

<p><b>Institution:</b> Sheffield Hallam University</p>
<p><b>Unit of Assessment:</b> UOA34 - Communication, Cultural and Media Studies, Library and Information Management</p>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>Context and Structure</b></p> <p>The research activities and development of the 39 staff (33.2 fte) entered in UoA34 are supported by the Communication and Computing Research Centre (CCRC), located (until December 2019) in the Cultural, Communication and Computing Research Institute (C3RI) and (from Spring 2020) in the <a href="#">Culture and Creativity Research Institute</a> (CCRI). CCRC comprises an important intellectual hub for researchers that are chiefly drawn from the University's Department of Media, Arts &amp; Communication (MAC) and Centre of Excellence in Terrorism, Resilience, Intelligence and Organised Crime Research (<a href="#">CENTRIC</a>). Additionally, colleagues from the departments of Humanities; Social Work, Social Care &amp; Community Studies; Psychology, Sociology &amp; Politics; Law &amp; Criminology; Management; and Computing also contribute to the centre. Thus, <b>CCRC constitutes a stimulating interdisciplinary environment for collaborative, applied research and cutting-edge knowledge exchange (KE) that makes a difference to individuals and communities.</b></p> <p>The diversity of our research agenda is reflected in our five overarching themes, which encapsulate the range of our activities, outputs and impact case studies:</p> <ul style="list-style-type: none"> <li>• <i>Interactive Technologies</i></li> <li>• <i>Technologies of Policing, Safety &amp; Security</i></li> <li>• <i>Media Production &amp; Professional Practices</i></li> <li>• <i>Culture, Heritage, Conflict &amp; Identity</i></li> <li>• <i>Theorising Film, Media and Television</i></li> </ul> <p>Across recent years, we have witnessed a growth of research in some emergent areas of intellectual inquiry. Resultingly, the outputs of some longstanding CCRC staff have become the bedrock of new submissions in UoAs 11 and 20. In response to these exciting developments, alongside continued growth in the core areas of CCRC research, and the university-wide realignment of research under four new Research Institutes, we have recently completed a careful restructuring of the originating CCRC. At the time of writing, we have just launched a new Centre for Culture, Media and Society (CCMS). This new centre, designed to strengthen and consolidate relations between colleagues in cultural, communication and media studies, and in the cognate social sciences, will replace CCRC. In parallel, many staff in Computing and Informatics have relocated into a correspondingly new centre, customised to support their increasingly distinctive research orientation. Our focus in this statement is to communicate the work of CCRC during the census period. Where appropriate we aim to also demonstrate how CCRC achievements throughout the census period will feed forward.</p> <p><b>Research Strategy Review</b></p> <p>The objectives set out in our REF 2014 submission have been achieved via targeted internal investment, comprehensive researcher support and development initiatives, and the creation of strategic posts including an Impact Champion. <b>As a result, we have grown research capacity and quality, enabling us to increase our UoA34 submission from 25 (24.8 FTE) in 2014 to 39 (33.2 FTE), exceeding our stated target of 35.</b> The creation of the University <a href="#">Academic Careers Framework</a> (ACF) has enabled CCRC to develop our lead researchers through a combination of CCRC mentoring and support, and structured career pathways provided by the ACF. As a result, we have <b>four new Professorships</b> (Ciolfi and Ramamurthy in Unit 34, and Dearden and Di Nuovo in UoA11) and <b>nine new Readerships</b> (Cere, Clarke, Deller, Hall, Louis and Kilby in UoA34, and Habgood, Polovina and Shenfield in UoA11). The enhanced stature and</p>

quality of our outputs is manifest in the **significant increase in monographs and books** (a total of twenty, compared to only one in REF 2014). A near doubling of research income during the census period is another major indicator of our success. **The total of £8,435,178.60 compares with the £4,278,686.00 in the previous period.**

Our significant growth in research income has gone together with successful external collaboration and tangible evidence of impact. **The CENTRIC team is now recognised for its world-leading research and design in security, counterterrorism, crisis management, migration and humanitarian aid.** To give one example, its ATHENA project (EUFP7 313220) includes the following partners: Police and Crime Commissioner for West Yorkshire, International Organization for Migration, Fraunhofer, SAS Software, Municipality of Ljubljana, Thales, University of Virginia, Swedish Defence University, EPAM Systems, Izmir Fire Brigade, Research in Motion and Epidemico. This project informed an impact case study [ICS2]. Practically all projects in the CENTRIC portfolio involve multiple partnerships with law enforcement agencies, industrial and commercial enterprises, and humanitarian agencies such as the United Nations' Institute of Migration, as well as HE institutions in the UK and internationally.

Similar strides have been made by the *Impact Virtual Reality (VR)* team, led by Phelan. Following significant internal investment (see Income Strategy), they have secured a diversity of major grants to develop Virtual Reality environments for prosthetic limb training, pain distraction and social anxiety in teenagers, in partnership with health professionals and the third sector. Phelan's work features as another impact case study within the unit [ICS3].

**It is symbolic of their growing national and international renown that CENTRIC and Impact VR were selected to showcase their work during the Duke of Sussex's visit to Hallam in 2019.**

Notable progress has also been achieved by colleagues researching in the areas of popular culture, cultural heritage and digital media. Achievements include Cioffi's work on interactive digital technology in museums (SHU award £277,461) and Ramamurthy's study of documentaries by Palestinian filmmakers (SHU award £178,899).

Finally, CCRC provides an exceptional, interdisciplinary environment for PhD students, offering opportunities to engage with external research environments in partnership with all sectors (including commercial organisations, arts and heritage bodies, and government at all levels). **Our doctoral community returned the highest levels of student satisfaction in the UK in the Postgraduate Research Experience Survey in 2017**, reflecting particularly high scores for satisfaction with research culture and research environment.

### **Interdisciplinary Research**

The Unit's strategy of supporting interdisciplinary research involves investment in local research clusters convened around substantive themes. One prominent example is the [Centre for Contemporary Legend](#) group (led by Clarke and Rogers), established with the aim of building a wider community of scholars in media, film and communication to explore contemporary myths and folkloric practices. A second example is the *Transnational Popular Culture as a Catalyst for Social Change* cluster, instigated more recently by Louis. Finally, Hall is founding Chair of the [Film, Television, Theatre and Performance Research Network](#) at SHU, which brings together researchers in these fields from across the University.

Our research is organised under five primary themes:

#### ***Interactive Technologies***

Research within this theme is diverse, spanning media, health, education and technology applications. It includes Phelan's innovative applied health research, developing therapeutic virtual reality to help manage pain in upper limbs [ICS3]. It also includes a body of more critical

explorations of contemporary society, such as Bayerl's research on the use of group-based technologies by production teams in the British oil and gas industry, Ciolfi's examination of the employment conditions associated with contemporary 'mobile knowledge work', and Zhang's study of 'vlogging' practices. In other work, Lockley examines the significance and implications of data-literacy as it pertains to distribution of dis-/mis-/mal-information (e.g. 'fake-news') via digital media.

### ***Technologies of Policing, Safety & Security***

Much of our work in this area occupies the intersection of intellectual concerns with social conflict, crime, social crisis and emergency, and the ways in which they are understood, prepared for and responded to. Research includes Akghar's retrospective analysis of citizens' use of twitter during the 2011 UK riots, and Waddington's examination of the use of social media by participants and police in his international comparison of recent riots. Similar in nature are Bayerl's study of online activism and discourses of police injustice, and Rodriguez-Amat's model of protest mobilisation and crowd-mapping. Elsewhere, Day outlines a social media-based system for co-ordinating emergency service responses in a large crisis, Bayerl explores the role of ICT innovations within US defence and intelligence agencies, and McSevery discusses best practice in crisis communication. Finally, Adam employs a critical historical perspective in her analysis of forensic science.

### ***Media Production and Professional Practices***

Fundamental to this theme are analyses of the nature and impact of professional practices of communication. This includes O'Toole's book on the impact of sustained large-scale austerity cuts on local UK government communications, Canter's analysis of press reporting for the private and public lives of footballers, Kilby's research on the social construction of terrorism in UK talk-radio and newsprint media, and Price's work on media corruption and journalistic integrity in post-communist countries. Lastly, a more exploratory orientation is evident in Clarke's work on UFOs and paranormal phenomena, in which he presents the results of a long-running project to open up and analyse the files of the National Archives.

### ***Theorising Film, Media & Television***

This theme coheres our varying interests in the relationship between film, media, television and society. Deller's book on reality television explores wide-ranging theories and debates in the area, whilst Bassi examines the emergence of subculture from a Chinese reality TV show. Elsewhere, Darder compares the of perception of TV characters' personality traits in English, Spanish and Catalan, and Louis researches the role of television dramas in shaping national identity in Spain. The study of horror also features prominently in this (Giusti's work on Italian horror films, Rodgers' discussion of 1970s British television horror revivalism, Mann's monograph on twentieth-century werewolf films, and Hall's critical reappraisal of *Jaws*). More specific in their emphases are: Hall's archival study of the 'film completion guarantor', *Film Finances*, and of Sheffield's *Gaumont Theatre*; Speidel's research on children's cinema, the screenplays of Maurice, and radio anthologies of Hollywood movies; Shin's analysis of Park Chan-Wook's direction of the South Korean *The Handmaiden*; and Fenwick's overviews of the production work of Stanley Kubrick.

### ***Culture, Heritage, Conflict & Identity***

Our work here variously considers the role of identity in shaping, and being shaped by, wider society. Explorations of culture and identity are salient in the outputs of Abulhawa (on skateboarding, gender and urban spaces), Deller (online musical fandoms), Doherty (a music-consumption community), and Green (dreams, tattooing and spiritual beliefs in Indonesia). Hurley provides the first comprehensive account of NATO's long-established engagement with gender issues. A cultural resonance underscores the book by Wigelsworth (nineteenth-century French crime fiction), while Cere's international study of film museums and Waddington's contrasting of the lives of nineteenth-century 'pit-folk' and local aristocracy place emphases on heritage. Interlocking references to notions of culture, postcolonial identity, repression, resistance and human rights infuse the outputs submitted by Murphy (human slavery), Raghavan (race, ethnicity, sexuality, gender and colonial difference) and Ramamurthy (Palestinian film). A more overt focus on conflict pervades the works of Southern (on the policing of 'terrorism' in Northern Ireland) and

Jeffery's various studies of tensions related to class, inequality and post-industrial change in the City of Salford, including the policing of a local riot.

### Impact Strategy

Our impact strategy aligns with the University's *Transforming Lives* strategy, committing us to making positive contributions to the cultural, economic, social and health challenges facing society. To enable us to grow our capacity for impact within CCRC we made the following strategic investments:

- Channelled Higher Education Investment Fund funding towards the salary of an Institute-wide Knowledge Transfer Champion.
- Secured EU regional development funding (£141k) as part of the *Innovation Futures 2* (IF2) initiative.
- Created an 'Impact Fellowship'.

These investments enabled us to prioritise support for projects with high impact potential, including support for our impact case studies (discussed below). A distinctive accomplishment of our Impact Fellow was the establishment of our [Impact Blog](#), which keeps internal and external audiences well informed of the latest research developments. Such publicity is achieved in conjunction with the central [press office](#).

Our three impact case studies provide significant evidence of the success of our impact strategy:

**ICS1 CENTRIC** has built technical capability and capacity in law enforcement leading to a range of outcomes which include: (i) Improved access to digital intelligence for police forces across the UK leading to successful outcomes in over 20 law enforcement operations; (ii) Developing cybercrime training that, to date, has been rolled out to over 300 Law Enforcement Agency officers worldwide to counter major criminal and societal threats; and (iii) Supporting the United Nations International Organization for Migration (UN-IOM) in countering the digital spread of misinformation during Covid-19 that was impeding pandemic response and stirring unrest.

**ICS2 CENTRIC** has also led the development of the Security Communications and Analysis Network (SCAAN), which provides a 'touch of a button' security lifeline for frontline staff at risk of kidnapping, violence, bombing and natural disasters. It has been deployed by 5 UN agencies for staff around the globe. Over 13,000 UN-IOM staff operating in 153 different countries use SCAAN. Its use was also implemented by WHO as part of their Ebola response.

**ICS 3** The Impact VR team have developed immersive, interactive Virtual Reality (VR) rehabilitation systems for patients with neurological and musculoskeletal conditions, orthopaedic trauma, and chronic pain. The impact of this work is fourfold: (i) physically and/or psychologically enhancing patients health and wellbeing; (ii) improving practitioner services; (iii) increasing public understanding of technology; and (iv) establishing collaborations that lead to practical and financial benefit to the NHS.

Major impact is clearly discernible in our more established areas of work on security and humanitarian issues (CENTRIC) and medical and healthcare provision (the Impact VR team), but our strategy has also ensured support for developing impact across all areas of work. Thus impact is equally visible in more recent projects which have yielded digital innovations in cultural heritage (Ciolfi) and provided archival resources to promote public engagement and understanding (Clarke, Hall), led to the recalibration of wages for the low-paid (Jeffery), highlighted 'digital exclusion' among the elderly of Sheffield (Lockley), and fostered enhanced public awareness and appreciation of Asian and Palestinian cinema (Shin and Ramamurthy respectively).

### Research Integrity

All research activity is subject to strict ethical scrutiny via the University ethics procedures and is compliant with the University commitment to the Concordat to Support Research Integrity. Each Research Institute has an ethics lead (Deller is lead for CCRI). The ethics lead provides guidance and cascades university-wide information. Many of our staff also contribute as research ethics reviewers, thereby supporting wider processes and maintaining their own familiarity with current ethics requirements.

It is mandatory for all staff to have ethical approval in place prior to commencing any research. Staff submit full details of their proposed research via an online system, where it is peer reviewed by three appropriately trained colleagues. Where work involves human subjects, researchers are asked to provide consent forms, participation information forms and details of how participants' information and data will be handled. Where working with materials and artefacts, they are to give information relating to copyright. Researchers are also strongly encouraged to submit a detailed data management plan for all projects. Work conducted with the NHS or other partner organisations requiring their own ethical review process are still subject to SHU approval processes.

Once underway, all funded projects are systematically tracked by the Institute's Project Monitoring Group. This provides an opportunity for the project leads to highlight any problems they may be encountering and to seek the support and advice of the wider research community.

### Open Research

Researchers within this Unit subscribe to the principle that research data is a valuable asset and support the principles set out in the Concordat on Open Research Data, which recognises that research data should, wherever possible, be made openly available for use by others in a manner consistent with relevant legal, ethical, disciplinary and regulatory frameworks and norms. Central funds are available for any fees involved in making published work open to all.

**Staff are encouraged to apply for university funding to support gold open-access publication of research where appropriate**, and guidance is provided to promote informed choices regarding appropriate open access journals.

All staff are systematically reminded to upload their publications to the internal *Elements* system which ensures that all research is made externally accessible via Sheffield Hallam University's Research Archive (SHURA) and Research Data Archive (SHURDA) as the principal means of storing and sharing publications. Staff are also encouraged to utilise *Researchgate*, *Academia.edu* and other academic networking sites to share pre-print publications, and to obtain an *ORCID* and familiarise themselves with the UK's Data Service.

Successful funding bids are shared through the research institute website to disseminate best practice, increase bidding success and encourage a culture of transparency. These ambitions, alongside a **commitment to sharing our research findings with the wider general public, underpinned CCRC championing of the aforementioned Impact Blog, which has been a key feature of our external communications for over four years**. Additional indicators of our strong commitment to disseminating research are listed in the final section of this statement.

### Future Strategy

Under the university-wide research restructure and the creation of the four new Research Institutes, Computing researchers were incorporated into the newly formed Industry and Innovation Research Institute in Spring 2020. Following further careful review of the activities of CCRC, researchers in communication, cultural and media studies, and those in cognate social

sciences, have recently transitioned to sit within the newly created Centre for Culture, Media and Society (CCMS). To ensure establishment and growth of CCMS, the University is committing £250,000 per annum. CCMS will retain responsibility for UoA34, and it will sit alongside the Art, Design and Media Research Centre (ADMRC) and Humanities Research Centre (HRC) in the new Culture and Creativity Research Institute. **In recognition of its expansion and success, CENTRIC has been designated as a University Strategic Research Centre with its own governance.**

CCMS is currently developing its five-year strategy to build on the legacy of CCRC and establish itself as a centre for research excellence and knowledge exchange with impact. Key objectives are:

1. Invest in innovative initiatives and proposals with potential to build capacity for high quality. We aim to submit 45 staff to UoA34 in a future submission (15% increase)
2. Invest in researcher career development of established researchers, leading to growth in Professors and Readers within CCMS.
3. Targeted support for ECR development and increased ECR contribution in a future UoA34 submission. We aim for ECR outputs to account for 20% of our overall future submission.
4. Develop Impact VR, making it a research and KE leader in Child Health Technology.
5. Maintain strong research links with CENTRIC and ensure their research remains integral UoA34, while establishing greater collaboration with other SHU Strategic Research Centres, such as the Centre for Regional, Economic and Social Research (CRESR).
6. Foster greater collaboration with external academic and regional KE partners, to secure increased KE income.
7. Continue to provide an inclusive environment that enriches the learning experience of doctoral students.

In order to develop and operationalise the strategy that will enable CCMS to achieve these objectives, a newly formed steering committee will work under the leadership of the new Centre Head (Kilby).

## 2. People

### Career Development and Early Career Researchers

Our strategy is to build an inclusive and collaborative research environment providing the requisite support and structures for researchers from different disciplinary and methodological specialisms, who are at different stages of their careers, as defined in the SHU Academic Careers Framework (ACF) and *Vitae* Researcher Development Framework (RDF).

It has three central objectives:

- To support research-active staff to grow according to indicators such as high-quality outputs, external research income, research impact and career progression.
- To support Early Career Researchers by fostering a culture of research excellence and providing resources, training and mentorship needed to become autonomous researchers.
- To support staff who wish to engage (or *re-engage*) with research in addition to professional practice.

These objectives are aligned with wider university objectives for researcher development and underpinned by the Concordat to Support the Career Development of Researchers.

The ACF sets out indicators of achievement in academic citizenship and leadership, research and innovation, teaching and learning, and external engagement. It offers a framework for career conversations at the annual Performance and Development Review (PDR). **The PDR gives all researchers the opportunity to review and set new research objectives, in line with the**

**Unit's research and impact strategy and their own career development plan.** Readers and Professors are appraised by either the Head of Centre or their Department's Research Lead.

**New academics receive a research induction and are invited to discuss their research plans with the Head of Centre.** The University-wide Early Career Researcher Network, launched in 2018, is useful in promoting collaboration and offers training opportunities. Unit researchers are signposted to developmental activities offered by the Sheffield Hallam Researcher Development (SHaRD) programme and the Library Research Support Team. These programmes offer training on topics such as leadership and management skills; research intelligence; grant writing; getting published; open access, research integrity and ethics; and commercialisation and IP. CCRC also hosts a fortnightly research seminar series (open to all university staff and students), offering talks from invited external speakers, UoA34 researchers and doctoral students.

**All researchers are assigned a research mentor** by the Head of Centre or a Department Research Lead, matched according to self-identified objectives (e.g. requiring early career guidance, seeking promotion, researching with external partners) and taking account of gender preferences. Prior training enables mentors and mentees to fully benefit from the mentoring experience.

Our commitment to support for career development is evident in the progression of many staff in UoA34. For example, Day was recruited as a research fellow and progressed to senior research fellow during the REF period, and was recently promoted to principal research fellow; and Phelan who initially joined us as a research fellow, through his success in leading Impact VR, was promoted to senior research fellow in January 2020 and is being supported to pursue his ambition for continued career progression.

### Staffing Strategy

Research capacity is increased via strategic recruitment of doctoral-level, research-active staff, in partnership with Heads of Department. Proven research activity is a key selection criterion at shortlisting, and the Head of Centre serves as a recruitment panel member and Chair. This strategy has been successful in recruiting staff into targeted research areas, e.g. Price (Journalism Studies), Fenwick (Media and Film Industries), Mann (Horror Film and Popular Culture), McSeveny (Digital Culture and Identity) and Zhang (Digital Media). The UoA34 Co-ordinator and head of CCRC (Waddington) is approaching retirement and a phased retirement and succession plan was activated, including the promotion of Kilby to become Head of the new CCMS. Eight staff entered in UoA36 in REF 2014 (Cere, Clarke, Deller, Habgood, Hall, Kilby, Polovina, Shenfield) have been supported to achieve promotion to the post of Reader, along with the similar promotions of Louis (Reader) and Canter, Shin and Speidel (Principal Lectureships).

The Unit has a strong commitment to the retention and promotion of junior staff. Careful mentoring and sensitivity to career aspirations has resulted in the progression of Research Assistants and Fellows into senior lectureships (e.g. McSeveny, Guisti and Dardar Estevez). We are able to retain the specialist research skills of short-term contract Research Assistants (e.g. 3D artists in the Impact VR team) by offering teaching opportunities to bridge the gap between funded projects.

### Research Leave

Prior to 2018/19, the CCRC Steering Committee reviewed annual research plans and agreed research time allocations for highly active researchers, over and above the standard allocation otherwise accrued from funded projects and the universal SHU Research and Scholarly Activity (RSA) time allocation of 10.8% of the total FTE contract. The CCRC committee typically awarded allocations of between 10-20% FTE, based on transparent criteria related to CCRC's strategic objectives. New CCRC-affiliated recruits were automatically allocated an initial 10% research time to support them in establishing their research in the Centre.

Upon implementation of the SHU REF Code of Practice (Summer 2019), the Unit aligned with the University wide process. In practice, this involved little change for staff in the Centre, as the process largely mirrors the CCRC process above. However, it is now integrated more clearly into the annual cycle of work planning cycle and Performance Development Review led by the academic departments. This further benefits staff, ensuring that research objectives can be directly related to wider PDR objectives and embedded in workplans in a timely manner. Staff developing their research activity can be allocated 'academic development' time.

The Head of CCRC used a discretionary budget to allocate additional time to strategically significant research activities, including the development of major research projects with significant impact potential, the development of broader skills for impact across the staff group, and to support impact for doctoral students (see our IMPACT conference, below). Additional time is also targeted towards researchers to support the completion of monographs (e.g. Deller, O'Toole, Waddington).

### Recognition and Reward

Applications for progression to Reader/Associate Professor and Professor are assessed against SHU's ACF criteria. The awarding of Professorships at Hallam is managed by a diverse professoriate (by gender and ethnicity) and, in addition to receiving local mentoring, female staff have automatic access to the *Aurora* scheme, administered by AdvanceHE, and the internal *Aspire* scheme, developed by Hallam's Women Professors' Group, with a view to redressing the gender imbalance in senior roles.

These structures have been beneficial in the cases of Ciolfi and Ramamurthy: having each been recruited on the strength of impressive research credentials from external institutions, both individuals first progressed to Readerships, and more recently Professorships. Similarly, Kilby was entered as an ECR in REF 2014, having joined the Psychology Department (and CCRC) on completion of a doctorate at Lincoln University. Due to a combination of her ECR status and distinct subject specialism, Kilby was invited onto the CCRC Steering Committee and the REF Reading Group. She has progressed through the roles of Principal Lecturer, Reader, and Unit of Assessment Co-ordinator for UoA4, before succeeding to the forthcoming role of Head of CCMS.

### Research Students

**In 2017, UoA34 at SHU achieved sector-leading student satisfaction scores in the national Postgraduate Research Experience Survey (PRES) with high scores for satisfaction with supervision, resources, research culture, understanding of progress & attainment, rights & responsibilities, and opportunities for professional development. In 2019, 94% of students expressed overall satisfaction with their experience on the programme, compared with a sector average of 81%.**

Responsibility for student recruitment, training, supervision, progression and support is managed by the Cultural and Creativity Research Institute (formally by C3RI). The Head of Research Degrees (HoRD) leads a team of three Postgraduate Research Tutors (PGRTs), working in partnership with Professional Services staff in the central Doctoral School. UoA34 has a dedicated PGRT who is also assigned to the academic Department of Media, Arts and Communication.

#### *Training and Supervision*

**Our themed 'METHOD' conference provides a platform for discussions focussing on research process, practice, decisions and ethical challenges, while the 'IMPACT' themed conference explores questions of research contribution, application, audience, value and impact.** Aside from allowing doctoral students and ECRs to discuss work and develop a cross-



disciplinary culture, these conferences foster engagement with wider debates in the HE sector and help students to rehearse arguments pertaining to a thesis defence.

Formal training, as indicated by the *Vitae* Researcher Development Framework (RDF), is co-ordinated by the central Doctoral School, whilst discipline-specific and training across disciplines is co-ordinated by the C3RI/CCRI PGR team. Specific methods training (e.g. research interviewing or ethnography) can be accessed by enrolling on Level 7 Masters in Social Science Research Methods Modules.

**Our institute is a partner in the AHRC Centre for Doctoral Training (CDT) for Heritage.** Students in this partnership receive cohort-based training via a PG Cert. in Heritage Studies and can do a placement with a non-HEI partner (e.g. the British Transport Museum and the National Trust). C3RI hosted the 2018 Heritage Consortium Conference, bringing together student and academic presenters from across the consortium and showcasing Heritage research at SHU. Membership of the Heritage Consortium has been significant for the Unit in helping build an interdisciplinary network of academics and non-HEI partners in heritage industries.

### *Recruitment*

Policies and protocols are in place to ensure that admissions decisions are fair, consistent and reliable. PGRTs have overall responsibility for ensuring that applicants are appropriately qualified and ready to commence study at level 8. All PhD applicants meeting minimum requirements are interviewed by a PGRT and prospective Director of Studies. Studentship recruitment involves an additional case for support stage. Applicants receive preliminary advice on their proposal from a PGRT and/or prospective supervisor. Unsuccessful applicants receive constructive feedback to support any subsequent applications.

### *Studentships*

The Unit's strategy is to enhance the quality and numbers of research students by strengthening recruitment to UKRI- and SHU-funded PhD studentships. UoA34 hosted two studentships as partners in the AHRC Heritage Consortium (supervised by Ciolfi, Doherty) and provides supervision to other students in the consortium (Waddington, Clarke). University investment in PhD studentships has also enabled the Unit to recruit Graduate Teaching Assistant (GTA) studentships. This scheme places highly motivated junior researchers (and a visible ECR presence) into academic departments. All studentships are advertised for part-time study.

### *Progression and Support*

PhD registration is formally completed at the Application for Approval of Research Programme stage (3 months FT/6 months PT). A researcher independent of the supervisory team reviews the quality and viability of the project. Academic progress is formally assessed at Application for Confirmation of PhD stage (15 months FT/ 27 months PT). Candidates submit a 6000-word report, outlining research aims, the context for the work, methodological framework, initial findings/conclusions and potential contribution to knowledge. Candidates in C3RI also defend their emerging thesis at a Research Institute Symposium, before submission of their report. Information on progression is recorded by Research Institute PGR teams to monitor performance and identify student needs.

The HoRD employs evidence-based approaches to define excellence and lead change, including data from SHU's Annual Feedback and Monitoring Survey, the national PRES, and Staff-Student Committee minutes. The constituency of our PGR Staff-Student Committee is representative of the diverse range of students on the programme (according to modes of study, gender, ethnicity, disability and neurodiversity).

## Equality and Diversity

**This submission comprises 39 entrants, of whom 24 (62%) are women, 10 (26%) are non-white-British, 7 (18%) are BAME, and 2 (5%) have disabilities. Of Senior Staff Grades entered, 7/10 are female. Twenty of the overall entry of 39 (52%) are on grades 7 or 8.**

A number of senior researchers (e.g. Cere, Kilby and Ramamurthy) are involved in the 'decolonising' of the taught curriculum. All researchers have access to infrastructures designed to tackle inequality. These include local support networks and initiatives relating to a range of contemporary diversity and inclusion agendas, including race, gender, disability and LGBT+ communities.

The Unit ensures that all relevant policies and processes are deployed effectively. All staff complete mandatory Unconscious Bias training. Recruiting managers and members of the REF Reading Group are required to complete a second recruitment-focussed Unconscious Bias training module alongside a similar EDI module, to help address potential bias in processes of staff selection or research assessment.

The Unit supports staff participation in research and research communities via funding for conferences, training, project expenses, open access, indexing and journal editing. **These are equally available to all staff, including those on fractional contracts, and PhD students, regardless of mode of study.** We are sensitive and supportive when staff and student circumstances change. PhD students are able to take a break in study if they are unable to engage with their studies. Staff and students are invited to a return-to-work or study meeting to ensure the necessary support is in place for a re-entering the research environment.

Students with disabilities can access support from the central Disabled Student Support Service, including assistance with Disabled Support Allowance applications, assessments and negotiation of a Learning Contract that sets out reasonable adjustments for research, supervision and assessment. The HoRD has overall responsibility for ensuring recommendations are implemented. Access to community and training activities for staff and students via videoconference accelerated rapidly during 2020. An increase in attendance and feedback suggests this has been instrumental in not just maintaining but *increasing* participation, especially amongst part-time students and those with caring responsibilities.

Recruitment is undertaken in careful accordance with university policies for equality, diversity and inclusion, which are integral to the [Hallam Deal](#). Shortlisting involves independent criterion-based assessment by panel members. Candidates with a disability who meet the essential criteria are automatically shortlisted and are asked if reasonable adjustments may help at interview. Interview panels, including those for PhD studentships, are required to include female and male panel members. All staff involved in the recruitment and selection process are required to have undertaken recruitment and selection training offered by the University, which includes training on equal opportunities legislation and gender and diversity.

## 3. Income, infrastructure and facilities

### Research Funding

Our funding strategy implemented in this census period has sought to establish collaborative relationships with partners inside and outside of academia, generate high quality research outputs, and create pathways to the achievement of high-level impact. More specifically:

1. We have **targeted seed funding** at 'small' research projects, which have then led to the achievement of larger research grants geared to producing research impact and outputs (e.g. Lockley).

2. We have encouraged and **fostered collaborative responses** to funding opportunities with other academic institutions (e.g. Ciolfi and Ramamurthy).
3. We have continued to develop **relationships with non-academic partners** in the co-design and co-production of digital technologies, which generate impact and funding opportunities (e.g. Phelan and Akghar).
4. We have **invested Quality Related research** funds and other internal finance to create research leave, provide administrative and scholastic support (e.g. research assistance, archiving or indexing), to ensure high-quality publications and promote interdisciplinary networks of staff at SHU and elsewhere (e.g. Louis, Phelan and Clarke).

**Grant income has doubled in size compared with the previous census period, and the average amount of each award risen correspondingly from £28,276.64 to £34,838.98 (a 23% increase).** Most of these grants came from the European Commission (22 awards, totalling £6,578,351.21). Elsewhere, income was drawn from diverse funding streams, including the **AHRC, EPSRC, MRS, NIHR, Research England, Innovate UK and the Nuffield Foundation.** Seed corn funding, discussed below, has played a major role in stimulating this success.

Impact VR's growing track record of research income was initially stimulated by a SHU 'Imagine' grant (£19,610) in 2014, awarded to build a prototype VR experience for testing prosthetic designs. The team has received capital investment on an annual basis since 2017, amounting to just over £36,000. The project leader (Phelan) was recently awarded £38,000 from the SHU CKIP fund to employ two Research Assistants for six months, adding further capacity to the team. **Phelan's grants include the NIHR funded Virtual Reality Prosthetics Training System (£290,790) and three RE GrowMedTech collaborative industry awards (£123,480).** Games industry leaders including EPIC and UBISOFT have invested development equipment (e.g. the 'UNREAL' VR development platform), and EPIC Megagrants have invited Phelan to apply for innovation funding, with the potential to access EPIC's in-house development teams and assets. Phelan's research routinely involves partnerships, including with the University of Sheffield, Sheffield Children's and Teaching Hospitals, EPIC and VR systems developers.

**Our commitment to securing research funding based on external partnerships is exemplified by the CENTRIC strategy of forging trans-European collaboration with Law Enforcement Agencies and non-governmental institutions (notably the United Nations Institute of Migration), with it securing £6,578,351 in the census period.** This approach is also evident in the heritage-related work of Ciolfi and Ramamurthy. Ciolfi was awarded an H2020 grant (SHU award £277,461) for her *Culture Labs* project, which explored the potential of using interactive technology in cultural heritage settings (notably museums). Meanwhile, Ramamurthy has received AHRC funding (SHU award £178,899) for her *Creative Interruptions* project, exploring the history and contemporary potential of documentary film as a source of political resistance and assertion in Palestine. Finally, Lockley's project with collaborators at the University of Liverpool secured funding from the Nuffield Foundation (SHU award £19,759).

Seed corn funding from SHU's strategic research investment programme has supported Louis to lead a new research cluster (Transnational Popular Culture as a Catalyst for Social Change); Phelan's research platform investment to develop VR applications for prosthetics (£45,000); and Clarke's leadership of a cross SHU cluster on Contemporary Legend, which in 2019 became the [Centre for Contemporary Legend](#).

Staff have also been able to draw on CCRC's budget, on a competitive basis, to enhance areas of lone scholarship activity. **For example, O'Toole and Waddington were granted periods of study leave for the writing up of research monographs on public relations and cultural history respectively.** CCRC likewise funded an inaugural symposium for the Centre for Contemporary Legend. Its founders, Clarke and Rodgers, then secured SHU New Research Cluster Funding which (in combination with matched funding by CCRC) allowed them to host a follow up event in September 2019, to further establish the research agenda on urban myth, contemporary legend, media and popular culture.

### Organisational Infrastructure

Centralised support is provided by the University's Research and Innovation Services (RIS) and the Library. The former employs 27 FTE personnel whose brief is to develop overarching research strategy and policy, provide training and governance, facilitate bid development, help foster collaborative partnerships, and ensure quality and integrity. The Library Research Support Team (4 FTE) provides expert advice and support for matters including research data management, open access and oversight of the publications' repository.

Dedicated local administrative support for CCRC is channelled via the Culture and Creativity Research Institute professional services team (8 FTE). Support includes events organisation, project administration, postgraduate research (student, supervisor and management support), research communications and online presence, and contract research and consultancy support. Each Institute also has a newly created Innovation Manager post. Until 2019, Knowledge Transfer provision within the Institute was jointly led by a locally based full-time Business Manager and a Knowledge Transfer Champion. From Spring 2020 we are now supported by a Research Institute Manager and Innovation Manager.

All external funding bids go through a rigorous authorisation process. Research projects are supported through initial start-up meetings to establish administrative, financial and management assistance, and ensure project leaders are supported with project delivery. They are further supported through the Institute's Project Support & Monitoring Group, which requires periodic reporting to track progress and address any challenges. Health & Safety (H&S) is managed within the Institute by a senior academic H&S Lead and is overseen by a H&S Committee.

### Research Facilities

Dedicated research facilities available to members of the Centre include two user laboratories for the study of human interaction with regard to different technologies, media, and environments. The laboratories include full professional motion-capture equipment; eye-tracking mechanisms; TV and radio recording facilities; video, audio and animation editing suites; and data analysis tools.

**Film Studies and Film & Screenwriting staff and postgraduate students have access to *The Void***, a 93-seat, purpose-built, viewing theatre equipped with raked seating and flip-up desks, a large screen with variable masking capable of expanding to CinemaScope ratio, a 4K digital cinema projector with seven-track stereo surround sound, and twin 35mm film projectors with Dolby Stereo capability. This facility is regularly utilised for conferences, research-related screenings, postgraduate study and when hosting visiting lecturers. Also available to staff and postgraduate researchers in this area is Hall's online database of films on television. Launched in 2017, this constitutes an open-access website for the benefit of scholars and the general public. It currently includes transmission data on some 26,000 films broadcast on free-to-air public-service channels since 1937.

External collaborators (e.g. with **SAS and Sony**) have provided additional infrastructure, including data-mining tools and professional games development stations, as part of our strategic commitments to expanding the presence and scope of VR Impact and CENTRIC. The former now commands a designated office/laboratory space for four staff members, each having dual screens and high-performance personal computers for game development. Two of the spaces have large artistic tablets to sculpt on. The team has some fifteen state-of-the-art headsets (including each version of the HTC Vive, Oculus headsets and Samsung Gear VR) for the purpose of development and external demonstrations.

**CENTRIC's physically and digitally** secure office space contains a research working area for up to fifty research staff, allowing them to work confidentially on a separate subnet to the remainder of the University. In addition, the CENTRIC VR Lab is configured to support the development and testing of virtual reality (VR) and augmented reality (AR) experiences for the training of law

enforcement officers and other security practitioners. This Lab is equipped with several VR/AR headsets, including 2x HTC Vive, HTC Vive Pro, HTC Vive Cosmos, Magic Leap, Microsoft HoloLens 2 and a Valve Index. A DJI Mavic Pro drone is also available to capture outdoor footage that can be rendered in VR. All requisite software and computing equipment are available to facilitate VR/AR development.

Crucially, the **CENTRIC Open-Source Intelligence Hub** (OSINT Hub) is a dedicated space where six OSINT analysts can work or receive training on OSINT investigations. The Hub operates on a separate network, facilitating access to the dark web, and provides a standalone PC for each user. Therefore, the Hub can be used by both CENTRIC staff and seconded officers from nearby police forces for sensitive investigations. The OSINT Hub contains CENTRIC developed software - the CENTRIC OSINT Platform (COP) - to manage open-source investigations.

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

##### Collaborations, Networks and Partnerships

CCRC is the hub of local, national and international collaborations which have led to funding, joint research and impact. This includes Lockley's collaborative research with Liverpool University colleagues researching *Citizens' Data Literacies*, which secured funding from the Nuffield Foundation. Ramamurthy's *Nursing Narratives* grant (Covid-19 Rapid Response Call) was awarded with partners from MMU and the NHS. Fenwick's collaborative bid concerned with *Life and Legacy: Studying the Work of Stanley Kubrick*, secured (€31,875) from the NIAS-Lorentz Center. These funds contributed to the costs of a five-day international workshop at the University of Leiden in 2019. **Ciolfi secured her Culture Labs award in conjunction with colleagues at the Universities of Athens and Bamberg**, and her *From Caring to Sharing* bid involved another international partnership. Akhgar and Phelan have secured several bids in collaboration with other HEIs.

We have also established a number of mixed academic and non-academic research teams, for example Phelan's work with academic and clinical teams at Sheffield and Manchester Teaching Hospitals, including the latter's Mobility and Specialised Rehabilitation Centre.

**The scope of CENTRIC's work sees them involved in partnerships with organisations in 31 countries.** They participate in 21 international security-related research projects, acting as either project coordinator or technical lead in nine of these projects.

Thematic clusters of widely aligned colleagues within Hallam have further provided internal and external collaboration opportunities (notably Hall's *Film, Television, Theatre and Performance Research Network*, Louis' *Transnational Popular Culture as a Catalyst for Social Change*, and Clarke and Rodgers' *Centre for Contemporary Folklore* initiative).

##### Contributions to the Research Base, Economy and Society

###### *Engaging Research Users*

The majority of our research grants involved robust partnerships with non-academic 'user' groups, e.g. the law enforcement, humanitarian aid agencies and health professionals involved in the work of CENTRIC and VR Impact. Akhgar has been an invited or keynote speaker at five law enforcement or security industry conferences e.g. 5 Eyes Counter Terrorism Command Information Session, Australia, 2019. Day has given presentations on ways of combatting cyber threats to the *Intergovernmental Council for the Information for All Programme* ([IFAP](#)) and the *Knowledge Societies Division* of UNESCO. **In 2019, Phelan was interviewed on BBC Breakfast, BBC Click, and the News Channel about his collaborative work with Sheffield Children's**

**Hospital.** Other projects also included organisations such as the National Media Museum, European Forum for Migration Studies, and the National Board of Antiquities.

**Hurley and his co-authors were invited to launch their book, *NATO, Gender and the Military*, at the annual conference of the NATO Committee on Gender Perspectives at NATO headquarters in Brussels** in 2019, where they ran a workshop for member states and were also invited by *Women in International Security (WIIS)* and the Irish Ambassador to Belgium, to launch the book at the Irish Embassy.

Adam was an invited speaker on scientific aids to policing and detection in the 1930s at a History of Policing seminar at the Home Office, and she produced a blog post for the Royal College of Physicians of Edinburgh heritage blog on the history of forensic science in Scotland.

For the launch of his Interim Report from the 'Forging' project (June 2018), Jeffery organised a public conference at The Circle in Sheffield, which was attended by a range of leaders from public and voluntary sectors and was covered by BBC Radio Sheffield. For the launch of the Final Report, *Tackling Labour Market Injustice and Organising Workers: The View from a Northern Heartland*, **Jeffery organised an online event in 2020 hosted by Sheffield TUC, the Institute for Employment Rights, and War on Want.**

As part of the 'Fear' series of conferences on horror movies, Mann hosted several collaborative events with industry, including a short film showcase in collaboration with Celluloid Screams Film Festival and a live Q&A with Larry Fessenden (producer and director of Glass Eye Pix). **Fenwick co-curated a public exhibition based on his research on Stanley Kubrick at De Montfort University's Heritage Centre.** In addition to negotiating the loan of certain items from the Stanley Kubrick Archive, Fenwick also provided text for the exhibition programme, promotional leaflet, and exhibition panel displays. He curated a Kubrick film season at the Phoenix Cinema in Leicester in 2016, and gave a talk and engaged in a Q&A session as part of the German Film Museum's commemoration of the fiftieth anniversary of *2001: A Space Odyssey*.

**As part of an event staged by Accumulations, a collective of dance and performance artists, at Whitworth Hall in 2016, Abulhawa curated a series of twelve performances for the general public.** Speidel was interviewed on stage at *Austen at 200*, 2017. She also gave a public lecture and seminar on Aki Kaurismäki's *Hamlet Goes Business* for the *Shakespeare on Film* series at the Showroom Cinema, Sheffield (2016). Waddington wrote the programme notes ('Women - the Backbone of the Strike') for the play, *Queen Coal*, at the Crucible Theatre, Sheffield in 2014.

There are several instances of the public dissemination of our work via the media. **Deller contributed as a 'talking head' in two BBC TV documentaries** (*When Pop Ruled My Life*, BBC Four, and *Artsnight*, BBC Two, both 2015). Fenwick was interviewed by *Wired* magazine in 2018 on the legacy of *2001: A Space Odyssey*. In 2020, he was interviewed about his book, *Stanley Kubrick Produces*, by *The Guardian* and was a guest on the Talk Radio Europe Giles Brown show. **Clarke's expertise on folklore and unexplained phenomena has been cited in numerous online, print and broadcast news reports and feature length documentaries, including interviews with the BBC, ITN, CNN, Fox News, Paris Review, Guardian and New York Times, and consultancy roles with the BBC and A&E History Channel.** In 2017, Clarke talked about 'Fake News and World War 1' on BBC Radio 4's *Today* programme, Radio 5 live and BBC York. In 2017 Clarke was a featured expert on a BBC 'Inside Out' programme, celebrating the 50<sup>th</sup> anniversary of a flying-saucer hoax. Hall contributed to the 50th anniversary of the blockbuster, *Zulu*, with several articles appearing in national and international media in January 2014 (e.g. *Cinema Retro* magazine, *Independent on Sunday*, South African *Witness* newspaper, US *Digital Bits* website, and *Sheffield Star*).

Cere is Chair and founder of MeCCSA's REaPN (Race, Ethnicity and Postcolonial Network) and a committee member of MeCCSA's Social Movements Network. She initiated the *Shared Solidarities* series which was held at SHU from 2015-2018, including the Interaction of Parties, Unions and Social Movement Networks (2015); Political Activism and Community Media (2016);

Framing Catastrophe (2017); and Galvanising the Women's Movement (2018). Kilby, as a fellow of Sheffield Institute for Policy Studies (SIPS), hosted a keynote public event at the 2020 *Off the Shelf* literary festival. She has helped set up a Homeless Women's Network, which connects international researchers with professionals working in policy and practice, and hosted a public engagement event exploring the challenges facing homeless women within the Sheffield Festival of Social Science. Jeffery has been engaged in a collaborative co-funded research project entitled *Forging an Inclusive Labour Market*, exploring Sheffield's precarious, low-paid labour markets.

#### *Engaging Diverse Communities*

Phelan exhibited a digitally interactive arm scanner and a virtual reality prosthetic training experience at the Paralympics in 2017. The exhibition was repeated in Sheffield to coincide with the city's hosting of the Special (Disability) Olympics. CENTRIC's *Unity* project incorporates a technology platform to enhance community-police relationships. It involved consultations with local communities, including disabled and/or minority communities (e.g. deaf and LGBT+ groups).

**In 2017, Abulhawa undertook a British Council performance residency in Cape Town, developing artworks and dance routines with local performers, portraying everyday life, which were exhibited at the *Festival of Belonging*, Manchester Central Library (2020).** Since 2015, Abulhawa has been involved in research and practice focusing on the *SkatePal* charity, which builds skate-parks for children in the West Bank, Occupied Palestinian Territories. Abulhawa created a performance called *Feint Lines* for the *Not Quite Light Festival* in Salford, using skate-boarding choreography to explain women's anxieties about occupying urban spaces at night, and an audio piece on migration and belonging for the *Migration Matters Festival*, Sheffield.

Ramamurthy organised a public conference featuring Palestinian filmmakers and directors at the Showroom Cinema, Sheffield, in 2019, on her work on the AHRC-funded *Creative Interruptions* project, which challenges the erasure of Palestinian cultures and film histories. In 2019, she gave a public lecture at Birkbeck College to mark the 40<sup>th</sup> anniversary of the Southall protests. **Ramamurthy also produced a blog post for *Discover Society*, related to her research for her book on Asian youth movements. This research was used as the basis of articles by Al Jazeera.**

Shin has worked to improve public knowledge and appreciation of Asian cinema. She has introduced public film screenings of Korean and Japanese films at cinemas in Derby, Nottingham and Sheffield. **Shin was invited speaker at the Korean Cultural Centre (London) in 2015 and the organiser of the Korean Film Nights series of public events, held at SHU in association with Korean Cultural Centre UK (2015–2017).** She hosted a Q&A session with the film director Cho Jung-Rae in Sheffield in 2016. She chaired and provided translation for the London Korean Film Festival special event (a screening of *Candle Wave Feminists*), and for a panel discussion of 'Filming Feminism in Action' at The British Museum in 2017.

#### *Contributions to the Economy and Society*

Contributions include the benefits for NHS patients and staff, and major cost reductions, associated with Phelan's VR work; and technologies developed by CENTRIC such as: SCAAN (crisis management and promoting safety and security of humanitarian aid staff), *Open Source Intelligence Hub (OSINT)* (aiding the investigation organised crime and counter-terrorism operations), *Yorkshire Cyber* (a serious gaming device to train small firms and community groups in 'cyber resilience'), and *Cryptocurrency* (an interactive game for training police officers in cyber-crime). **In 2017 Akhgar and his colleagues produced a GDPR Guide for the *Police and Crime Commissioners' Chief Executive (UK)*.**

**The BFAWU (Bakers' Union) has invested £10,000 in the hiring of an organiser to unionise fast food workers in the city, as a direct result of the Interim Report on *Forging an Inclusive***

**Labour Market research by Jeffery.** Additionally, his colleagues and unions in the city are collaborating with *Know the Line*, an organisation challenging sexual harassment in the workplace.

Advisory documents by Murphy emphasised corporate social responsibility in response to the Xinjiang forced labour controversy and primed government agencies in the identification and way to respond to human trafficking, resulting in an American company's withdrawal from a relevant supply chain. Her work on human slavery has also been adopted by the US Department of Health and Human Services and by U.S. Runaway and Homeless Youth Programs for training and programme development.

Clarke's work as curator on The National Archives (TNA) UFO files culminated in his creation in 2014 of an online platform for general public use. **As of 2017, the TNA webpage received 3 million visits from 160 different countries; 5.7 million pages have been viewed and over 3.8 million pages downloaded.** Hall collaborated with the British Film Institute in creating his online historical database of 26,000 feature films broadcast on British television since 1937.

## Contributions to the Discipline

### *Prestigious Positions and Awards*

Cere is an Elected Member of the MeCCSA Executive Committee. Ciolfi is UK representative and Chair of the *Short-Term Scientific Missions for COST Action* (European Cooperation in Science and Technology). Clarke is European Representative of the *International Society for Contemporary Legend Research* (ISCLR). Kilby is International Chairperson for the *American Psychological Association Society for Qualitative Inquiry in Psychology* (SQIP) and a committee member of the British Psychological Society's *Qualitative Methods in Psychology* (QMIP), the BPS *National Taskforce for Diversity & Inclusion*, and the Standing Group on Critical Peace and Conflict of the *European Consortium for Political Research*. Palmer is Conference Committee Member for *Multidisciplinary Approaches on United Nations Sustainable Development Goals* at the Nakhon Pathom Rajabhat University. Adam is a member of the EPSRC Review Colleges.

Bayerl is on the Advisory Boards of 'Pluralisation of local urban security structures' and 'Prevention of violence through communication', both funded by the German Ministry of Education and Research. Ramamurthy acted as academic consultant on an AHRC-funded project led by the University of Leeds in 2017. Waddington was academic advisor from 2016-2019 on the ESRC-funded project, 'Beyond contagion'.

In 2016, Akhgar chaired the nationwide Police Strategy Forum. He is a member of seven advisory boards, including Europol's EC3 academic advisory board. Palmer is a Scientific Committee Member for the *International Association of Cultural and Digital Tourism*, has been a Board member of the *Northern Advanced Research Training Initiative* (NARTI), and was appointed Chair of the Board of Trustees of *Yorkshire Icon Ltd. (The Steel Man)* in 2019.

In terms of prestigious prizes, Murphy was presented with the 'First Book Prize' (2014) by the African Literature Association for *Metaphor and the Slave Trade*, and has been awarded three prestigious fellowships: National Humanities Center Fellowship (2017-2018), British Academy Visiting Fellowship, University of Nottingham (Autumn 2018-Spring 2019), and the National Endowment for the Humanities Public Scholar (2019-2020). Ciolfi received the Maynooth University Social Science Institute Research Fellowship for the academic year 2019-20 and was awarded Senior Membership of the *Association for Computing Machinery* (ACM) in 2016. Shin was the recipient of the Korea Foundation Field Research Fellowship in 2019. This enabled her to research the Seoul International Women's Film Festival in 2019. Fenwick was awarded a *European Association for America Studies* Transatlantic Research grant in 2017 to undertake a month-long research trip to the USA.



*Editorial Positions*

Cioffi and Jeffery are Associate Editors of the *CSCW Journal* and *Contention* respectively. Hurley is an Assistant Editor for *Oxford Feminist E-Press*. The following colleagues have served on the editorial or advisory boards of these journals: Adam (*International Journal of Gender, Science and Technology*; *International Journal of Communication, Ethics and Society*; *IT & People*), Cere (*Crime, Media, Culture*); Deller (*Celebrity Studies*); Fenwick (*Frames*); Kilby (*Critical Terrorism Studies*); Louis (*International Journal of Law and Society*); Palmer (*Asian Journal of Tourism Research*); Rodriguez-Amat (*La Trama de la Comunicación*); Shin (*Journal of Japanese and Korean Cinema*; *East Asian Journal of Popular Culture*); Southern (*Journal of Veterans Studies*); and Speidel (*Journal of Adaptation in Film & Performance*).

Colleagues have occupied similar roles in relation to book publication. Fenwick founded the book series *Unmade Film and Television* with Intellect in 2019 and established an international editorial advisory board, on which he is Editor-in-Chief. Cere is currently on two editorial boards: the first is for the Book Series, *Protest, Media and Culture*, published by Rowman and Littlefield International, and the second for *EUS Edizioni Umanistiche Scientifiche* (Rome). Akhgar is series editor on cyber-crime for Elsevier.

*Conferences and Workshops*

Since 2014, colleagues have played prominent roles as organiser or keynote speaker at numerous conferences or symposia. Louis was the principal organiser and Chair of the *Languages and Cultures 21st Century Transnationality Conference* in 2016. 'Fear 2000' (Mann) attracted international horror scholars across four events and has featured keynote lectures from a number of leading researchers in the field (e.g. the late Peter Hutchings). Abulhawa co-organised the first-ever conference on skateboarding (*Pushing Borders*) in London in 2018, and a second one in Malmö one year later. Other organising committee roles have been occupied by Bayerl (e.g. *European Conference on Social Media*, *8th International Conference on eDemocracy & eGovernment*, and *6th Annual Conference on Computational Science & Computational Intelligence*, all 2019), and Palmer - *International Conferences on Humanities and Social Science Research* (2016, 2017).

Akhgar has given keynote lectures on intelligence informatics, big data, data protection and the future of security research at conferences in Brussels, Uppsala and Tehran. Bayerl was keynote speaker at the *OSCE Annual Policing Experts Meeting 2019*, Vienna, Austria. Clarke has delivered keynote lectures on WW1 rumours at de Montfort University, UFOs at the Dana Centre, Science Museum, London, and at the *Supernatural in Contemporary Society Conference* (SCSC). In 2019, Jeffery gave a keynote address at the annual conference of the British Sociological Association Bourdieu Study Group. Kilby has delivered keynote talks on 'Imposter Syndrome' for the *British Psychological Society National Conference* (2019). Louis has delivered keynote lectures on Carmen de Burgos in Kentucky (2014), Murcia (2017) and Madrid (2018). Murphy has delivered keynote lectures on labour trafficking/modern slavery at conferences in Denmark, England, Germany and Nigeria, and at various locations in the USA (e.g. Kansas City, Las Vegas, San Diego and Washington DC). Shin has been an invited speaker on Korean cinema at the Universities of Copenhagen (2015), Tübingen (2018) and Budapest (2019), and was a keynote speaker at the *7<sup>th</sup> Korean Screen Culture Conference* in Helsinki (2018).