

<p>Institution: University of Ulster</p>
<p>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</p>
<p>a. Overview</p> <p>Research in Media Studies is promoted through a Research Institute (RI), The Centre for Media Research (CMR) located in the School of Media, Film and Journalism and established originally in 2004 following the award of a SPUR grant of £3.1 million. The CMR is one of 15 Research Institutes in the University, reporting to the PVC for Research. General research governance is coordinated through the University's Research Office, which also allocates an annual budget to each RI based on the in-year QR income for the research area. The CMR Director, Martin McLoone, allocates this annual budget according to staff requirements and agreed research priorities.</p>
<p>b. Research strategy</p> <p>The strategic aim of Media Studies is to produce research that is world leading and which makes a contribution to the social, cultural and economic wellbeing of its key end users at local, national and international levels. The strategy accommodates both established and newer research interests, and, influenced by thinking emerging from Digital Humanities, has developed an expanding emphasis on digital arts, exploring their impact on the creative industries generally and their relationship to archives and archiving particularly. During this REF cycle, the CMR has built on the strengths identified in RAE2008 and in line with its strategic aim, it has:</p> <ul style="list-style-type: none"> • Brought in a further £4.5m of research funding; • Produced eleven authored books, three edited collections, including an important and influential one on Poststructuralism; forty journal articles and over forty book chapters, two photographic exhibitions, six films, two major mobile phone apps and a range of on-line and interactive digital material relevant to the cultural sector; • Maintained and strengthened its research staffing base through retention of senior scholars submitted in 2008 (Crilly, McLoone, Edge, Murphy, Messenger Davies, Ekins, G. McLaughlin, Jackson, Jewesbury, Porter and Baylis), the appointment of both new experienced staff (Baker, Somerville and Irwin) and younger ECRs entering the REF for the first time (Chambers, Hook, Carlsten and Mairs Dyer), bringing the research active staff complement to 18; • Diversified and expanded research interests in Digital Arts, Journalism, Media Policy, Archives and Archiving and Media Practice, as well as preserving the traditional strengths of the Unit (film, television, photography and Irish media); • Built on productive links with local creative and cultural industries, media support organizations such as the BUFVC, and public bodies, such as the National Trust, NI Tourist Board, Ofcom and InvestNI; • Brought together a diverse and creative international body of scholars to help launch the first UK City of Culture year in Derry/Londonderry, in January 2013 by hosting the MeCCSA conference 'Spaces and Places of Culture'; (http://www.arts.ulster.ac.uk/meccsa2013/index.php) • Hosted a range of other seminars and conferences (See Dissemination section below). <p>The combination of drawing on the experience of senior research colleagues while regenerating the research community through appointments of younger staff has provided continuity and sustainability since 2008 and has ensured the unit's viability forward to the next REF cycle.</p> <p>Research Themes</p> <p>Since 2004, research within the CMR has been organised into five strands:</p> <ul style="list-style-type: none"> • Film, Television and Photography; • Media Policy and Journalism; • Digital Arts and the Creative Industries; • Comparative Media Studies; • Research as Practice; • Film, Television and Photography. <p>The CMR has continued to research in popular film, television and photography, underpinned by a strong theoretical approach (most researchers but especially Porter, Jewesbury, Edge), a clear</p>

historical thread (**McLoone, Baylis and Carlsten**) complemented with a strong social science approach to media scholarship (**Messenger Davies, Ekins, McLaughlin, Baker, Irwin, Somerville**). While international in reach, there continues to be a particular emphasis on the media in Ireland and Britain, a considerable area of strength in previous research assessment rounds. Both **Edge** and **Baylis** have progressed their research in Irish and British photography (together and separately) developing a particular interest in nineteenth century photography; **McLoone** has also expanded his interest in Irish film and television to include popular music and ECR **Ciara Chambers** has completed a major study of the British Newsreels' coverage of Ireland in the early 20th century and is now embarked on a new research area looking at amateur and independent filmmaking. She has also developed the CMR's interest in archives and archiving, exploring how digital technologies have allowed archive images to be recirculated for a totally contemporary cultural experience. Issues around archives and archiving will be a major research concern for the CMR over the coming years.

- **Media Policy and Journalism**

The strategy was also designed to bolster research in journalism, reflecting the growing expertise and achievements of the School's Journalism MA. The CMR, for example, contributed to and considered the impact of the Leveson Inquiry on journalism and journalism training nationally (**Messenger Davies**). Research also reflected a particular concern with the local newspaper industry and the role of journalism and public relations in the post conflict environment that has developed in Northern Ireland over the last ten years (**McLaughlin and Baker; Somerville**). The strong emphasis on policy research from previously and noted in the 2008 RAE report, has also been sustained, especially in relation to the creative and broadcasting industries (**Murphy**), Arts Council policy (**Jewesbury**) and to children's and young people's programming (**Messenger Davies**).

- **Digital Arts and the Creative Industries**

The social, cultural and political impact of new technologies has long been of interest to Media Studies researchers at Ulster and has been built up more strategically since RAE 2008, increasingly overlapping with Research as Practice. This strand draws on aspects of the Digital Humanities with research that is innovatory and exploratory and that has coalesced around the theme of 'space and place' (geographic, cultural, virtual), also the theme of the MeCCSA conference hosted in January 2013. **Alan Hook's** research has explored and developed on-line and mobile games that facilitate interaction across themes – literary place, urban space – as well as with various communities of gamers and has pioneered the development of gaming technologies that can benefit museums, galleries and arts spaces.

Helen Jackson is involved in projects that look at the use and potential of mobile apps and locative technology to enhance the tourist experience of historical space and place and has successfully developed two mobile phone apps for tourism. Changing and developing digital technologies are at the forefront of the creative industries, both local and global and **Colm Murphy** has researched and published an important analysis of the Irish government's successful development plan for digital technologies and their use in job creation and development of the creative industries. The report offers many lessons for the local Northern Ireland industry and gives a focus for future strategy and planning. This area will grow in importance in the CMR over the next few years and considerable investment in terms of people and infrastructure has gone into this during this REF cycle.

Another new area was opened up by **Richard Ekins** in popular music studies, resulting in a number of important publications, the production of CDs and a series of seminars and conferences that looked at aspects of popular music history and the implications for popular music of contemporary digitization developments. This new area of research complements **McLoone's** development of Irish popular music studies.

- **Comparative Media Studies**

The comparative strand, previously focused on Indian and Japanese film, has been superseded with a growing interest in China and the Chinese Media with the establishment in 2012 of the

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Confucius Institute in collaboration with our partner institution, Zhejiang University of Media and Communications in south eastern China. In 2013, McLoone gave a keynote address at a conference in Zhejiang on the future of the creative industries and this research collaboration will be developed further in the years ahead.

- **Research as Practice**

This was identified as an area of strength in RAE 2008 and has been further developed since. The practice element – the making of media after a sustained period of research – continues to be central to the photography work of **Edge**, who curated two photographic exhibitions in this REF cycle. Film and video production is still central to the work of **Jewesbury**, **Crilly** and **ECR Mairs** all of whose practice intervenes in debates about post-conflict culture nationally and internationally. Increasingly, the media production areas have expanded into the digital and virtual spaces discussed earlier so that research as practice now covers the whole area of production from the older to the newest media technologies.

Research Outputs and Dissemination

In this research round, we put a greater emphasis on devising new ways of disseminating our research, and set up a CMR blog and Twitter feed so that researchers could respond swiftly to media issues in the news and set the agenda on media matters generally. We were able to make research-informed contributions to national debates (for example on the Leveson Inquiry, on the Savile affair, on media coverage of the death of Baroness Thatcher, on the emerging HE skills agenda and on EU and governments' digitisation policies – see: <http://cmr.ulster.ac.uk/>.) We were also able to host live feeds from the many conferences and symposia that were organised during this research round and hosted in particular a live feed from the keynote sessions at MeCCSA 2013, held at the Magee campus in Derry in January 2013.

The depth and vitality of our research culture was maintained through three kinds of dissemination events - conferences, symposia and seminars.

- **CMR conferences**

The CMR has organised three major international conferences since 2008. The biggest event was the hosting of the **MeCCSA Conference** in January 2013 at the beginning of Derry's year as UK City of Culture, organised at the University's Magee Campus in association with the City of Culture Committee. The theme of the conference was *The Spaces and Places of Culture*, which highlighted our increasing engagement with virtual spaces and digital cultures. There were over 200 delegates at the conference with keynote panels covering *Space and Culture*; *Television History*; *National and Regional Film Cultures*; *Journalism post-Leveson*; *Media Pedagogy*; *Digital Cultures* and a closing plenary on *Media and Cultural Studies* with Profs. **James Curran** and **Terry Eagleton**.

McLoone also collaborated with Dr Noel McLaughlin from the University of Northumbria to host a major conference, *A Special Relationship? Irish Popular Music in Britain*, hosted by Northumbria in June 2012 with a range of scholars from across Ireland, Britain and the USA.

In 2011, the CMR organised a journalism research strand at the **National Council for the Training of Journalists (NCTJ)** conference. This annual conference and awards ceremony for journalism trainers in the UK was organised by the School at the Belfast campus, attracting journalists and journalism trainees from all over the UK.

- **CMR symposia**

These important events are designed to explore some of the more theoretical aspects of the CMR research culture and to play a key role in the research culture of the subject nationally. These are sometimes linked to the publication of a CMR book or other major output. These one-day or half-day events are designed around specified themes and a number of scholars, from the CMR and from elsewhere, are invited to read papers on issues connected to the topic. Two such events have been held to mark the publication of **Robert Porter's** book: *Dramatising the Political* (2011) his important book on Deleuze and the impact of Deleuze on political drama and politics-as-drama. In 2012, the CMR hosted an extremely successful follow-up symposium on the work of Deleuze and

Guattari, organised again by Dr Porter. In September 2011, a symposium was held in the Linenhall Library in Belfast to mark the publication of **McLaughlin** and **Baker's** *The Propaganda of Peace*. In May 2013 the CMR, in collaboration with the Museums Computer Group, hosted *Engaging Visitors through Play*, a ground-breaking symposium showcasing local talent and international best practice and focusing on how new digital gameplay can impact on Museums. On 14th June 2013, **Somerville** organised a one-day *European Communication, Research and Education Association* (ECREA) section conference in Belfast on 'Public relations and strategic communication in divided societies' (<http://www.ecrea-section-strategic-communication.ubi.pt/sub/evento/18>). At the *International Communication Association* (ICA) London conference on 21st June 2013 **Somerville** organised a panel symposia with several distinguished international scholars entitled: 'Researching public relations and communication management in conflict and post-conflict societies: An essential task for the field?'

- **CMR Seminars**

The seminars run at regular intervals throughout the academic year and provide an opportunity for research staff and postgraduate researchers to present ongoing or new research for peer comment. The seminars also provide an opportunity to invite guest researchers from other institutions to present their research so that CMR staff and postgrad researchers have a good opportunity to meet and encounter the research of experts elsewhere. Although these seminars are primarily aimed at academics and students, they are advertised locally as well and outside participation is encouraged. Occasionally, a CMR seminar is designed for a more general audience, which was the case in October 2009 when the CMR marked the 50th anniversary of UTV with an archive event hosted by **McLoone** and Robert Lamrock from the UTV archive. This was an event which attracted a large general audience as well as the committed Media Studies community and which was used to announce the unit's increased interest in archives and archiving.

Interdisciplinary and Collaborative Research

The basic principle underlying research in the CMR is that it is essentially interdisciplinary in nature, drawing upon methodologies and practices from across the humanities and social sciences. The object of study – the media in all their diversity – require just such an interdisciplinary response so that across the outputs from the CMR there are bodies of work drawing on qualitative and quantitative analysis (**Messenger-Davies, Murphy, Irwin and Ekins**) historical analysis (**Chambers, McLoone, Baylis and Edge**), content analysis (almost all researchers in some capacity but especially **G McLaughlin, Somerville and Baker**), visual analysis (all researchers); practical production (**Jackson, Hook, Edge, Crilly, Mairs and Jewesbury**); theory (**Porter, Ekins**); discourse analysis (**G McLaughlin, Baker, Somerville**); digital content and delivery (**Jackson, Hook**). To encourage a truly multidisciplinary environment that produces outputs of a healthy diversity the CMR encourages collaboration of various kinds:

- (1) Internal with other colleagues (**Baylis and Edge; Baker and McLaughlin; Jackson and Chambers; Somerville with Prof Hargie** from the School of Communication; **Porter and Jewesbury**).
- (2) External with colleagues from other institutions (**McLoone with Noel McLaughlin** from the University of Northumbria; **Porter with Iain McKenzie** from the University of Kent; **Messenger-Davies with Dr Cynthia Carter** from Cardiff, **Prof Stuart Allan** from Bournemouth, and **Prof Roberta Pearson** from Nottingham).
- (3) Collaborations with outside bodies, organisations and institutions (**Baylis** with the Ulster Museum; **Messenger Davies** with the BBC, Ofcom and the Voice of the Viewer and Listener; **Edge** with the Arts Council and various art galleries; **Hook** with Queens University, the Arts Council, the Museums Trust and the Verbal Arts Centre; **Jackson** with colleagues in the Northern Periphery Project in Scotland and Scandinavia and with the Northern Ireland Tourist Board and the National Trust; **McLaughlin and Baker** with a range of Northern Ireland community groups and ex-prisoners groups; **Somerville** with Uefa and the Irish Football Association (IFA) and **McLoone and Chambers** with the BUFVC, the Irish Film Archive, Northern Ireland Screen's Digital Archive, the BBC and UTV.

The result is a healthy interchange between the local and the global, between the UK and Europe and between Ireland and Britain, confirming the CMR's research standing at national and international level.

c. People, including:

i. Staffing strategy and staff development

There are now 18 researchers in the CMR, 9 male and 9 female. Of these there are 4 professors, two male and two female; 4 senior lecturers and 10 lecturers, of whom 4 are ECRs. The University and the CMR run staff development programmes that support both young and more established researchers to maximize research potential. There is a Staff Development programme for ECRs designed to ease their integration into a wider, supportive research environment. The CMR also runs a mentoring system for new staff that works in two ways. First, as Director of the CMR, Prof McLoone monitors ECR's teaching and administration duties and helps, where possible and when appropriate, to lighten the load through teaching relief, postgraduate teaching help and strategic short-term research relief. Prof McLoone also meets ECRs to set research targets for the following year. Second, each ECR is provided with a research mentor from among the more experienced staff and the mentor shadows and advises the ECR in all matters to do with research.

A characteristic of the research environment is the emphasis on the close relationship between teaching and research so that each member of staff teaches at least one module that draws on and feeds back into his/her research interests. The Faculty also offers a full pay sabbatical research leave scheme and in this reporting period, each researcher (except the most recent recruits) has been granted one semester of research leave. It is also University policy to manage carefully the teaching hours of research active staff to safeguard research time and it is University policy to limit face-to-face teaching for research staff to six hours per week.

The researchers in the CMR now constitute a healthy mix of senior experienced, mid-career and early career staff. Research strands are continually reconfigured and developed to take account of new interests and in the last five years, a strategic decision was taken to bolster research in digital arts and journalism while maintaining the strong research tradition in Irish media issues and policy. ECRs **Ciara Chambers** and **Alan Hook** have a strong interest in digital arts, especially in terms of their application to archives and social networking. In this round, all researchers have been particularly active in taking their research outside the academy, especially to the culture industries and to business more generally and the results have been collaborations with the BBC, UTV, the Irish Film Archive, the Ulster Folk and Transport Museum, the Arts Council NI, the Irish Arts Council, Ofcom and Invest NI as well as a range of collaborations in Germany, Finland, the Republic of Ireland, Croatia and Luxembourg.

ii. Research students

- There are 22 research students in the CMR, both part time and full time working across a broad range of topics that reflects the diversity of CMR research (two working in the archive at UTV, two on the Irish in early American cinema; three on aspects of Irish photography; one looking at the impact of digital arts on museums; another on digital arts in education and a range of film studies PhD candidates looking at Irish and American genre cinema and European art cinema).
- In this round, there have been 10 successful PhD completions, including Ciara Chambers and Jolene Mairs Dyer who have both made the transition into academia and are entered in the REF as ECRs. Since the last RAE (but outside this reporting period) there were 17 successful PhD completions in total. Over the last five years seven successful PhD candidates have started their careers at various Universities in the UK and Ireland so that the CMR continues to contribute high quality graduates to the subject nationally.

Postgraduate researchers are expected to play a full role in the research culture of the CMR. They attend the CMR seminars and make presentations on their research progress. The CMR and the Research Graduate School will, when possible, provide researchers with the funds to attend conferences and deliver papers and will fund trips to specialist archives and other resources.

- The CMR is a founding member of the **Irish Postgraduate Film Research Seminar** and as well as having hosted the event twice, encourages postgrad researchers to attend and read papers when it is held elsewhere (Trinity College, Dublin; NUI Galway and University College Cork in this research round).
- Two CMR researchers have been working in the UTV archive in a unique and innovative collaboration and we have just concluded an arrangement with BBC NI that will allow two postgraduate researchers access to the BBC archive starting in 2014 for three years.

While all postgraduate researchers are members of the CMR and are integrated into the rhythm of research activity they are also in the Faculty's Research Graduate School (RGS), which monitors progress and organises training needs. The CMR director and the Head of RGS work closely at recruitment stage and in monitoring progress through a series of progression points. Each postgrad researcher completes a 100-day viva to review progress after three months and again after 10 months when the researcher attends for a confirmation viva, making a presentation to a panel of examiners from within and without the subject. The CMR and the RGS identify and address training needs here, sometimes sending postgrad researchers to specialist courses run by bodies such as the BUFVC or the Irish Film Institute.

The University also runs a The Doctoral Innovation Programme, providing a comprehensive range of professional development programmes i.e., transferable professional skills and some research techniques for all doctoral students.

d. Income, infrastructure and facilities

Income

The CMR has generated in excess of £4 million in the last five years. This includes:

- **INTERREG EU Creative Futures programme – 2013-2015.** Edge and Murphy secured a total of 3.6 million in 2013 for a research and development collaboration across four countries to assess the skills needs and development potential of the digital creative industries in peripheral regions of Ireland, Northern Ireland and Scotland. Launched in September 2013, the project is now called '**Honeycomb Creative Works**' and is managed through the University's Office of Innovation.
- **INTERREG Northern Periphery 2010 – 2013.** Helen Jackson secured an award of €110,000 to develop a tourist guide for the Northern Periphery involving collaboration with colleagues in Scotland and Scandinavia and which has delivered the important *History Space: Downhill Demesne* mobile app.
- Ian Somerville was successful in two related awards: £15,000 from **Union of European Football Associations (UEFA)** and **Irish Football Association (IFA)** to look at barriers to inclusion in Northern Ireland's local football culture and following the success of this project an award £243,572 from the devolved Assembly, the **Office of the First Minister and Deputy First Minister (OFMDFM)** to look more generally at 'Social Exclusion and Sport in Northern Ireland'.
- Prof Messenger Davies was successful in the **AHRC Research Leave Scheme** and secured funding worth £35,000 to finish her book *Children, Media and Culture*.
- As well as these larger grants, CMR researchers have also generated over £80,000 in small grants from a range of local and national sources, including the BBC, Ofcom, the Arts Council, the Heritage Lottery Fund, InvestNI, the Garfield Weston Trust, the Verbal Arts Centre in Derry and the NI Tourist Board

Facilities

The SPUR award in 2003 allowed the CMR to build a suite of offices for research staff and to provide a dedicated computer suite for postgraduate researchers. There has been substantial investment in specialist hardware and software to support the research in digital arts, the main strategic development in this research round.

- The **Media Research and Innovation Hub** is a collaborative working environment for

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practice-based research and PhD students. The space was created and resourced to foster collaboration both with the media industries, but also cross fertilisation of research between research students and staff.

- Researchers also have access to the **Multi Media Resource Unit (MMRU)** adjacent to the CMR suite, which houses an important collection of off-air recordings of film and television material going back to the 1970s, an invaluable archive for both research staff and students.
- There is also in the library an outlet for the **Northern Ireland Digital Archive**, developed by Northern Ireland Screen and offering over 100 hours of historic archival film and television footage for both teaching and research purposes.

e. Collaboration and contribution to the discipline or research base

Researchers in the CMR continue to play a key role in the discipline across the UK and Ireland and individual researchers are involved in collaborations and consultancies in both jurisdictions. As a unit, researchers are members of the national subject professional body, **MeCCSA** and **Messenger Davies** is on the Executive of MeCCSA – see <http://www.meccsa.org.uk/about/committee/> - and chairs the Policy Network – see <http://www.meccsa.org.uk/networks/policy-network/>.

The CMR hosted MeCCSA's annual conference in 2013 and many staff and postgraduate researchers gave presentations at the event.

Keynotes:

During this research cycle, **McLoone** has given invited keynote addresses at Dun Laoghaire College of Arts; NUI Galway; University College, Cork; Glasgow School of Art; Northumbria University; University of Liverpool; Goldsmiths College and University of Westminster; Zhejiang University of Media and Communications, China; **Messenger-Davies** gave the keynote address to the conference on *Childhood and the Media* at the University of Leicester – see <http://iamhist.org/wp-content/uploads/2013/04/IAMHIST-Provisional-Conference-Programme.pdf> and to the BBC Audience Council For England Seminar in 2010 and was invited contributor to conference on *The cultural impact of film*, organised by the UK film Council, 27th November 2009. **Porter** delivered a closing keynote at the conference of the International Association of Philosophy and Literature held in 2009 at Brunel University.

Editorial Boards/Peer Reviews:

Messenger Davies was on the board of the Voice of the Listener and Viewer until 2011 and is on the Board of the Children's Media Foundation (see <http://www.thechildrensmediafoundation.org/wordpress/about-us/board>) as well as the editorial board of *Participations* (see http://www.participations.org/editorial_board.htm) ; *Journal of Children and Media* (see <http://www.tandfonline.com/action/journalInformation?show=editorialBoard&journalCode=rchm20#.UnZGp6VCcll>) ; and is a Corresponding Editor for *Critical Studies in Television* (see <http://cstonline.tv/corresponding-editors>) ; **Ekins** has been a key member of the editorial board of *Sexualities: Studies in Culture and Society*. **Jackson** is a member of the BBC Audience Council and the *Ulster Business Launch Pad Team*, a cross faculty collaborative group which will deliver the InvestNI Business Launch Pad Programme. **Hook** was on the judging panel of the Northern Irish Tourist Board app development scheme that disbursed £90,000 to local developers. **McLoone** is on the Editorial Advisory Board, of *Vertigo* (the international journal of independent filmmaking), is a member of the *Irish Film and Television Academy (IFTA)*, is an external advisor to the *Centre for Film Studies* at the University of British Columbia, Vancouver and has acted as a Peer Reviewer for the *Broadcasting Council of Ireland Research programme*. **Edge** and **Baylis** are both peer reviewers for the journal *Photographies* and Edge also for *Social Semiotics*. **Porter** is on the international advisory boards for two book series, *Experiments/On the Political* (Rowan and Littlefield) and *Plateaus – New Directions in Deleuze Studies* (Edinburgh University Press). He is also peer reviewer for the journals *Contemporary Political Theory*, *Deleuze Studies* and *Contention*. **Somerville** is a member of the Editorial Board for the *Journal of Public Relations Research* and the *Public Relations Review* and is also peer reviewer for the *International Journal of Press/Politics*, the *International Journal of Communication*, the *Journal of Communication Management* and the *Journal of Public Affairs*.

External Reports

Researchers in the Unit have been particularly successful in being commissioned by statutory agencies and other bodies to undertake targeted research and to write up the resulting reports. In 2009, **Jewesbury** was commissioned by the Arts Council in the Republic of Ireland to write a report on Diversity in the Arts in Ireland and this report and recommendations were adopted (and published online by the Arts Council). In this round, **Irwin** has been commissioned by the Bord Na Gaidhlig (*Media Attitudes to Gaelic*, 2011) and the Rowntree Trust (*The Media, Poverty and Public Opinion in the UK*, 2008); **Somerville** was funded by the Irish Football Association (*Identifying and Addressing Barriers to Inclusion for Young Players in Northern Ireland International Football*, 2011); **Messenger Davies** was funded by the BBC/AHRC for the report *What do children want from the BBC? Children's content and participatory environments in an age of citizen media*, 2009 and also wrote a report on Media Literacy for the BBC's Media Literacy department – see http://www.bbc.co.uk/learning/overview/about/assets/bbc_media_literacy_strategy_may2013.pdf and **Murphy's** *Maximising the Potential of the creative industries*, 2011 was presented to the Culture, Arts and Leisure Committee inquiry into the creative industries.

Archives and Archiving

Chambers and **McLoone** were part of the academic steering committee that collaborated with JISC, the BUFVC and the BBC to develop *Chronicle*, a digital resource that makes available on-line all of BBC NI's news broadcasts from 1962-78. **McLoone** has also collaborated with **UTV's** archive, researching and giving a public lecture on the history of UTV to mark the station's 50th anniversary in 2009. Subsequently, UTV and the CMR agreed on a research collaboration that gave two CMR PhD researchers access to the UTV archives to continue to research and retrieve forgotten aspects of its visual history. This was effectively a secondment in the UTV library and marked a particularly fruitful and significant collaboration. **Baylis** and **Edge** have continued to explore the social and political implications of photography in this period with a particular interest in the way in which 'Big House' photography operated to construct a sense of both class and national identity. This has led to a new concern with Ulster-Scots identity and what photography can reveal about the Ulster-Scots self-image, as evidenced in Edge's 2010 exhibition, *Traces of Traces: An Exploration of the Albums of William McKinney* which considered the archive of the nineteenth century Ulster Scots photographer William McKinney held at Sentry Hill in Co. Antrim

Collaborations

A key contribution to the discipline was the *Edinburgh Companion to Post-structuralism*, co-edited by **Robert Porter** in collaboration with Benoît Dillet and Iain MacKenzie and this is likely to be a major text for many years to come in media theory and cultural studies. Written by an international group of leading scholars, this is the first single-volume survey that assesses the contribution of Poststructuralism to debates in fields as diverse as philosophy, photography, politics, literature, museology, education, film studies, psychoanalysis, post-colonialism and cultural theory. **McLoone** collaborated with a colleague, Noel McLaughlin at Northumbria University to produce *Rock and Popular Music in Ireland: Before and After U2* (2012), described by the *Irish Times* reviewer as the most comprehensive and most detailed analysis of popular music in Ireland yet written. The book was selected for a prestigious launch event hosted by the Irish Ambassador at the Irish Embassy in London in June 2012. The CMR and Northumbria also collaborated on a major conference on the theme held in Newcastle in June 2012 at which both **McLoone** and **Ekins** read papers. Ekins also continued his long-standing and internationally esteemed collaboration with Dave King on transgender identities. **Messenger Davies** has worked with both the BBC and with the regulator, Ofcom to look at the future of children's television and to consider the wider implications of children's media in an increasingly digitised culture. She has collaborated with colleagues in Cardiff and Bournemouth on a project looking at children's engagement with news, especially the BBC's *Newsround* programme. She has collaborated with Roberta Pearson, University of Nottingham, on a project researching *Star Trek* as television (see <http://www.ucpress.edu/subject.php?sc=cinmaj> for forthcoming book, *Star Trek and American Television* to be published 2014).