

<b>Institution: Edge Hill University</b>
<b>Unit of Assessment: 34 Communication, Cultural and Media Studies, Library and Information Management</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p>Since our first REF submission in 2014, this unit has undergone a significant transformation resulting in the merger of the departments of Media and Performing Arts to form a new Department of Creative Arts in 2020. This reflects a growing closeness in research (and teaching) objectives and this combination of disciplines underpins the current submission. Following REF2014, the unit has achieved its strategic objectives: it has consolidated and expanded its intellectual research infrastructure; supported research that responds to the agendas of creative industries, marginalised and grassroots groups and communities; considerably improved support for staff research development; enhanced the postgraduate research culture, and has significantly increased external grant capture. As a result, the unit has expanded in size from 12.3 to 19.2 FTE with more than 25% being submitted to the REF for the first time. The research strategy has supported and enabled staff to secure grants from AHRC, British Academy, Leverhulme and NESTA and funding from The Vegan Society, Arts Council, and Wakefield Council. This reflects a more than 1343% increase in external grant income since REF2014. PhD completions have gone from zero in 2014 to 10 during the assessment period, and those who have completed their doctoral study with us have gone on to secure academic appointments both at EHU and elsewhere.</p> <p>Three research clusters existed in 2014. Following a period of consultation, and in light of the merger, staff elected to revise these clusters to better reflect the new synergies and dynamic range of research in this unit. These clusters facilitate collegial working, the cross fertilisation of ideas and support for early and mid-career researchers. They have led to research which is transformative, policy relevant and involving end-user participation, specifically in relation to:</p> <p><b>1) <u>Transnational media and audiences:</u></b> We can claim research strengths in transnational television through the work of <b>Andrews, Pateman, Wright, and Weissmann</b> whose recent research on transnational television drama is funded by a British Academy grant. Within this cluster, <b>Barrett and Evans'</b> research outputs make contributions to transnational cinema scholarship.</p> <p><b>2) <u>Community, identity and political agency:</u></b> Central to this cluster is research on Romanian diaspora, culture and identity (<b>Trandafoiu</b>), activist media (<b>Hoey; Parkinson</b>), the Irish Peace Process (<b>Hoey</b>), ageing and queer identity (<b>Edward</b>) and community arts festivals (<b>Evans</b>). Through the work of <b>Parkinson</b>, the unit is home to the Centre for Human Animal Studies (CfHAS) and at the forefront of work in critical animal and media studies (CAMS): this includes two AHRC funded projects on multispecies storytelling and community landscape decision-making, and the impact case on 'Rethinking relationships with animals as food, companions and entertainment',</p> <p><b>3) <u>Critical production studies and audio-visual cultures:</u></b> This cluster comprises work on critical practice (<b>McQuillan</b>), experimental film practice (<b>Jukes; Snazell</b>) and research in film sound, sound art and music (<b>Johnston, Daniel, Meikle, Mollaghan, Pratt, Schrimshaw and Witts</b>) and includes <b>Johnston's</b> Leverhulme-funded project on music libraries and screen cultures. Staff in this unit have also continued to contribute to international scholarship on the work of Humphrey Jennings (<b>Evans</b>), Leonora Carrington (Shannon and Markova), Joss Whedon (<b>Pateman</b>), Fatih Akin (<b>Evans</b>), Roger Corman (<b>Johnston</b>) and Christopher Nolan (<b>Parkinson</b>). From this cluster comes our second impact case study on the life and work of Leonora Carrington in partnership with TATE Liverpool.</p>

**Research strategy**

Following REF2014, the first strategic objective for this unit was to **consolidate and extend the intellectual research infrastructure**. To achieve this, we:

- a) Encouraged and supported close alignment and integration with the University's research institutes (Institute for Creative Enterprise (ICE) and Institute for Social Responsibility (ISR)), research centres and groups. These alignments have been vital to the development of grant applications, knowledge exchange and impact activities; and offering support, mentoring, peer review and networking opportunities. Combined these have improved the quality of applications and the success rate in grant capture.
- b) Expanded the unit's research seminar series to give staff and PGRs additional opportunities to present their research to colleagues (internal and external), develop new research ideas, and network with fellow researchers from the UK and abroad.
- c) Increased membership of the Departmental Research Ethics Committee to involve those new to research in the ethics review process and more fully embed research integrity into our processes. For example, after being awarded their PhDs, **Hoey** and **Jukes** were included on the ethics committee and **Edward** was part of the working group that drafted the institutional guidance on researching 'the self'.
- d) In recognition of the strategic imperative to build capacity in practice-research leadership and practice-led PGR supervision, the Department Research Committee convened a practice-as-research (PaR) Group with a remit to: provide peer support through meetings and discussion, identify opportunities for PaR, and develop collaborative projects and activities.
- e) To increase capacity in key areas, specifically peer review of external grant applications, research supervisory capacity, and experience in practice-based research, we enhanced research leadership via the appointment of two experienced professors (**Pateman** and **McQuillan**) as Head of Department (HoD) and Director of ICE in 2018. These appointments complemented the existing research leadership provided by three professors (**Evans, Parkinson, Pratt**) and four readers (**Edward, Trandafoiu, Weissmann, Witts**).

The UOA's second strategic objective was to realise the wider benefits of the collaborative working and practice orientation that has always underpinned our work. Thus, we needed to **develop and sustain mechanisms to support impact and knowledge exchange**.

Our research focuses mainly on the agendas of cultural and creative industries, marginalised groups, communities and advocacy organisations. This is reflected in the unit's two impact case studies, one of which has championed the artistic and cultural significance of the Lancastrian/Mexican surrealist Leonora Carrington, based on collaboration with Tate Liverpool, Arts Council England and Fundación Leonora Carrington (Mexico). The second case study includes research undertaken by members of CfHAS on relationships with animals as food, companions and entertainment that has underpinned impacts in both charity and advocacy groups' digital content, public communication and campaign strategies.

Since REF2014, knowledge exchange activities in this unit have increased substantially, and impact considerations are embedded at an early stage in research plans. To develop support for impact and knowledge exchange, the approach has been three-fold:

- a) **Training:** we have worked with the University Impact Manager and University Impact Fellow to arrange a series of impact and knowledge exchange training sessions, workshops, and meetings for staff. These have been in addition to training offered by the University and have, for example, dealt with topics specific to the unit such as creative practice and impact.
- b) **The development of projects and activities in collaboration with institutional research groups, institutes and centres:** Close links between the unit and University research institutes, centres and groups have given staff access to a wide range of stakeholders, networks and knowledge exchange opportunities which promotes

exchange and encourages research beneficiaries to be involved in research projects from the outset (see section 4).

- c) **Resources with a focus on ongoing individual tailored support and concentrated blocks of research time:** Staff in this unit have also benefitted from awards from the University Impact and Knowledge Exchange Fund (IKEF) which provides funding for research impact support and teaching buyout: for example, **Parkinson** received funding from IKEF funding to develop her impact case study.

Over the next five years we aim to develop wider networks of research users and partnerships (see section 4). We remain committed to research that delivers impacts for cultural industries and marginalised groups and communities, and we will work towards the establishment of a new research centre which reflects our collective interests in creative arts, power and inclusion. Membership of the centre will be drawn mainly from within the department (especially those in the research cluster: Community, identity and political agency) but will be open to staff from across the university. This is to be led by **Trandafoiu** and **Hoey**.

The third strategic priority is **enhancing support for research staff at all levels**. This unit is home to practitioners who have come into HE from industry. Some of these colleagues have benefitted from support to complete a MRes or PhD. In this assessment period, for example, **Jukes** and **Edward** were awarded PaR PhDs and are now part of supervisory panels for PaR PhDs; **Snazell** completed a PaR Mres, and there is mentor support through the line management structure, for practitioners who wish to develop PaR PhD proposals. As new researchers progressed during the cycle to a mid-career stage, it was clear that there needed to be a more focused support strategy for staff at all career stages. This has included support for applications to the University's Research Investment Fund, enhancing the research seminar series, single semester sabbaticals and concentrated blocks of research time. The Unit has also supported 0.4 FTE (internal) secondments (**Parkinson** and **Trandafoiu**) to the University's Institute for Social Responsibility (ISR).

The change in strategy since 2014 has yielded good results for this unit. For example, papers delivered by **Johnston** and **Hoey** as part of the seminar series were developed into successful monograph proposals. Within the assessment period, and for a future REF submission, single semester sabbaticals have given staff the time to complete monographs on broadcasting biographies (**Andrews**), Irish film culture in the 1990s (**Johnston**), diaspora and media policy (**Trandafoiu**) and an edited collection on mobilities on screen (**Trandafoiu**). The success of RIF funding, single semester sabbaticals and concentrated blocks of research time is reflected in the production of a slate of monographs (8 included in this submission) as well as edited volumes on cinema and politics (**Parkinson**), drag histories (**Edward**), drag practices (**Edward**) media and cosmopolitanism (**Trandafoiu**), and **Weissmann's** development of a successful British Academy proposal. With funding from the University Conference Travel Grant scheme, staff have been supported to present at major national and international conferences that include NECS, SCMS, BAFTSS, ECREA, UACES, ICA and MeCCSA. **Parkinson's** secondment to ISR also led to grants from the AHRC. Staff have also been encouraged and given time to attend ISR writing retreats to develop grant applications and book proposals (**Trandafoiu, Wright**). A key outcome for this assessment period is that five staff (**Andrews, Hoey, Johnston, Meikle, Woodward**) are being returned to the REF for the first time.

REF2014 saw this unit return no PhD awards making **enhancement of the postgraduate culture** a key strategic objective to ensure ongoing investment in the discipline. During this assessment period, staff have supervised 10 PhDs to completion, we have substantially increased research supervision capacity, and benefitted greatly from the University GTA scheme, as well as attracting self-funding doctoral students.

To achieve this, it was important for this unit to address research supervisory capacity as, in 2014, only 25% of staff had supervised to completion. Also, with only two PGR students, there were few supervisory opportunities. To upskill staff eligible to supervise, they were supported to attend research supervisor training and invited to join supervisory panels with more experienced

staff. This has resulted in increased capacity and in this return 90% of staff have supervised to completion or are currently supervising PhDs.

During the REF period, our PGR community has been enriched by the recruitment of international students from Brazil, Bulgaria/Belarus, Serbia, Sweden and Turkey. While the GTA scheme has been the primary channel by which PhD students are recruited, we have also had success in attracting self-funding doctoral students. These students have come via CfHAS (Lindahl, Masefield (co-supervised with Social Sciences)) and a visiting PhD student (Capilé), through transfer to EHU following the appointment of **Andrews** (Stubbs) and through direct application (Herring). The interdisciplinary character of research in this unit has also meant that staff are part of cross-departmental supervisory teams. As a result, three PhD awards (supervised by **Evans, Parkinson, Trandafoiu**) are being returned to other UOAs. For the next five years we will continue to build supervisory capacity, especially in PaR, and continue to ensure that GTA opportunities reach a diverse array of potential applicants by optimising our networks and by working with the Graduate School and International Office. We will also seek to secure external funding to support studentships and be imaginative in how we do this by working with partners to identify suitable projects.

The unit is committed to open access and, in addition to uploading journal articles and conference proceedings on our research repository, Pure, we will actively encourage and support all PaR researchers to make creative outputs available via the university Figshare repository. In the next REF cycle, along with promoting OA for journal articles, we will explore with Library and Learning Services options for OA books and chapters, for example by working with Open Book Publishers, university presses and other providers, building on the steps we have already taken with a number of open access chapters available via Pure (including the introductory chapter of **Andrews's** monograph). We believe that making our work open access will make it more accessible and beneficial to other researchers and research users. To ensure this culture becomes embedded we will use staff development to ensure that researchers, both staff and PGRs, understand the benefits. We believe that a commitment to open research is an important way of reaching greater audiences, particularly research-user and HE colleagues in developing countries who may not have the same access to libraries and subscriptions.

## 2. People

### Staffing strategy

Staffing in the department is shaped by our delivery of practice programmes, underpinned by theory, and with an emphasis on student employability. As a result, the department is home to a mixed economy of mutually-informing theory and practice-led teaching and research. The merger between Media and Performing Arts has added to the vitality and sustainability of the unit by bringing together researchers from the two areas and increasing practice-research capacity which is important to the future development of this unit.

In this assessment period we undertook an ambitious staffing strategy designed to underpin a sustainable research culture. Our recruitment strategy aimed to ensure that, with the retirement of Shannon, our senior staff base remained stable and that we addressed a lack of early career researchers in the unit.

To consolidate and expand research and teaching in the areas of television studies, sound and music, four new posts were created for early career appointments (**Andrews, Johnston, Meikle, Mollaghan**). For the first time, and due to successful bids for internal and external funding, this unit was also able to recruit one postgraduate and two postdoctoral research assistants (Herring, Griffin Markova), all of whom contributed to impact case studies for this submission. We were also successful in attracting a Leverhulme ECR Fellow (Arcari: UOA20) to the department: she is attached to the CfHAS research centre.

All new starters are supported via probation reviews and all ECRs and PDRAs are given a mentor, to assist with research development and making the transition from student to staff

member. In line with the 'Concordat to support the career development of researchers', all postdoctoral appointments on fixed-term contracts are offered the same opportunities for training and development as permanent staff, plus access to research and conference funds.

To ensure continued research leadership in the unit, two professorial level appointments were made (**Pateman, McQuillan**) to replace outgoing senior staff and two members of staff were promoted (**Hoey** to SL, **Edward** to reader), resulting in **Edward** joining the Research Leadership Group (RLG). We also benefitted from the tenure of a funded Visiting Professor (Berland, York University, Canada) who presented a series of workshops through CfHAS. As a result of this strategy, this REF sees us returning an increased number of staff members (from 12.3 in 2014 to 19.2 FTE). We aim to provide flexibility, both informally via workload management, and formally via changes to contract: e.g. one part-time staff member successfully requested to move to full-time.

Line management of academic staff in the department is split between the HoD, AHoD, Director of Research (DoR) and another professor (UOA27). All staff with significant responsibility for research have a time allocation for research which is reviewed annually, develop five-year research plans, and meet with a line manager on a regular basis throughout the academic year to discuss research. Staff without significant responsibility for research are supported into research through a time allowance for enhanced staff development, are assigned a research mentor and meet with their line manager and the DoR to develop a research plan. Using this approach, **Woodward** was supported to undertake a PhD which she completed in 2013 and is being returned to this REF for the first time. **Jukes** and **Edward** were also awarded PaR PhDs and **Snazell** completed a PaR MRes. Other practice staff are also being mentored to develop research independence with a view to them identified for the next REF.

Annual performance and development reviews (PDRs) are used to support all staff with progression, identify training and development needs, and to review research plans. To give opportunities for progression and to ensure succession planning, all roles in the department, other than HoD and AHoD, are assigned on a rolling basis. When a role becomes available staff, including those on part-time contracts, are invited to submit expressions of interest and go through an internal interview process.

The RLG, which includes professors, readers and postgraduate coordinator, was formed to ensure that research mentoring takes place across the unit and less experienced researchers and practitioners are linked with established researchers. Research mentoring in the unit has encouraged and enabled staff to apply for internal sources of funding and support such as the Research Investment Fund (RIF), Conference Travel Fund and a writing retreat which is offered twice yearly through ISR. The unit has also expanded the research seminar series, creating time and space for staff to present and discuss research ideas and conference papers with a supportive peer group. Research is consequently more embedded in the daily life of the department.

Over the next five years we will **support staff new to research and develop our excellent researchers**. We aim to increase the number of staff returned to the next REF by 30%.

Practitioners who, at present, do not have significant responsibility for research will be supported to develop research and knowledge exchange activities. Practitioners in the unit will benefit from the merger between Media and Performing Arts as this now brings together a critical mass of staff engaged in creative practice research, which is well established in the Performing Arts area through the work of the Professor of Theatre Praxis (Newall UOA27), and enhanced by the appointment of **McQuillan**. The retention of excellent researchers is strategically important to this unit to foster continuity, transferability of skills and succession planning. We will also continue to encourage a supportive and sustainable research culture through the research seminar programme, peer review of funding bids, ongoing mentorship and engagement with ICE, ISR and research centres and groups.

**Research students**

PGRs are important to the vitality of the unit. We are committed to investing in the next generation of researchers so growing the PGR community (MRes, GTAs and PhDs) has been central to our research strategy. We view PGRs as early-stage researchers and we aim to support them to become independent researchers by providing them with resources which, as a unit, we complement the central provision of the Graduate School.

On arrival, GTAs have an induction, are assigned a line manager and have regular 'keep-in-touch' meetings throughout the academic year; these include probationary meetings every three months for the first year to identify support needs in relation to teaching duties. This is additional to the support from the supervisory panel which focuses on training and support needs in relation to research. GTAs are supported to complete a PGCE by having teaching duties structured around their research. Most GTAs in this unit take up the opportunity and successfully complete the qualification during their contract, which has enhanced their employability.

PGRs receive research training through the Graduate School (GS) and are funded to attend national and international conferences via funds from both the Department and GS, where they are also encouraged to attend doctoral events. Doctoral students have a supervisory team of two or three and students meet with one or more of the supervisory team regularly over the academic year. During these meetings one-on-one advice is given both on the research topic/material, alongside broader mentoring as required. With the expansion of the PGR community, we have introduced a postgraduate reading group which meets regularly throughout the semester and opportunities are available for PGR students to present papers as part of the department research seminar series. PGR students have access to funding from the department and GS to attend focused, methodological training where appropriate. Full-time PGRs take an average of 3.5 years to complete their studies.

With the expansion of our PGR community has come the need to upskill our staff for supervision. Initial supervisor training is provided by the Graduate School and then twice yearly within the department. Supervisors also undertake viva chair training provided by the Graduate School and chair registration and progression vivas across the three faculties, with more senior staff chairing final vivas. The Unit also seeks to support ECRs and those new to supervision by ensuring that supervisory teams reflect differing levels of experience. This recognises that those who have just completed their PhD are closest to the processes and thus have a different skill set to those with longer careers, and so also enhances the supervisory experience for the student. This mixing of supervisory teams also allows ECRs to develop their skills with a view to leading teams in the future.

Those who completed their doctoral study in the assessment period have been successful in finding academic positions. For example, as postdoctoral researchers at University of Leeds (Killick), British Academy's Newton International Postdoctoral Fellow in the Institute for Diplomacy and International Governance at Loughborough University (Ozduzen), Edge Hill University (Herring) and in lecturing positions at Staffordshire University (Stubbs), Liverpool John Moores University (Killick), Brunel University (Ozduzen) and Middlesex University (Lad). Following a review of postgraduate teaching, a new suite of MAs is planned (MA Creative Enterprise, MA Creative Production Management, MA Film) that will build on research strengths in the department and will support transition to PhD for those interested in a research career. Over the next five years we aim to double the number of PhD completions; while we will continue to benefit from the GTA scheme for the recruitment of PGR students, we will aim to increase the number of funded PhDs via our research centres.

**Equality, diversity and inclusion**

We are also committed to promoting equality, diversity and inclusion (EDI) and all staff in the unit undertake mandatory EDI training. The Department of Creative Arts has already put measures in place to decolonise its curricula over the next five years and recognises that research must also do the same. In response, senior management set up an Equality, Diversity and Inclusion task and finish group, led by **Weissmann**, which works closely with the unit's

Research Leadership Group. Although in the early stages of developing our strategy, in 2020 the unit held two decolonising workshops and **Barrett** organised a series of Black Lives Matter lightning talks to launch the International Centre on Racism. We acknowledge the lack of ethnic diversity in this unit and we are committed to addressing this over the next five years, and so we are currently drafting a policy to address this. Key tenets of this will include the appointment of BAME visiting professors and researchers and by making the GTA scheme more attractive to BAME PhD students. We will put additional measures in place to support part-time doctoral study, and ensuring maximum diversity in supervisory teams, where practical and possible.

The unit is approaching gender balance across the piece; while female researchers make up nearly half of the staff in this unit (47%), this balance is not evident at all levels, and so there is still work to be done. The 19.2 staff in the unit comprise of five professors, four readers, ten senior lecturers and one lecturer. In senior positions, two of the four readers and 1 of the five professors are female. We believe it is vital that we encourage initiatives which support the progression of female researchers. To this end, the Advance HE Aurora leadership development programme for women is actively promoted by the department and staff are supported to attend the programme through University funded places: 'Auroran' **Barrett** was subsequently seconded to an Associate Head of Department (AHoD) role, taking on a leadership role in academic quality standards, and is now Deputy Director of the International Centre on Racism. To help broaden the range of mentors, particularly access to senior women, we will promote greater engagement with the University mentoring programme managed by HR. This matches staff with mentors outside of the department, which provides an alternative perspective and the opportunity, where appropriate, to be mentored by senior women in other disciplines or professional services. Building on the University's Athena Swan Bronze Award (2015, renewed 2019), we intend to make an Athena Swan application in the next two years.

The University is also a mindful employer, committed to supporting mental health and wellbeing and a disability confident employer committed to recruiting, supporting, developing and retaining disabled staff. The unit has flexible working patterns and remote working to support staff with caring responsibilities, disabilities and health conditions. For example, where COVID-19 restrictions have made it necessary, staff in this unit have been supported to work remotely, restructure their working patterns, access counselling services, have regular 'keep-in-touch' meetings with their line managers, and those with parental responsibilities have had the opportunity to take periods of special leave. To support wellbeing all staff are encouraged to take annual leave throughout the academic year rather than as one large block during the summer.

Research leave, supported via internal funding or through workload management, is prioritised for those staff who are, regardless of career stage, new to research, returning to research, using internal funding as a stepping-stone to a larger external grant application, or have secured a contract for a monograph (see section 3).

Staff returning from parental leave are also assigned a named contact in HR and supported by staged return, managed workloads and prioritisation for internal funding (RIF), concentrated blocks of research time and single semester sabbaticals. Staff in the department have benefitted from these various initiatives. Five staff returning from extended leave, including parental leave, in this REF period were supported through staged return and managed workloads with some receiving RIF funds to support their return to research. This included supporting teaching relief resulting in a monograph (for next REF period) and edited collections.

The DoR, with support from an appointed REF coordinator, has managed the REF process. Peer review was undertaken by all staff with significant responsibility for research. There was external review of a selection of outputs from staff at all career stages. The process has been underpinned by support from the Research Office and collaboration with other panel D UOA co-ordinators.

### 3. Income, infrastructure and facilities

We recognised the importance of securing income to ensure the sustainability of the unit and this has been a key strategic target for this REF period. External funding reported for REF2014 prompted a focus on strategy to **significantly increase grant income**. This was achieved by introducing a more robust internal review process for grant applications within the unit, identifying senior researchers to provide focussed mentorship and guidance at the grant development stage, and enhanced feedback on applications from a panel of professors and readers. In addition, staff development has included training and workshops on writing grant applications provided by ICE, ISR and the Research Office. It was also important that staff were made aware of funding calls and these are now disseminated directly to relevant staff in the unit. Strategic management of workloads has made blocks of time available to researchers at all career stages to write funding bids while internal funds (RIF and IKEF) have been used to pump-prime external grant applications. Senior researchers have also been supported to apply for a 0.4 year-long secondment to ISR as a fellow to write grant applications: **Parkinson** was ISR Fellow in 2019-2020, and **Trandafoiu** in 2020-2021.

We have expanded our scope to develop more ambitious funding applications supported by the strategy described above. During this assessment period, income has risen to £129,594 with funding from research councils, foundations, charities and public bodies. We draw direct links between the support infrastructure put in place, identified above, and on-going grant capture. Recently, **Parkinson** was awarded two AHRC grants for 'Multispecies storytelling: more than human narratives about landscape (£36,204) and 'Multisensory multispecies storytelling to engage disadvantaged groups in changing landscapes (£81,018), following her ISR secondment, and is now co-applicant on a £2 million AHRC grant application 'Tree stories: multispecies connections of past, present and future'. **Weissmann** received a £7,060 British Academy/Leverhulme Trust Small Grant for 'Transnational Television Drama in the Multiplatform Age' following support from the RIF fund. **McQuillan** received a £9,500 British Academy/Leverhulme Trust Small Grant for 'Jacques Derrida-Paul de Man Correspondence'. **Parkinson** received £11,000 from The Vegan Society for the 'Pathways to Veganism' project. This project was subsequently supported by the IKEF fund to facilitate impact. **McQuillan** was awarded £20,000 from the Elsinore Foundation Denmark (£20,000) and SCAPE films provided £6,995 for 'The Philosopher's Hamlet', a project which was then match funded by EHU with £10,000 RIF funding and £10,000 IKEF funding. The university supported the Carrington impact case study through the appointment of a PDRA (Markova) to work with Shannon. The conference fund supported Markova to present research supporting the impact case study at international conferences in Puerto Rico, Gothenburg and New York.

Overall, the unit's strategy has resulted in eleven successful applications to a range of funders with six awards being split over this and the next REF period demonstrating an upward trajectory and improved overheads to support sustainability. The growth in experience of successful grant applications will also provide enhanced mentorship and peer review capacity to support an increase in high quality external funding applications over the next REF period. For those starting on their grant bidding journey, we will support them to identify the most appropriate funders, including the Arts Council and the British Academy, and align research with funder priorities where appropriate. We help all applicants revise strong but unsuccessful bids to make them more attractive to other funders. We will also ensure that researchers are aware of funder priorities and how their research engages with those. We will use this strategy to support our ambition to double the unit's research income.

Staff in this unit make significant contributions to university, faculty and departmental research and other infrastructures. This ensures that the creative arts, and research pertaining to the discipline, are well represented at the University-level, but also facilitates the building of cross-University networks, promoting interdisciplinary and multidisciplinary activity, and research collaboration. Head of Department **Pateman** is member of the Faculty Management Group; ICE Director **McQuillan** sits on the University Research Committee and University Research



Strategy Group, **Parkinson** is Director of Research, member of the Faculty Research Committee, Chair of the Research Leadership Group, and Co-director of the interdisciplinary Centre for Human Animal Studies (CfHAS). **Barrett** is Deputy Director of the International Centre on Racism (ICR), **Trandafoiu** is Deputy Director of the Migration Working Group North West, **Jukes** leads the departmental PaR Group. **Trandafoiu** is member of the ISR Management Team, the ISR Strategy Group, ISR External Advisory Group, the RIF Steering Group (which decides on grant allocations) and the Arts and Humanities Research Ethics Committee. **Jukes**, **Parkinson** and **Pateman** are board members of ICE and the ISR Members' Group includes **Evans**, and **Parkinson**. **Andrews** is the PGR Co-ordinator and works closely with the Graduate School, **Hoey** sits on the Graduate Board of Studies.

Creative Arts has two buildings, Creative Edge and The Arts Centre, which together house two TV studios, recording studios, edit suites, animation studios, photographic studio, radio studio, rehearsal rooms, two theatres, dance studios, theatre construction workshop, recital room, music practice studios and an outdoor performance area. The Arts Centre Rose Theatre has a café, exhibition space and art foyer. Creative Edge has a large foyer for exhibitions and performances, a dedicated PGR room and is home to CfHAS with office space for postgraduate research assistants and visiting research staff. PaR projects and knowledge exchange activities are supported by a twelve-person technical team.

The Research Leadership Group (RLG) and the Department Research Committee (DRC) facilitate research in the department. The RLG which meets six times per year focuses on implementing strategies to support research across the unit. The DRC meets three times per year and acts as a bridge between the Faculty Research Committee and the Department. The DRC is open to all members of staff from across the department including PGRs. Its remit is to act as a point of dissemination and discussion, to receive and consider reports, and provide feedback to the RLG, Graduate Board of Studies and Faculty Research Committee.

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

We believe that research should extend beyond academia and staff in this unit work closely with the research institutes and centres to organise events that engage with academic and non-academic stakeholders, to ensure that research is of benefit to a wide range of people. As such we seek out connections, collaborations and networks that enhance our understanding and quality of creative arts research, look to widen the reach of our research outcomes through the creation of knowledge and ensure relevance through impact. To that end, we seek to engage in events that are tied to the main research themes of the unit and the strategic priorities of the university research institutes and centres. We also seek to shape the field of creative arts more broadly through engagement in learned societies, through membership of editorial boards, and keynote speaking engagements.

Research in the **community, identity and political agency** cluster of this unit has, through the nature of the topics covered, placed strong emphasis on public engagement, and community intervention with a wide range of beneficiaries. Examples include:

Political agency: knowledge exchange events responding to key debates that involve marginalised groups. The 'Beyond Benefits Street' symposium (2014) invited academics, journalists, members of the public and media professionals to debate 'poverty porn' and attend a screening of the film *The Condition of the Working Class* with a filmmaker's Q&A. We followed this with a 2014 public screening of *Common* and Q&A session with Jimmy McGovern (writer), David Blair (director), Colin McKeown (producer) and Jan Cuncliffe (Founder of Joint Enterprise: Not Guilty by Association (Jengba), convened to discuss controversial interpretations of common enterprise law. The following year, a symposium 'Critical Approaches to the Northern Ireland Peace Process', organised by **Hoey**, discussed representation, culture and identity in Northern Ireland.

**Arts and wellbeing:** In 2015 and in conjunction with Tate Liverpool, **Evans** co-organized the symposium 'Breaking Into the Temples of Culture: Exploring Arts, Health and Wellbeing Initiatives in the Community' with keynote speakers Nick Ewbank, co-author of the AHRC-funded report *Cultural Value and Social Capital: Investigating Social Capital, Health and Wellbeing Impacts in Three Coastal Towns Undergoing Culture-Led Regeneration* (2014), and John E McGrath, Artistic Director of National Theatre Wales. This led to **Evans'** collaboration with Wakefield Council on the evaluation of the Culture Cures programme, and with Canterbury Christ Church University on the Cultural Engagement for Wellbeing project. He is also an invited member of the Royal Society for Public Health's Special Interest Group for Arts, Health and Wellbeing, Culture, Health and Wellbeing Alliance, and the Merseyside Arts and Health Assembly. **Evans'** report to Wakefield Council made fourteen recommendations, all of which they have enacted, or will be enacted. **Evans** also presented the findings of the Culture Cures evaluation and introduced the Culture Cures documentary at the Nova AGM and Big Conversation on Social Prescribing at the Unity Hall, Wakefield, alongside Shadow Minister for Mental Health and Social Care, Paula Sherriff MP. The findings were also presented at the inaugural Culture Health and Wellbeing Alliance (CHWA) conference at the Great North Museum in March 2019.

**Reflecting diasporas:** In 2018, **Trandafoiu** co-organised with the Romanian Consulate Manchester and the Romanian Cultural institute London, a cultural event celebrating the Romanian state's centenary. Entitled 'Queen of the Damned: Vampires and Knights in British and Romanian Culture', it included a photographic exhibition on the role of Romanian women in World War One, an academic symposium and a film screening. The event was attended by academics, the general public, members of the diplomatic corps and migration/diasporic associations. **Trandafoiu** has also collaborated with Migrant Workers Sefton Community charity (Southport), The Whitechapel Centre (Liverpool) and Europia charity (Manchester) on her 'Impact of Brexit' project. In 2018-2019 **Trandafoiu** advised Save Romania Union (Romanian political party) and diaspora senator Radu Mihail on the party's diaspora policy.

**Community decision-making and activism:** Through the work of CfHAS and **Parkinson's** AHRC projects on multispecies storytelling and community decision making, we have research partnerships with The Vegan Society, National Autistic Society, Natural England, Blackpool Council, Chapel Gallery (Ormskirk), Williamson Art Gallery (Manchester), Burscough Community Farm and Wildfowl and Wetland Trust Martin Mere. In addition to a public seminar series, events organised by CfHAS brought together advocacy organisations and charities, academics, artists, businesses and members of the public for conferences, symposia and workshops that included the 'Animals: Ethics, sustainability, sentience' conference in 2014, 'Animals and Social Change' conference and workshops in 2017, 'The Beast and The Sovereign: Jacques Derrida and other animals' symposium in 2019, and the 'Multispecies storytelling: who speaks on behalf of animals?' symposium and 'Multispecies Heritage' conference in 2020.

These and other research collaborations have also resulted in the co-delivery of workshops by **Parkinson** (National Ecosystem Assessment Follow On Meeting for Decision and Policy Makers, London, 2014) the development of a handbook for vegan advocacy groups (*Vegan Pathways Toolkit*, 2020) and research reports and recommendations for The Vegan Society; **Parkinson's** impact case study reflects collaborations with The Vegan Society, The Animal History Museum, Animal Equality and eco-media organisation Planet Shine. Similarly, **Hoey** collaborates with The National Football Museum, Celtic Football Club, The Mayor of Liverpool City region, Fans Supporting Foodbanks, On the Ball period poverty campaign, Fans Against Criminalisation, and the Kick It Out anti-racist campaign to create a network focussed on football fan activism. **Jukes** is part of a knowledge exchange collaboration between Ormskirk residents, West Lancashire Borough Council and Historic England which will create animation projects with local schools and VR archive of Ormskirk.

Our research in the areas of **transnational media and audiences** and **critical production studies and audio-visual cultures** have, through their nature, led to collaborative working with a range of stakeholders from the creative and cultural industries. Examples include:

The 2014 symposium 'Re-imagining Regional Television Drama: Women as Agents of Cultural Change' convened by **Weissmann** was a response to gender inequalities in the industry with speakers Helen Cross (writer), Emma Lennox (writer), and Dhivya Chetty (producer-director).

The 2015 ICE 'Independent States' Conference with specialist panels convened by **Hoey** debated the state of independent creative production in the UK. Speakers included Eddie Berg (Director of Partnerships, BFI) and Eric McKay (VP International Business Affairs & Business Development, VEVO) Professor Sue Clayton (filmmaker, Royal Holloway), Dr Yannis Tzioumakis (University of Liverpool), Laura Brown (journalist), Neil Atkinson (filmmaker, producer), Peter Guy (journalist and blogger), Iain Christie (Marketing Director Royal Court Theatre/Liverpool Comedy Festival). The conference was followed a few weeks later by the Northern Powerhouse and Film Policy roundtable, convened by Shannon (retired 2018) to discuss key issues in film policy with Eddie Berg (BFI), Nik Powell (producer and Director, National Film and Television School), Jason Wood (Artistic Director of Film at HOME, Manchester), Hugo Heppell (Head of Screen Yorkshire Content Fnd), Lynn Saunders (Liverpool Film Office) and Jo Wright (Executive Director, FACT).

The ECREA bi-annual conference, a significant event in the international calendar for this subject area, was co-organised by **Weissmann** in 2014, 2016 and 2018. **Weissmann** also coordinates and co-edits the ECREA blog and in 2018 organised the Critical Studies in Television Conference. Keynote speakers included Ruchi Kerr Jaggi (Pune, India), Kristyn Gorton (York University), Eva Novrup Redvall (Copenhagen), Derek Kompare (Southern Methodist University, Dallas). The three days included a public talk 'Capturing Locality in Television Production', with Len Gowing, Director of Photography on *Scott & Bailey* and *Moving On*.

Our close association with Tate Liverpool has resulted in collaborative events including the 'In Conversation' ICE public event hosted by **Jukes** with Darren Pih Exhibition Curator TATE Liverpool's 'Op Art in Focus'. Other collaborations with Everyman Theatre Liverpool included **McQuillan** and **Pateman's** 'The Brilliant Bard', a series of masterclasses, workshops and study days, part of the Shakespeare Festival.

### International Collaboration

Since 2014, the reputation of the unit has been enhanced through the international links driven by staff activities. These include:

- A long-term and ongoing relationship with Ann Arbor Film Festival (**Evans, Snazell**)
- The UK/Sino Creative Animation Knowledge Exchange (**Jukes**).
- AHRC/UK-China Creative Industries Partnership which explores and exchanges best practice in developing young people to become creative talents from the view of the creative industries and the higher education sector in Liverpool and Shanghai (**Pateman, McQuillan**).
- Canada/USA/UK collaboration on 'Digital Animalities'. A four-year project (2016-2020) examining the impact of technologies on human-animal relationships. SSHRC (Canada) funded collaboration with York University, Toronto (**Parkinson**)

Members of the Unit have also been engaged as visiting fellows and networks at overseas Institutions – again both enhancing the reputation of the Unit, but also extending our reach and influence on the field. Specifically, **Pateman** was Scholar in Residence at the Mudra Institute of Communications, Ahmedabad, India (2014). **Parkinson** was Visiting Professor at the Kassel University Summer School on Interspecies Relativity (2019). **Wright** is Council Member of the New Zealand Studies Association (NZSA). **Evans** is co-founder and co-director of the ECRF (European Cinema Research Forum) with Professor Graeme Harper (Oakland, USA). **Parkinson** is on the advisory board of the University of Vienna International Network for Cultural and Social Studies on Vegetarianism and Veganism.

Key to ongoing staff development within the unit is regular attendance at the main disciplinary conferences in the field (SCMS, ECREA, NECS, BAFTTS, MeCSSA). As such staff are supported through time allocation and funding to attend these key meetings. In addition to article

development, such attendance facilitates networking, upskilling through associated training, meeting journal editors, and extending the reputation of the Unit.

During this period we have also used keynote and plenary talks to further enhance the reputation of the Unit. These engagements also reflect the interdisciplinarity of our research and include; **Edward**'s keynote at the 2014 Elixir Festival 'Art of Age' conference at Sadler's Wells. **Parkinson**'s plenary at the British Sociological Association Conference AHSG (University of Leeds, 2014) and keynote addresses at the European Association of Critical Animal Studies Conference (EACAS) (Barcelona, 2019), International Society for Anthrozoology (ISAZ) Conference (Sydney 2018) and ESSIR Summer School (Kassel University, Germany 2019), **Pateman**'s keynotes at the H G Wells Society Conference (University of Durham, 2014) and Interdisciplinary Bible Studies Group and Sheffield Gothic *Buffy and The Bible* conference (Sheffield University, 2019). **Weissmann**'s keynote at the La Sociedad Española de Estudios Literarios de Cultura Popular (SELICUP) Conference (University of La Coruña, Spain, 2016).

Invitations to speak were also extended to members of the Unit from Lund University, Wurzburg University, Sao Paulo University, Humane Society International Washington DC, Pufendorf Institute, Sweden (**Parkinson**), Ryerson University, Toronto, Canada (**Johnston**) and Kent State University (**Pateman**). Such invitations are a measure of the growing international esteem of this unit and recognition of our research strengths in critical animal and media studies, and transnational television.

Invitations to speak at public events also testify to the reach of our research. These include, **Parkinson** at the 2014 Green Party Conference Policy for Health, Social Justice and Sustainability Fringe Debate. **Evans** was an invited speaker at British Film Institute in 2019. **Pateman** was invited panellist on "The University at War?", University English AGM, St. Anne's College, Oxford in 2016, **Andrews** was an invited contributor to the roundtable 'Teaching Television Now, 'State of Play: Television Scholarship in TV IV' (2018) and **Parkinson** chaired the 'Humans and their nonhumans' public debate at the British Library, (2015). **Trandafoiu** was invited to speak at the Global Romanian Society of Young Professionals Conference (London 2017); Merseyside Skeptics Society (Liverpool 2019) and the Romanian Honorary Consulate (Liverpool, 2017) and delivered briefing sessions at Liverpool Central Library at the invitation of the Romanian Consul in Manchester.

The unit believes that all staff should engage with the discipline and contribute to its development in the broader sense. Staff are encouraged and supported through allocated time for research to take on roles to advance scholarship such as editorial posts, peer review, and advisory roles, all of which are recognised as important to promotion and progression.

Staff in this unit are co-founding editor of the international journal *Studies in European Cinema* (Taylor and Francis) and *Journal of Popular European Culture* (Intellect) (**Evans**). They are also members of the *Critical Studies in Television* editorial team (**Andrews**), the executive board of editors of *Critical Studies in Television*, the editorial board of the *Journal of Popular Television and Media and Communication* (until 2019) and, until November 2016, was vice-chair of the Television Studies Section of ECREA (**Weissman**).

Other staff have editorial roles with *Creative Industries Journal* (**Trandafoiu**) *The New Soundtrack*, and *Music, Sound, and the Moving Image* (**Johnston**) *International Journal of Scottish Theatre and Screen* and *International Journal of Whedon Studies* (**Pateman**), *SF Story Worlds: Critical Studies in Science Fiction* (**Woodward**) and *Journal of Animal Sentience* (**Parkinson**).

Indicative of the interdisciplinarity of CfHAS and of research in this unit, **Parkinson** also sits on the advisory boards of *Trace: Journal of writing, media and ecology*, *Antennae: Journal of Art & Nature*, GUP Animal Voices/Animal Worlds book series, *Encyclopaedia for Cultural and Social Studies on Vegetarianisms and Veganism*, *Journal of Animal Ethics* (until Nov. 2015) and was

specialist contributor on media studies for the British Animal Studies Network 'Living Bibliography of Animal Studies'.

We also contribute to the research base nationally and internationally through our review activities. **Evans, Parkinson** and **Trandafoiu** review for the AHRC. **Evans** and **Trandafoiu** are members of the AHRC Peer Review College and in 2019 they both received a Gold Standard Letter in recognition of their consistently high level of performance and extremely valuable contributions. **Evans** is a strategic reviewer for the AHRC, was appointed to the AHRC Covid-19 Expert Peer Review Group and has also reviewed for the Medical Research Council. At an international level we review for The Royal Society Te Apārangi (New Zealand) (**Parkinson**), Social Sciences and Humanities Research Council, (Canada) (**Parkinson**) Deutsche Forschungsgemeinschaft (German Research Foundation), Fulbright Commission (**Trandafoiu**), Research Council of Norway and Austria's FWF (Wissenschaftsfond) (**Weissmann**).

Across the unit, staff review for 34 different journals as well as major publishers in the subject area including I. B. Taurus, Berghahn, Palgrave Macmillan, Routledge, Lantern Books, Edinburgh University Press, Manchester University Press, Columbia University Press, Oxford University Press, WLU Press, Bloomsbury, Wiley-Blackwell, Rowman and Littlefield, Liverpool University Press and University of Nebraska Press.

Finally, we have already begun to develop research impact in the areas of arts and wellbeing through **Evans'** work with Wakefield Council and Leigh Film Festival, community decision-making through **Parkinson's** AHRC-funded research, and from **Edward's** work on drag, performance, sexuality and ageing, **Trandafoiu's** research on Romanian diaspora, culture and identity and **Hoey's** work with football fan activist and community media groups, the outcomes of which will fall in a future REF submission.

Through these collaborations and other research activities the unit contributes to the reputation of the discipline, with some novel research in key areas that benefits society, industry and culture, animal advocacy, environment and sustainability, health and wellbeing, diaspora policy, and enhances the political agency of marginalised groups.