

Institution: University of Salford
Unit of assessment: D36 Communication, Cultural & Media Studies / Library & Information Management
<p>a. Overview</p> <p>This submission is made predominantly on behalf of the School of Arts and Media at MediaCityUK, with a second grouping from the College of Health and Social Care. The return is focused on Salford's research activity in Communication, Cultural and Media Studies, and is characterised by a direct and sustainable continuity with our previous activity post-2001 for RAE2008, UoA66. The research centres with staff contributing to UoA D36 include:</p> <ul style="list-style-type: none"> • at the core of our return, Communication, Cultural & Media Studies (CCM) Research Centre (director McKay to 2013, Simpson since then): 10 members being returned; • Centre for Social Research: four members from the Media Sociology sub-group. We also include a small number of staff (three) who work in related fields elsewhere in the university (Political Communication, Media Psychology, and Gender and Technology). All seven of these are Associate Members of CCM Research Centre.
<p>b. Research strategy</p> <p>University strategy</p> <p>Salford has an international reputation as a research-informed institution that creates and applies new ideas, turning them into opportunities to benefit communities and the knowledge economy. In its new Strategic Plan in 2009 the university agreed six key goals around teaching, research, enterprise, internationalisation, infrastructure and people. Research was identified as core to the mission of the university; it is to be purposeful, applied and impact distinctively on the knowledge economy. Research also has to underpin and support teaching and community engagement. To facilitate this vision the nine research institutes were reconfigured in order to integrate research activity within schools. This had the distinct advantage of allowing research to be interwoven with all other aspects of university activity—in particular, teaching—as well as strategy, business and management.</p> <p>The Research and Innovation Strategy section of the 2009 Strategic Plan confirmed a small number of strategic interdisciplinary themes or peaks of excellence as areas of institutional distinctiveness and leadership. These are: <i>Built Environment, Energy, Health and Wellbeing, and Media, Digital Technology and the Creative Economy</i> (hereafter, 'Media theme').</p> <p>At the executive level, research strategy and planning matters are within the purview of the Pro Vice-Chancellor (R&I) and supported centrally by the Director and Division of R&I, whose staff work with college and school research management staff in the provision of support for research activity. Research strategy and planning is overseen within colleges by the Research and Innovation Committees, which meet monthly and have the responsibility for monitoring of local and university-level research targets. At school level, an Associate Dean (R&I) works with Research Centre Directors on implementing strategy and supporting research.</p> <p>In the operation of the university strategy at local level, we recognise that research is a fluid process, and our strategising and operating is open enough to support that; Salford researchers are both able and willing to look and work in varying directions—to the research centre for their core disciplinary ideas, across a large school for cross-cultural collaborations (such as with Music or Performance colleagues), at MediaCityUK for other academic digital possibilities (from Science and Technology or Business, say), and outside the institution in collaborative projects, and knowledge exchange or co-produced research activities.</p> <p>CCM strategy</p> <p>Post-RAE2001 a strategic decision was made to invest in Media research, which culminated in the establishment of the CCM Research Centre in 2005, and our return in RAE2008 to UoA66 for the first time. As stated in our RAE2008 return, our strategic priority up to 2008 was 'to raise the profile of what previously was effectively "hidden" media and cultural studies research', hidden because being submitted to other units of assessment such as Sociology. We are no longer 'hidden' media and cultural researchers, and we have become more ambitious still with the MediaCityUK development in Salford since 2011, in which our university has a pivotal role.</p>

We have made considerable strides in achieving a research leadership role from MediaCityUK, across the following strategic targets: increased bidding and research income, an increase in PhD students and completions, the organisation of higher profile events in research and public engagement and, we think, the quality of our research outputs.

The research of CCM is central to the university's media theme, and indeed it is notable that the university has a Pro-Vice Chancellor of Media and Digital Futures to steer both this and our MediaCityUK activities, including the Framework for Innovation and Research at MediaCityUK (FIRM) project (Prof Brian Longhurst). The importance of CCM to the university is thus twofold: a major contributor to the media theme, and a major player in the research activities of and at MediaCityUK.

Our metrics show considerable level of both continuity and enhanced success, compared to our RAE2008 return. We have been able to enhance our performance significantly in these areas while staffing levels have remained broadly comparable. We feel this is evidence of a dynamic, ambitious and successful group of scholars, whose work is of strategic importance to the university and supported by it. For example:

	staff returned (headcount)	research income	PGRs registered	PhD completions	journal editorships
RAE2008	18	£147,543	43.7	12	1
REF2014	17	£1,476,911	123	24	7

The area we have developed since RAE2008 has been around media futures and the digital. Only two of our six digital media / technology researchers featured then, and their work was then mostly in other cognate topics (**Crawford, Gosling**; for the digital grouping see clusters below). Of the other four, one is a new appointment (**Simpson** as Professor of Media Policy), and the others (**Light, Takruri-Rizk, Ward**—two professors and a reader) have been attracted to us from elsewhere in the university, and provide evidence of our energetic and welcoming cross-disciplinarity.

CCM today remains characterised by an engagement with the social operations of culture and media. We have established a small number of collaborative research groups, which in practice are flexible and dialogic. 1. Screen media and media practice: from European film and national culture to film/radio broadcast practice, through to television and (future) media technologies (**Goddard, Halligan, Knudsen, Lee, Palmer, Willis**). 2. Media and cultural studies: music and post-subcultures, community cultures, media and cultural history, journalism, theory and identity, media psychology (**Archetti, Coen, Goddard, Halligan, Kilby, Lee, Light, McKay, Smith, Takruri-Rizk**). 3. Digital media: inherently interwoven with above, but also some key areas of exploration and critical innovation, including gaming, social media, technology, policy and politics (**Crawford, Gosling, Light, Simpson, Takruri-Rizk, Ward**). Associate membership of the CCM Research Centre is open to all interested researchers from other centres across the university; this is a mechanism by which the university supports interdisciplinary and collaborative research.

How does research connect with our teaching? The relocation to MediaCityUK is not only one of a new building with leading-edge media facilities—it is also one of shifting university practice, as we seek to be ever more cross-disciplinary and collaborative, more engaged with industry and community partners. The shift is evident too in our undergraduate teaching, which has become for example more engaged with live briefs and partnerships—a reworking in that new media space of the critical/practical relationship, which is another facet of our KE, innovation and co-production research.

Future strategy for media research

We are still in the early period of MediaCityUK as a vital national and significant international development in our field—in operation only since 2011. But we are determined to continue to be at the forefront of academic work here, and our future strategy has that centrally in place. So, we plan to capitalise further on the reputational, transactional and intellectual capacity and potential of MediaCityUK at Salford Quays. We have strong links with some MediaCityUK partners—such as externally-funded projects involving Imperial War Museum (**Crawford, Light, Gosling**, AHRC/NESTA funded), project work with BBC (see Section e), or our annual Salford Media Festival—and aim to strengthen our collaboration with the BBC, as well as with independent media and creative organizations there. The FIRM project (see section d) has served us well to date, and we aim to extend and innovate further here.

We plan to increase further the number of research-active staff, via both following the university's policy on new appointment being research-active, and continuing our successful work with developing the doctoral and postdoctoral research profiles of existing colleagues (see Staffing strategy). This will also enhance our supervisory capacity to manage our significant increase in research student numbers.

Drawing on expertise from the likes of **McKay**'s AHRC Leadership Fellowship for the Connected Communities Programme, we are extending our collaborative practices outside the university, moving from KT to KE to co-production of research, with media, music and cultural organisations, community groups, and industry partners.

International work. We have been successful here with EU-funded project collaborations such as EUFP6 Society & Lifestyles (**McKay**), EUFP7 Digital Environment Home Energy Management systems project (**Takruri-Rizk**), HERA/EUFP7 Rhythm Changes (**McKay**), and Body of European Regulators for Electronic Communication evaluation (**Simpson**). In late 2013, **Takruri-Rizk** was awarded £809,000 for a new collaborative EU TEMPUS project with central European HEI and engineering industry partners. We also have important institution-level partnerships with Carnegie Mellon University, USA, and with Royal Melbourne Institute of Technology, Australia. We want to build on these international collaborations even further, and will work with our Bid Support Office and overseas external partners to do so.

c. People, including:

i. Staffing strategy and staff development

There is considerable continuity of staffing with our media return in RAE2008, 11 researchers from then being returned also to REF2014; this is an indicator of sustainability. Since 2008, we have also made strategic new appointments in key areas for investment (**Simpson**; **Coen** as Senior Lecturer in Media Psychology in 2012). We have also a strong record in the promotion of existing staff, in recognition of their research achievements. This includes four internal professorships over the census period (of whom **Palmer**, **Crawford**, **Smith** remain at Salford), one promotion to Reader (**Ward**), and three to Senior Lecturer (**Goddard**, **Archetti**, **Lee**).

Although we are returning this particular group of staff to REF2014, we feel it is important to signal that we have a significant number of other staff (including from production / practice / industry) who are embryonic researchers or postdoctoral but not yet with sufficient number and quality of outputs for 2014. These total at least nine academics on our doctoral programme (Fairclough, O'Reilly, Murphy, Ali, Jones, Birchall, Broster, Blaker, Waller), who we view as a key constituency of future media researchers, and as evidence of our vitality and sustainability. Indeed two of them have recently completed their doctorates, and begun their publishing careers, each with a contracted Routledge book (Fairclough, O'Reilly).

Research is supported with time allocation in two important ways. Research-active staff are appraised annually through PDR and given a research allocation in their workload balance model according to KPIs in quality of outputs, PhD supervision and completions, bidding activity and income generation, and their overall public presence. This varies from 20% to 40% of time for research activities. Secondly, a sabbatical system operates for semester-length research leaves to complete major projects (nine sabbaticals have been awarded since 2008 to staff returned). Two other staff writing up PhDs have also benefitted from sabbaticals. Of course, staff are expected also to include FEC time for work on externally-funded collaborations, and routinely 'buy out' further time for RCUK/EU-funded project activities. ECRs are specifically supported by the Vice-Chancellor's Scholarships for ECRs (£2000 over two years to support promising newly appointed researchers); CCM researchers have had three such scholarships to support new appointments. All research centre members are entitled to apply for funding to support research—for conference attendance, including internationally; archive visits; specialist equipment; conference organisation, and so on. This comes from the school research budget via a formal application. Staff also hold discretionary accounts for other research expenses.

The university considers diversity as one of the routes to quality and success. The ways in which the university ensures that all staff are respected are outlined in *Listen!*, the strategic

action plan running to 2017. Equality assessment of university policies is undertaken as a matter of course (including for REF submissions as published in our Code of Practice on the Selection of Staff), and there is a well-established network of equality and diversity co-ordinators, in addition to staff networks such as the Black & Ethnic Minority Forum, the Salford Staff Women's Action Network, the LGBT Staff Network, and the Disabled Staff group. In 2013, for the third year in a row, Salford was listed by Stonewall as one of the UK's most 'gay-friendly' universities. The unit's research reflects and contributes to these activities, promoting equality and diversity through work about, for example, queer cultures (**Light**), cultural disability studies (**McKay**), feminist and women's studies (**Kilby, Gosling, Takruri-Rizk**).

External recognition of our support for research: 2008 Concordat & HR Excellence in Research award

The university recognises the crucial role played by research staff in fulfilling its research and innovation ambitions and is committed to the principles of the 2008 Concordat to Support the Career Development of Researchers. The university received the European Commission's HR Excellence in Research badge in 2010, and again in 2013 in recognition of ongoing excellence. The UK process incorporates both the QAA Code of Practice for Research Degree Programmes and the Concordat to Support the Career Development of Researchers.

ii. Research students

PGR student recruitment has been a target for improvement over the REF period and the success of this can be seen in our increased number of entrants from 12 in 2008-09 to 37 in 2012-13. These are both UK and, increasingly, international, funded by Research Council and EU projects, international students' ministries of education, student employers, and self-funding. The university-wide Graduate Teaching Assistant (GTA) policy, started in 2003, funds PhD studies and provides training for teaching for the candidates, and has been very successful; we have benefitted from 16 such studentships since 2008. Our GTA scheme was highlighted as good practice by the QAA Institutional Audit in 2012.

Salford is a member of the North West Consortium for one of the UK's AHRC new Doctoral Training Programmes: a total of 40 studentships *p.a.* over seven years from 2014, with a total AHRC award of over £14m. Salford DTP subjects include Media, Cultural Studies, Music, Creative Economy. In conjunction with the University of Keele, Salford held an AHRC Block Grant Partnership award for 2011-13 which included studentships for PhD in Music and for Professional Preparation Award in Film, Digital and Media Production.

Our research student community is an integral part of the research we do. Postgraduate research studies and activities are managed by a Director of Postgraduate Research at college level working with academic PGR co-ordinators in each school. We have close links with the North West hub of the Vitae programme. The school provides a £300 annual contribution to the consumables and travel costs of each research student. All PGRs are also included in the research centre seminar series, including as speakers.

PGR supervision is supported by a team of two supervisors and a personal tutor for each student. All research students complete their doctoral studies under the university regulatory framework for progression. Students are required to meet three formal points in their studies in order to proceed: the Learning Agreement, completed within three months of registration; b) the Interim Assessment, after the first year; c) the Internal Evaluation, after the second year. The success of this targeted progression framework can be seen in the rise in PGR awards over the REF period, an increase from five in 2008-09 to eight in 2012-13.

The university provides generic training through its Salford Postgraduate Research Training programme (SPoRT) workshops, which are aligned with the national Researcher Development Framework. These cover aspects of doctoral study, such as annual progression points and 'surviving the viva', as well as core research skills, and key methodological approaches and software. The SPoRT programme has grown significantly, with the number of annual sessions offered rising from 51 in 2008-9 to 76 in 2012-13; participant numbers have increased similarly,

from 441 participants in 2008-09 to 844 in 2012-13. Also, for over a decade the university has organised the Salford Postgraduate Annual Research Conference (SPARC) for students and ECRs across the disciplines, attracting delegates from the UK and internationally.

Our own PGRs are particularly active in the organisation of events. For example, they have annually organised an interdisciplinary international postgraduate conference, on themes of their choosing, such as Regeneration and Reinvention (2008), Extremity and Excess (2011), Oppositions (2012). Each has led to a collection of published essays edited by members of the annual organising committee. With IASPM 2012 and both Rhythm Changes international jazz conferences (Amsterdam 2011, Salford 2013) PGR members of the non-hierarchical organising committee featured in core roles. In 2012 our Saudi PhD media students organised a national conference for Saudi students in the UK at Salford.

In the most recent university-wide internal Postgraduate Research Satisfaction Survey, 2012-13, Arts and Media PGRs recorded a satisfaction level of 83% for Research Environment and 88% for Academic Support, each level being above the university average. In terms of career progression, our PhD completions are achieving notably in academia and industry, including most recently at institutions such as Manchester Metropolitan University (Beate Peter), Salford University (Nicola Spelman UoA35), Cardiff Metropolitan University (Nicola Smith), Universiti Teknologi MARA, Malaysia (Ira Yusof), Multimedia University, Jalan, Malaysia (Nico Meissner), and the BBC's R&D department (Rhianne Jones). As for impact, Deborah Gabriel, one of our GTAs, drew extensively on her doctoral research on black British bloggers and critical race studies for a series of articles she wrote in the *Guardian* and the *Independent* about BME academics in UK HEIs (2013). Another, Everette Ndlovu, drew on his work on diasporic media to produce a research report on hyperlocal media for BT (2012).

d. Income, infrastructure and facilities

Income

CCM researchers work closely with both the university's central research bidding support and contracts teams, which provide dedicated support for all academic staff seeking external funding. The bidding support team provide support with identification of appropriate funding opportunities, guidance through submission processes, proposal preparation and development, budgetary and FEC preparation. The contracts team also undertake liaison with project partners and relevant funding bodies to ensure appropriate contracts are in place, and monitor and advise on grant expenditure. In a typical REF year the contracts team will deal with over 200 contracts across the university with total amounts ranging from £6m to £9m. We have been awarded over £1.4million research funding and £1.6million enterprise funding. Significant sources of external funding include EUFP6, EUPF7/HERA, EU TEMPUS, AHRC, ESRC, EPSRC, TSB, Department of Health, NHS, NESTA, Arts Council, British Academy, Leverhulme Trust, Salford City Council, as well as enterprise/industry-funded collaborations and KTPs, and of course internal competitively allocated funding. As noted, since 2008 we have more energetically targeted external funding to support and develop our research and innovation, and have been successful in this strategy. Indicative awards include:

- Framework for Innovation and Research at MediaCityUK (FIRM), EPSRC/NWDA (2009-13) total £3.3m. Partners include BBC, BT, Universities of Cambridge, Lancaster, Goldsmiths, MIT.
- KTP, Brook Advisory, digital and young men's sexual health, TSB (2009-11), total £120k.
- Rhythm Changes: European Jazz and National Identities, HERA/EUFP7 (2010-13), total €1m. Partners include Universities of Amsterdam, Graz, London Jazz Festival.
- Visualisation and Other Methods of Expression project, ESRC/EPSRC/TSB (2009-12), total £393k. Partners include Royal Holloway, Sunderland City Council, Consult Hyperion.
- Two AHRC/NESTA/Arts Council digital R&D awards in the same call (2011-12), total £151k. Partners include Imperial War Museum, London Symphony Orchestra.
- AHRC Leadership Fellowship for Connected Communities Programme (2012-15), total award £359k. Collaborators include More Music, Cheltenham Festivals.
- Three AHRC Research Network grants.

We have also received seven externally-funded KTPs. In terms of enterprise external funding,

our total here is £1,625,497, from UK and international sources.

Infrastructure and facilities

The university is a major partner in the leading edge development of MediaCityUK at Salford Quays, arguably the most important and largest scale media industry initiative nationally of the 21st century to date. Located at the heart of five national BBC departments and the BBC Philharmonic Orchestra's new base, ITV/Granada, leading cultural organisations including The Lowry theatres and galleries and Imperial War Museum North, as well as an expanding hub of independent creative, digital and media organisations, the university is the core HE sector provider at MediaCityUK. We have invested over £40m in a state-of-the-art building (opened in 2011)—a significant statement of intent and ambition about the institution's commitment to media—and capitalised on this so far via collaborative partnerships with the BBC, and with large multinational corporations including Adobe, BT, CISCO, Hewlett Packard. The FIRM project has been the major means by which we have achieved cross-disciplinary and industry collaboration and development at MediaCityUK, as well as a key way in which we have sought to research, understand and disseminate the processes involved in realising the potential of that new space.

Our MediaCityUK building contains a set of dedicated research facilities, including the Adobe Research Hotel, an innovation space where academics, creative industries and communities can interact; the Egg, a multimedia Living Lab which includes an 8K resolution high definition screen, integrated touch tables and gesture recognition technology, high definition audio, all based in our public foyer to encourage interaction and participation; the Digital Performance Lab, an innovative black box space enhanced by screen technology and interactive devices; and a range of other leading-edge media facilities which includes HD TV and radio studios, broadcast and audio laboratories, visual effects studios, edit suites all linked through an industry-standard Media Asset Management system. We currently teach 1500 students there, and have academic and technical staff from across the range of disciplines and different schools of the university permanently based there. As noted above, we also host industry partnerships there. Other university staff are temporarily based there for, for example, a specific project, module or collaboration; our philosophy is to have a cross-disciplinary, dialogic space, in which UG and PG students, academic researchers and practitioners, *and* industry / technology partners can engage and collaborate. Our media and digital technology PhD students have hotdesk facilities alongside staff, and we are exploring the establishment of a Graduate School with and for them.

e. Collaboration and contribution to the discipline or research base

Collaboration

Our staff have held visiting fellowships / professorships internationally and nationally: **Ward** (research associate, Oxford Internet Institute, 2008; visiting academic fellow, Hansard Society, 2008), **Halligan** (adjunct faculty member, Split, 2008), **McKay** (International Visiting Fellowship, University of Sydney, 2008), **Willis** (visiting scholar, University of Tunku Abdul Rahman, Malaysia, 2008), **Archetti** (visiting lecturer, George Washington University, 2008; McQuail Honorary Fellow, University of Amsterdam, 2009-10), **Smith** (Visiting Fellow at École Normale Supérieure, Lyon, 2008-12), **Light** (visiting professor, University of Auckland, 2009; ITU, Copenhagen, 2011), **Crawford** (Carnegie Mellon University, 2012), **Knudsen** (Escuela Internacional de Film Y Television, Cuba, on-going).

Recent honorary doctorates / visiting professorships from the creative economy include Mark Thompson, Jenni Murray, Johnny Marr, Paul Abbott, Steve Hewlett. These are involved in culture of the university in differing ways. For instance, Marr gave an inaugural lecture in 2008 (the text reprinted in the *Independent*), while Hewlett regularly fronts our annual Salford Media Festival.

In terms of collaboration with industry, as well as our core industrial partnerships at MediaCityUK (see section d), our work specifically with the BBC at MediaCityUK has included the collaborative 2012 BBC Academy Fusion Summit 'Inform, Educate and... Play?' (**Crawford**), an AHRC project about community music including the BBC Philharmonic Orchestra at Salford (**McKay**), the BBC's role as a non-HEI partner in the AHRC NorthWest

Consortium Doctoral Training Partnership, and as a major industry partner in our ESRC/NWDA FIRM project, our PhD students working in BBC R&D.

The Cornerhouse, Manchester is a key regional organisation for public engagement for our screen researchers. **Willis** and **Knudsen** have been on the Board of Trustees, while **Willis** is a film programme advisor for the longstanding annual Viva: Spanish and Latin American Film Festival, and has curated or co-curated seasons and retrospectives including Visible Secrets: Hong Kong's Women Filmmakers (2009, followed by a 12-city UK tour), Asia Triennale Manchester Film Programme (2011), and Burgess and Cinema (2012). **Lee** co-curated the Cornerhouse's 2010 season City on Screen, about representations of Manchester. Knudsen has screened his films there, as have many of our MA film and documentary production students. More widely, our scholars have introduced and discussed films at the BFI (**Halligan**, **Lee**, **Goddard**, **Willis**), International Film Festival Rotterdam (**McKay**), Anchorage International Film Festival (**Knudsen**), I Mille Occhi (**Halligan**).

Contribution to the discipline or research base

As noted, post-2008 we have sought to be more ambitious in terms of hosting events in collaboration with some of our key academic associations, strategically aiming to lead media, culture and technology debates from MediaCityUK. So, conference highlights include:

- Media, Communication and Cultural Studies Association, 2011 (170 delegates);
- International Association for the Study of Popular Music (UK and Ireland), 2012 (140);
- BBC Academy Fusion Summit: Inform, Educate and... Play?, 2012 (200);
- Association of Internet Researchers #13, 2012, (330);
- Research Society for Victorian Periodicals, 2013 (110);
- Salford Media Festival, 2013 (previously Nations and Regions, since 1992; 500);
- RCUK's Digital Economy fourth 'All Hands' meeting, 2013 (200).

We have also organised at Salford important international conferences, often originating from our major EU-funded projects, including Society & Lifestyles (2008), the summative international conference for the FP6 project of the same name (100 delegates); Rethinking Jazz Cultures (2013), our HERA/FP7 project's summative international conference (120); ECREA's international Communication Law and Policy two-day workshop (2013; 50).

We have run a lively research seminar programme, with visiting, in-house and postgraduate speakers, since the early 2000s, host a regular Jazz Research Seminar for music and cultural studies scholars, and contribute to public engagement events around media, culture and technology (such as TED 2012 series, As Yet Impossible lecture series). We have also organised unconferences and pechakuchas. Our three (to date) AHRC Research Network projects have been on Chinese Filmmakers, Italian Political Cinema, The Future of Testimony. Alongside our two annual postgraduate conferences (Section c), two other series have been organised annually from Salford: interdisciplinary comedy conferences each spring since 2007, and Digcult, on digital cultures, each June from 2008 to 2012. The quality of our other, specialist conferences can be seen in the number of resulting collections: eight books and journal special issues originate from Salford conferences, and include Salford editors, published by Ashgate, Bloomsbury Academic, Routledge, and others. Among these specialist conferences include New Nightmares (horror film, 2008), Polish Cinema in an International Context (2009), The Music Documentary (2010), and Noise, Affect, Politics (2010). Our editorial activities are wide-ranging. Our seven journal editorships are: *Journal of Media Practice* (**Palmer**, editor), *Journal of Information Technology* (**Light**, senior editor), *Studies in East European Cinema* (**Goddard**, co-editor), *Cultural Sociology* (**Crawford**, reviews editor), *European Journal of Information Systems* (**Light**, senior associate editor, 2008-11), *Parliamentary Affairs: A Journal of Representative Politics* (**Ward**, associate editor until 2010), *Social Movement Studies: Journal of Social, Cultural and Political Protest* (**McKay**, founding co-editor, 2002-2010). **Willis** is co-editor of the Manchester UP series Spanish and Latin American Filmmakers.

Also, members have edited special issues of *Popular Music* (on disability, **McKay**), *Fibrecultures* (on media ecologies, **Goddard**), *Film International* (on Hong Kong cinema since

reunification, **Willis**), *Information Technology and People* (on digital culture, **Light**), *European Journal of Social Theory* (on theorising violence, **Kilby**), *Australian Journal of Political Science* (on e-politics, **Ward**), *Journal of Information, Communication, Ethics and Society* (on digital cultures, **Light**), *Film International* (on film noir, **Willis**), *Journal of Comedy Studies* (**Lee**). Staff are active on the editorial advisory boards of 16 journals.

We draw on our advanced research to produce other important outputs. These include textbooks such as *Introducing Cultural Studies* rev. ed. (**Smith, Crawford**, co-authors, 2008), *Sociologies of Interaction* (**Smith**, co-author, 2013), *Creating Documentary* (**Knudsen**, co-author, 2011; 'a brilliantly useful and comprehensive book'—Nick Broomfield), *Sage Dictionary of Leisure Studies* (**Crawford**, co-author, 2009). They also include public engagement and specialist books informed by our research, notably **Willis** and **Lee**'s regional film history *The Lost World of Cliff Twemlow: The King of Manchester Exploitation Movies* (2009), **McKay**'s *Radical Gardening: Politics, Idealism & Rebellion in the Garden* (2011, 'a truly important book'—*Times Higher Education*), **Ward**'s Hansard Society report (as co-editor and contributing author) *The Internet and the 2010 Election: Putting the Small 'P' Back into Politics* (2010).

We are active on numerous national and international subject associations. **Ward** was founder and co-convenor (2008-12) of the European Consortium of Political Research's standing group on Internet and Politics, **Crawford** has been an elected member of the executive of the British Sociological Association as a Director since 2010, **McKay** was an elected member of MeCCSA executive (2010-11), **Simpson** was elected chair of the International Communications Association's Communication Law and Policy division (2012), **Coen** was nominated Honorary Secretary of the Social Psychology Section of the British Psychological Society (2013), **Gosling** was editor of the BSA's newsletter, *Network*, until 2008.

We have been external examiners for over 40 PhDs, including internationally, and for 15 Masters level programmes. Our members have given over 40 keynote lectures, of which more than half have been international invitations, and accepted approaching 100 invitations to give research papers.

Our involvement with public bodies and advisory groups is evident with **Simpson**'s work on EU policy for BEREC, **Ward** with e-democracy and the Hansard Society, **McKay** via the Connected Communities Programme. **Takruri-Rizk** was awarded an MBE in 2009 for services to women, black and minority ethnic people in engineering and technology education, and in 2010 was awarded the Ministry of Defence-sponsored *Muslim News* award for excellence in science, engineering and technology; **Archetti** received the Denis McQuail Best Article of the Year for Advancing Communication Theory Award (University of Amsterdam, 2009).

We work with RCUK, representing our disciplines: **McKay** was awarded one of the UK's six AHRC Leadership Fellowships, for the Connected Communities Programme (2012-2015; £359k), while Peer Review College membership is or has been held by **Knudsen, Light, McKay** (AHRC), **Simpson** (ESRC), **Light** (EPSRC).

In terms of public engagement, many of our members have acted as 'expert' commentators across the media. Notably, **Lee** is a regular commentator on television and radio documentaries about popular culture, music, film, including the BBC4 series *Rude Britannia* (2010), *Rock and Roll Britannia* (also BBC4, 2013), and BBC Radio 2's *The History of Comedy* series (2013); since 2008 he has appeared on 23 programmes. **McKay** regularly reviews for *Times Higher Education*. He was the UK's first Professor in Residence at a pop festival, Kendal Calling in 2011, and a media consultant to MSN for their 2013 festivals research project, covered internationally. Both he and **Smith** have discussed their work on Radio 4's *Thinking Allowed* (McKay for the fourth time). **Takruri-Rizk** is active in public engagement initiatives into gender and organisational cultures in engineering and technology, for instance, in the Royal Academy of Engineering's funded 2009 campaign project *So What Do Engineers Actually Do?*, and for over 15 years leading an annual residential summer school for AS level girls as part of the Education Development Trust's Headstart initiative, to encourage female career entrants in these fields.