Merseyside*: *The Imagery of The Unforgotten Coat* (2013); a screening of *Common* followed by a Q&A with its writer, director and producer, respectively Jimmy McGovern, David Blair and Colin McKeown (2014); a planned conference on the 100th anniversary of the film *Birth of a Nation*; an international conference on director Humphrey Jennings; an industry symposium on digital film distribution with industry partners; and a series of workshops on the legacy of regional screen agencies. These events facilitate networking and knowledge exchange, as well as development of impact activities, and will be supported by weekly meetings of the unit's research groups to discuss research activity.

3. **Supporting staff newly embarking on research:** The combination of the presence of professors and experienced researchers in the department, the activities of research groups and a regular research seminar programme have strengthened the research culture and will continue to contribute to the development of emergent researchers. Our key goal now is to ensure that staff with strong practice profiles move to engage with the PaR methodology to engage with debates and practices within their areas of interest and expertise: this can already be seen in Fong's work in the Liverpool Chinese community To support this, we pair new researchers with senior staff in a mentoring system to help in the creation of personal research plans, which are reviewed annually as part of the Annual Academic Returns (AAR) process with the HoD and the Director of Research. Alongside central support detailed below, senior

staff advise on publications, conference papers, project proposals, and funding applications. The success can be seen in new researchers presenting their first international research papers (Cockwill, Fong) and applying for internal research funds (Andrade, Cockwill). This process strengthens the sustainability of the research environment, offering significant career development to equip them to become independent teachers and researchers.

4. **Enhancing the postgraduate research culture:** Under the Director of Postgraduate Studies (**A. Wright**) the Department will expand its suite of programmes with an MSc in Media Management and research-led PGT programmes in Film Studies and Animation. We plan to recruit substantially greater numbers of PGR students to join the existing ones (who come from India, Turkey and the UK), and, once we have established a track record for prompt and successful completion, we intend to submit a bid for an AHRC Block Grant Partnership - Capacity Building in the next funding round. The unit will continue to bid into the GTA scheme to which the University has committed at least another three rounds of funding. To help provide a supportive, collegial environment for all postgraduates, ICE will inaugurate a one-day research event where both PGRs and PGTs from Media, Performing Arts and Creative Writing present posters or papers discussing aspects of their research.

5. **Significantly increasing external grant income:** The Department will seek to obtain greater external research funding from Research Councils, KE funders and other organisations, harnessing the successful track records of the senior staff in grant capture. A growing number of applications have been submitted in this period by staff to bodies such as the British Academy, Arts and Humanities Research Council, Creative England and NESTA. Recent appointments, such as **Drake, Evans** and **Molloy,** have established records in grant capture, including winning AHRC, British Academy, Carnegie Trust, ESRC and Royal Society of Edinburgh grants, which will assist with submissions and capacity-building in this area. More applications, either individually, based on collaboration within the institution, or in partnership with other HEIs and stakeholders will be encouraged, supported by the activity of the research groups and mechanisms for grant and project mentoring. In addition, we plan to recruit externally-funded PhD students, building on the successful GTA PGR programme.

**c. People, including:**

i. **Staffing strategy and staff development:** The recruitment strategy since 2008 has been predicated upon building a sustainable research culture through a strong backbone of theoretical scholarship in film and television studies, media studies and communications, alongside a mixed economy of PaR and participatory action researchers. This is complemented by a promotions policy which rewards research, evident in the promotion of **Evans** (to professor) and **Trandafoiu, Weissmann** and **Witts** (to reader) in the census period. Future appointments will align with the research groups and ensure a good balance of early career and senior appointments.

Edge Hill University is committed to supporting people's development as researchers and to equal opportunities in its activities including recruitment processes, and training and development for research staff. The institution has a regularly updated, widely distributed 'equality and diversity policy statement' informing staff and students of the principles, policies, strategies and support systems in place. The staff support team within Human Resources offer staff confidential support in raising issues of equal opportunities and diversity. Staff with recognised/declared disabilities are provided with full support to enable them to progress their research careers and are supported with accessing funds from the Government's Access to Work Scheme. The University has been awarded the Disability Two Ticks that guarantees an interview to a disabled person provided they meet the essential criteria. Staff members, for whom English is not a first language, have access to funds to provide assistance with writing for publication, and new staff from overseas have a dedicated HR resource to help them settle into a new environment.

We have submitted an application for an Athena Swan Bronze Award and given our research interests, we are particularly keen to ensure we support all colleagues to realise their potential. Women make up 43 per cent of the submission, one third of professors and half the readers in the unit. We recognise, however, the importance of keeping this under review. To address this we are providing extended mentorship for those colleagues who wish it and the leaders of the research groups will actively monitor progress of ECRs to ensure that they are able to reach their full potential. We actively encourage female staff to plan their move into leadership by undertaking courses such as Vitae's Leadership in Action. Various sources suggest that women planning or

returning from maternity leave can find the opportunities diminished or the work-life balance more challenging. We will address this by phasing in women's return after maternity leave by reducing administrative tasks and teaching for the first six months. ECRs are given reduced administrative and teaching loads in the first year and are given priority with internal research support funds. They are mentored by senior staff and encouraged to participate in collaborative projects to help support them. Those who are immediately post-doctoral produce research plans to identify how they will generate quality outputs from their PhDs and to create a continuation strategy.

In keeping with our commitments to the Concordat to Support the Career Development of Researchers we have a comprehensive programme of training through our centrally-provided Research Capacity Building programme (RCB). The RCB is explicitly mapped on to Vitae's Researcher Development Framework (RDF) with workshops designed to align with the RDF domains and guidance on how to access other support to address the areas identified in the RDF. All staff have access to the RCB, including teaching assistants and those on fixed term contracts. Particular attention is paid to enabling staff from practice backgrounds to develop research skills to become independent researchers (e.g. the practice-based research initiative: PBRI). To maximise the potential of the RCB, staff members are encouraged to use the RDF planner to establish a needs analysis (we are currently piloting the electronic RDF). All staff undergo an Annual Appraisal, including discussion of research objectives achieved, future targets and ambitions, and complete an Annual Academic Return, in which individual research plans are discussed with the HoD, Dean and Director of the Research and Enterprise Support Office (RESO). This process is an effective means of supporting staff development and identifying training needs. It is complemented by structured mentoring mechanisms in the Department, through the Director of Research (**Evans**), the senior research staff, the research groups and the mentor/buddy system to support researchers and to develop and sustain research capacity. All staff can apply to Faculty and RESO for a full range of support for research activity and staff development. Support is also available in funding those staff undertaking PhD research at other institutions: **Jukes's** PaR PhD at the Royal College of Art is thus match-funded.

**ii. Research students:** As part of the University's coordinated long-term investment in research, the Faculty is generating a sustainable research community through its five-year GTA scheme. This is complemented by strategic use of fee waivers for excellent candidates. The unit currently has three GTAs who are funded to undertake doctoral research and limited teaching, and plans to add to that number each year as it actively expands provision at PhD level. To help support the increase in PGR registrations, we are validating new MA and MRes provision. On completion of the MRes, a number of students are expected to progress to doctoral research and make a contribution to the broader research culture. The combination of MRes and PhD students will help generate a critical mass of students who can act as peer support. PGR research is linked closely to staff research interests, and recently appointed staff bring with them substantial experience of doctoral student recruitment, supervision and examination. PGR students are affiliated to one of the research groups, and encouraged regularly to present papers at research seminars and conferences, including the annual postgraduate research conference. The Graduate School has a competitive bursary scheme to support PGR students with research costs: for instance a current GTA was supported to present conference papers at three international conferences within his first year. All PGR students are encouraged to involve themselves with networks such as the PGN network at MeCCSA, IAMCR and SCMS. In April 2014, the University will hold its inaugural 3-minute thesis competition designed to encourage students to be able to present their research in a concise manner for the non-specialist.

The Graduate School provides generic training while the departments are responsible for discipline-specific provision. All students undertake a training needs analysis annually and discuss their needs for the following year. Students are encouraged to access RCB sessions to complement other training and, where appropriate, they can bid for support to attend external events. All doctoral students are expected to participate in conferences and seminars held at EHU, and there is a competitive bursary scheme to support external conference paper presentations. All research students undertake a formal induction and training programme, and progress is monitored and supported. Research students undertake a *viva voce* examination with a panel including an external member to progress from MPhil to PhD, which serves as preparation for the final examination. PGR applicants are expected to have prior research experience. Progress is monitored by the supervisory team and Graduate School. Research supervisors and students

complete separate annual reports on progress which are then reviewed. All academic members of staff who will undertake doctoral supervision must attend the Annual Research Degree Supervision Training Session (run by the Graduate School) held at the start of each academic year. Academic staff with limited experience of research degree supervision attend a full programme of Research Degree Supervisor Training held over two years. Throughout, supervisors must observe their responsibilities outlined in a *Research Degree Supervisor Handbook*. **Molloy** represents the unit on the Graduate School Working Group which is designed to ensure good communication between the Graduate School and the departments and acts as a forum for discussion and dissemination of information.

The Graduate School provides a two-year rolling training programme for supervisors and a policy of teaming up experienced with new supervisors has been developed to build supervisory capacity. All PhD students are provided with office facilities in *Creative Edge,* including a computer, printing facilities and full opportunities to undertake teaching to support their career development.

## d. Income, infrastructure and facilities

The scholarly infrastructure and support for research has received a significant boost with the new state-of-the-art £18m *Creative Edge* building (which includes two TV studios, two recording studios, multiple edit suites, a colour-grading suite, an Animation render farm, computer labs, an enterprise suite, conference hall with surround sound and a radio studio), the substantial investment in research staff, the PhD/GTA scheme, and the establishment of **ICE**, as detailed above. ICE will work in conjunction with RESO, which manages research funds and provides guidance for staff submitting external funding bids. It also co-ordinates the research capacity building workshop programme, as well as the research monitoring and peer review systems, and administers the Research Investment Fund, which distributes research funds and monitors progress towards a successful outcome. The majority of Media staff have benefited from internal grant awards for diverse activities, with over £60,000 allocated to the unit in the census period. The internal funding can support buy-out of teaching, attendance at training events, research assistance, conference attendance and costs associated with publication. All staff can apply for such funding but priority is given to seed corn funding for external bids and support for early career/inexperienced researchers.

In the census period, the focus has been on developing a funding profile with smaller grants including **Barrett's** British Academy Small Research Grant (2012) to support research on D.W. Griffith's *The Birth of a Nation* (1915) and a further collaborative bid is being submitted. **Trandafoiu** secured a British Academy grant for her work on diasporas. **Evans** received a British Academy Small Research Grant for research into contemporary German cinema (2012). New appointments have secured larger grants: **Molloy** worked with a collaborative project on the National Ecosystem Assessment, which included Defra, AHRC, ESRC, NERC and the Welsh Assembly Government. **Drake's** research includes research funding for comparative critical production studies across small nations' film and television industries (AHRC EPSF award in 2012 and EU Framework 7 SSH grant currently submitted), Scottish and US film policy and practice (Royal Society of Edinburgh Research Grant awarded 2011), digital film distribution and crowd-funding (NESTA Digital R&D Fund for the Arts, submitted) and for archival production studies research projects at the Academy of Motion Picture Arts and Sciences and Warner Bros. Archives in Los Angeles, USA (funding awarded by Carnegie Trust in 2010 and 2008, British Academy).

Growing external income to support research is a central strategic aim. Research income in this period has been modest. The appointment of staff with records of grant capture aided by Visiting Professor Harper provides expertise for workshops on grant writing. This is supplemented by the University's Internal Peer Review system, drawing on bid-writing and assessment expertise in the University to help improve the quality of bids and raise success rates and bid writing workshops in the RCB programme. For larger grants applications, external review may be used and staff can apply to attend external funding workshops. Staff will be encouraged to seek out partnerships to make collaborative bids, such as **Barrett's** current bid with colleagues from UCLAN and Liverpool. Training is being developed to help staff to be better able to promote themselves and their research. The activities of ICE are central for fostering these partnerships.

The research governance infrastructure is overseen by the University Research Committee (URC) and its sub-committee the University Research Ethics Committee (UREC) whose responsibility it is to ensure that staff and students adhere to the tenets of the Concordat for Research Integrity, the principles of which are enshrined in the Code of Practice for the Conduct

of Research and the Code of Practice for the Reporting of Research Misconduct. Regular training sessions on research ethics are provided via the RCB and the chairs of the Faculty Research Ethics Committees (FREC) are available to offer guidance to staff. At the local level, the Director of Research and the Research Committee oversee research quality assurance and ethics

**e. Collaboration or contribution to the discipline or research base**

Media researchers can demonstrate collaboration and contributions to the research community. Both theory-orientated and practice-led work has informed national and international debates: beyond postfeminism (**Genz, Weissmann**); animal ethics and environmental issues (**Molloy**) – **Molloy** was invited to speak at the Green Party's national conference; European migration (**Trandafoiu**) – **Trandafoiu** received an award from the Romanian ambassador for her monograph in 2013; migrant experiences in the UK (Fong, Hunter, Heney); film industries and policy (**Drake, Evans, Molloy, Shannon**) – **Shannon** is regularly invited to speak at film-policy events; and music policy at the BBC (**Witts**). Academic recognition includes invited keynote talks to the International Image Conference (San Sebastian, 2011, **Evans**); *40th North East Modern Language Association* (NeMLA) Convention (Boston, 2009, **Genz**); *World Animal Forum* (2012, **Molloy**); International Adaptation Conference, (Dinard 2011, 2012, **Shannon**); *CinEcoSa Film Policy Conference* (Paris, 2013, **Shannon**), *Emotion, Crime and Media Conference*, Aarhus University, Denmark (2010, **Weissmann**); the Hungarian Ministry of Public Administration and Justice (Budapest, 2013, **Trandafoiu**); *Lights! Tystnad! Azione! Practices, Sites and Careers in European Film Production* (Stockholm University, 2011, **Drake**); *Screen Industries in East-Central Europe: Cultural policies and political culture* (Brno, 2012, **Drake**) as well as an EU-funded series of invited lectures on *Media Management and Social Media* (2011, 2012, 2013, **Drake**). Staff have received numerous invitations to speak at other university research seminars and are active contributors to key subject associations including Society of Cinema and Media Studies (SCMS) (**Drake, Molloy**), European Communication Research and Education Association (ECREA) (**Weissmann, Trandafoiu**), MeCCSA (**Drake, Molloy, Weissmann, Trandafoiu**), Network for European Cinema Studies (NECS) (**Drake**), European Cinema Research Forum (**Evans**).

Editing: Media researchers edit and/or sit on editorial boards of international peer-reviewed journals and book series. **Evans** edits both the *Studies in European Cinema* and *Journal of European Popular Culture*, and is an editorial board member of *Modern Languages Open* and *The International Journal of the Image*. **Molloy** sits on the editorial board of *Journal of Animal Ethics* and the Palgrave Macmillan animal ethics book series. Other editorial board memberships include *Journalism and Mass Communication* (**Drake**) and *Creative Industries Journal* (**Trandafoiu**).

National and international research networks: staff have established: European Cinema Research Forum (ECRF) (**Evans**); North Gothic Network (NGN) (**Genz**); Media Industries Scholarly Interest Group, SCMS, and Media Industries Group, NECS (as founding member, **Drake**), and Cultural Disability Studies Research Network (**Molloy**). In addition the Department is a member of MeCCSA and ECREA and has colleagues involved in key subject conferences and associations such as SCMS, ECREA, MeCCSA, NECS, Screen, IAMCR and ICA.

Events: Staff have organized conferences, symposia, research series and industry roundtables: 12th Annual ECRF Conference (2012 **Evans**); 22nd FWSA Conference (2009), Gothic Cultures (2009) and Urban Gothic symposia, (2010 **Genz**); Transnational Experiences research seminar series (2008-9 **Trandafoiu**); Watching the Media - Censorship, Limits and Control in Creative Practice, MeCCSA (2011 **Snazell, Trandafoiu, Weissmann**); Film and Memory: the Fourth Annual SCFVS conference (2011 **Drake**) and the *UK Film Policy Review Roundtables* (2012 **Shannon**). Staff hold executive positions with subject associations: Executive Committee member/Treasurer, FWSA (**Genz**); Vice-chair of the Television Studies sub-section of ECREA (**Weissmann**); Fellow of the Oxford Centre for Animal Ethics (**Molloy**). **Molloy** is a specialist advisor to the Animal History Museum, LA, on the development of permanent and rotating exhibitions. **Drake** has been steering board member on Channel 4's *Ideasfactory* and *4 Talent* initiatives since 2003 and advised Scottish Enterprise and Glasgow City Council on media, cultural industries and policy. He has been a Visiting Professor at the Centre for Film Studies at the University of British Columbia (2009) and TEI Ionian (2011-). **Drake** sits on the international board of the Irish Research Council (formerly IRCHSS) and has reviewed for the ESRC, AHRC and the Social Sciences and Humanities Research Council of Canada. **Molloy** has reviewed for the AHRC. **Evans** is a member of the AHRC Peer Review College.

PhD & MPhil examining includes: Nottingham (**Drake**), Stirling (**Evans**), and South Bank (**Genz**).