POSTGRADUATE RESEARCH SUPERVISION AREAS

Please note that you can access contact details and a full research profile for staff members through searching by their surname on the following website: http://www.seek.salford.ac.uk

**ART AND DESIGN**

<table>
<thead>
<tr>
<th>Supervisor Name</th>
<th>Areas of supervision</th>
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</table>
| Daniel Cookney  | • Graphic design  
                  • Music artwork  
                  • Music video  
                  • Electronic dance music culture  
                  • Media and popular music |
| Caroline Davey  | • Design Against Crime (The role of design in improving real and perceived security and reducing victimisation)  
                  • Dementia design (The role of design in addressing issues of dementia care and living with dementia)  
                  • Design for health (The role of design in addressing health issues and improving wellbeing)  
                  • Design for sustainability (The role of design in social, economic and environmental sustainability)  
                  • Design for public services (service design) (The role of design in improving the efficiency, effectiveness and quality of public services)  
                  • Design for behaviour change (The role of design in creating positive behaviour change, (e.g. ecological, sustainable, socially desirable, etc.)  
                  • Design and policy (The role of design in shaping and delivering policy, and in empowering democratic processes)  
                  • Design for society (The use of design approaches in engaging disadvantaged groups and supporting cultural and social vitality)  
                  • Design insight and innovation (Understanding the nature of design approaches, "design thinking" and their value outside traditional design contexts) |
| Sam Ingleson    | • Developing games for educational or engagement purposes  
                  • Contemporary fine art  
                  • Socially engaged arts practice – working within communities |
| Aileen Kelly    | • Visual arts practice  
                  • Visual aesthetics |
| Moira Lovell    | • The power struggles at play during the photographic social exchange  
                  • The affective capacity of images (as second supervisor only) |
| Rosie Miller    | • Dialogue & exchange as a method of creative practice  
                  • Game playing and storytelling as a method of creative practice Storytelling/narrative  
                  • Visual narrative  
                  • Working with archives  
                  • Curation of collections & archives |
| Andrew Wootton | • Design Against Crime (The role of design in improving real and perceived security and reducing victimisation)  
• Dementia design (The role of design in addressing issues of dementia care and living with dementia)  
• Design for health (The role of design in addressing health issues and improving wellbeing)  
• Design for sustainability (The role of design in social, economic and environmental sustainability)  
• Design for public services (service design) (The role of design in improving the efficiency, effectiveness and quality of public services)  
• Design for behaviour change (The role of design in creating positive behaviour change, (e.g. ecological, sustainable, socially desirable, etc.)  
• Design and policy (The role of design in shaping and delivering policy, and in empowering democratic processes)  
• Design for society (The use of design approaches in engaging disadvantaged groups and supporting cultural and social vitality)  
• Design insight and innovation (Understanding the nature of design approaches, “design thinking” and their value outside traditional design contexts) |
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| **Kate Adams**  | • Contemporary political theatre and performance, personal as political  
|                 | • Contemporary dramaturgy and particularly postdramatic, intermedial, interdisciplinary approaches  
|                 | • Theatre spectatorship  
|                 | • Participatory and relational aesthetics in contemporary performance  
|                 | • Performance theory  
|                 | • Psychoanalytic theory  
| **Janice Allan**| • Nineteenth-century sensation fiction, including the work of understudied writers such as Ellen Wood, Dora Russell, Edmund Yates, etc.)  
|                 | • Nineteenth-century detective fiction  
|                 | • Nineteenth-century constructions of gender and deviance  
|                 | • Thing theory  
|                 | • Nineteenth-century constructions of literary value  
|                 | • Nineteenth-century periodical culture  
| **Carson Bergstrom** | • English literature from the Renaissance to the Romantics  
|                 | • History of science and literature, genre, the lyric, and satire  
| **Ursula Hurley** | • Creative writing  
|                 | • Creative non-fiction  
|                 | • Memoir  
|                 | • Autobiography  
|                 | • Biography  
|                 | • Historical fiction  
|                 | • Hybrid texts  
|                 | • Creative process  
|                 | • Writing pedagogy  
|                 | • Gender and writing  
| **Judy Kendall**| • Creative writing  
|                 | • Creative process  
|                 | • Visual text  
|                 | • Translation  
|                 | • Poetry  
|                 | • Combinations of text and visuals  
|                 | • Edward Thomas  
|                 | • Japanese aesthetics  
|                 | • Haiku  
|                 | • Combinations of text and music  
|                 | • African literature and culture  
| **Jane Kilby**  | • Aesthetics/representation of violence, including war and conflict  
|                 | • Feminism  
|                 | • Cultural/ textual/visual politics  
|                 | • Memory, & autobiography  
<p>|                 | • Photography |</p>
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<tr>
<th>Name</th>
<th>Interests</th>
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| Caroline Magennis    | • Contemporary literature (especially fiction)  
                         • Popular culture (including television crime drama)  
                         • Genre theory  
                         • Queer theory  
                         • Affect and psychoanalysis  
                         • Irish literature and culture (especially Northern Ireland and diaspora studies)  
                         • Literary modernism (early 20th century)  
                         • Women's writing  
                         • In some interests, would pair well as a supervisory team with Jane Kilby (violence, gender and sexuality, contemporary women) or Jade Munslow Ong (modernism, post-colonial theory, women's writing). |
| Jade Munslow Ong      | • Post/colonial literatures and cultures (especially African literatures)  
                         • Gender and sexuality in nineteenth- and early-twentieth-century literatures and cultures  
                         • Victorian literature  
                         • Literary modernism  
                         • Global modernisms |
| Lucia Nigri           | • Early Modern English Literature (1550-1670)  
                         • Contemporary adaptations of early modern writers |
| Maggie Scott          | Various topics across English and Scottish Language/Linguistics and Literature:  
                         • Historical English  
                         • Dictionaries and Lexicography  
                         • Dialects and Varieties of English and Scots in both Language and Literature Onomastics (Name Studies), particularly topics relating to the history (etymologies, cultures, languages) or politics of naming (post-colonial names)  
                         • Competing names, languages and identities  
                         • Slang and Non-Standard English and Invented Languages |
| Scott Thurston        | • Any aspects of contemporary British and American innovative and experimental poetry and poetics - from a practice-based or critical angle |
| Glyn White            | • Twentieth century literature  
                         • Visual text  
                         • Experimental literature  
                         • Graphic novels  
                         • Comedy (film and television)  
                         • Film studies  
                         • Classical Hollywood cinema  
                         • Gangster movies (international) |
<table>
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<th>Supervisor Name</th>
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| Sian Etherington     | • Applied Linguistics /TESOL which relate to areas of individual difference in second language (L2) learning and particularly motivation, emotion and affective areas  
|                      | • Student and teacher perceptions of aspects of L2 learning and particularly views about grammar and grammar teaching in L2 learning                   |
| Ivan Garcia          | • Linguistics                    
|                      | • English language               
|                      | • Semantics                      
|                      | • Pragmatics                     
|                      | • English syntax and the syntax-semantics interface                                                                                                 |
| Axiotis Kechagias    | Linguistics – particularly:      
|                      | • Grammar and Syntactic Theory   
|                      | • Morphology and Morphological Theory 
|                      | • First and Second Language Acquisition/Learning                                                                                                    
|                      | • Psycholinguistics              
|                      | • Linguistic Interfaces (Syntax-Information Structure, Syntax-Cognition)                                                                           |
| Philip Tipton        | • Linguistics                    
|                      | • Phonetics and phonology (particularly usage-based phonology)                                                                                       
|                      | • Psycholinguistics               
|                      | • Sociolinguistics                
|                      | • Sociophonetics                  
|                      | • Morphology                     
|                      | • Speech production and perception  
|                      | • Connectionist modelling         |
| Jack Wilson          | • Semantics                      
|                      | • Pragmatics                      
|                      | • Gesture                        
|                      | • Multimodality                   
<p>|                      | • Experimental semantics/pragmatics |</p>
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| Umran Ali       | • Computer & Video Games  
|                  | • Digital Games development (Art, production, design)  
|                  | • Games Design  
|                  | • Gameplay  
|                  | • Virtual Environment design  
|                  | • Gamification  
|                  | • Serious Games (Games for education, health, engineering)  
|                  | • Virtual Reality  
|                  | • Immersive Technology  
|                  | • Immersion & Interactivity  
|                  | • Narrative Design  
|                  | • Interactive Storytelling  
|                  | • Virtual Landscape design |
| Gaynor Bagnall  | • Museums and heritage  
|                  | • Audiences  
|                  | • Culture-led regeneration  
|                  | • Consumption and consumer culture  
|                  | • Digital media and cultural organisations  
|                  | • Media and social networks |
| Marek Bekerman  | • International news  
|                  | • News journalism  
|                  | • Editorial policy  
|                  | • Media regulation  
|                  | • Media law  
|                  | • Public service broadcasting  
|                  | • Self-regulation in the media  
|                  | • Media education  
|                  | • Journalism curriculum design  
|                  | • Radio journalism  
|                  | • Journalism ethics  
|                  | • International reporting  
|                  | • Media development  
|                  | • Media in the former Communist countries |
| Insook Choi     | • Interaction Design and HCI  
|                  | • CSCW  
|                  | o Interdisciplinary Information Architecture  
|                  | o Collaborative Work  
|                  | • Creative Technology  
|                  | • Computational Media and Playable Media  
|                  | • Multimedia Authoring, Systems, and Information  
|                  | • Emerging Media Practice  
|                  | • IoT-Enabled Ambient Media  
|                  | • Media Applications Design and Installation in Galleries and Museums  
|                  | • Media Applications Design in Homecare (incl. Dementia)  
|                  | • Semantic Computing in Media Production |
| **Sharon Coen** | • Media psychology  
• News journalism and civic engagement  
• Quantitative approaches to media representation and media pluralism (and their role in the construction of these groups/issues)  
• Role of media in intergroup relations |
| **Garry Crawford (School of Health and Society)** | • Consumption  
• Space/place  
• New media/technology  
• Audiences  
• Fans  
• Sport  
• Video games |
| **Kirsty Fairclough** | • Celebrity culture  
• Feminism and popular culture  
• Gender and popular culture  
• Music documentary  
• Popular music as mass entertainment  
• Popular music and gender identity  
• Reality television  
• Comedy studies  
• Popular cinema, particularly stardom and auteur theory  
• Documentary studies  
• Television drama |
| **Martin Flanagan** | • Film (Hollywood, particularly action cinema, blockbusters, westerns, technology and industry)  
• Animation  
• Comics/superheroes  
• Mikhail Bakhtin and Bakhtinian theory and film |
| **Richard Hewett** | • British/US television drama  
• British/US television comedy  
• British/US television history  
• Screen performance/acting |
| **Rania Kosmidou** | • European and world cinemas  
• European civil war cinema  
• Cultural memory  
• Gender and cinema  
• Bakhtin and film  
• Modern Greek cinema particularly Theo Angelopoulos and the Greek weird cinema  
• Politics and film  
• The horror film |
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<tr>
<th>Name</th>
<th>Specializations</th>
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| Andy Miah (ELS) | • Science communication  
• Digital culture  
• Social media  
• Science & technology studies  
• Internet of things  
• Posthumanism  
• Bioart  
• Ethics  
• Sports media  
• Olympic Games  
• Media art  
• Mobile health  
• Science festivals  
• Wearable technologies  
• Citizen journalism  
• Drone culture |
| Clare Neylon   | • Documentary film  
• Women’s history  
• Feminism  
• Multimedia Performance  
• Adaptation of historical plays |
| Carole O’Reilly | • Journalism studies  
• Journalism history  
• Press and newspaper history  
• History of print cultures  
• Urban culture and history  
• Gender in journalism  
• War reporting  
• Journalism and social media |
| Alison Peirse  | • Popular genres in film and TV (particularly horror) |
| Lloyd Peters   | • Non-naturalistic modes of screen and stage performance  
• Political performance  
• Community film  
• Adaptation theory  
• Disability issues  
• Radio drama |
| Seamus Simpson | • Media with a social science orientation  
• Media policy  
• European and global media policy relating to telecom, broadcasting, the Internet and convergent media |
| Greg Smith     | • Interactionist sociologies (symbolic interactionism, ethnomethodology, CA, Goffman)  
• Methods of visual sociology to examine aspects of urban culture |
| Anthony Smith  | • Genre  
• Narrative  
• Adaptation and/or production/industry in relation to films, TV, comics or videogames |
| Andy Willis    | • International popular cinema  
• Spanish cinema  
• International horror cinema  
• East Asian cinema, especially Hong Kong  
• Film distribution and exhibition  
• Politics and British television drama |
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<tr>
<td>Brett Baker</td>
<td>Performance</td>
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<td></td>
<td>Brass bands</td>
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<tr>
<td>Robin Dewhurst</td>
<td>Composition and orchestration in popular music</td>
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<td></td>
<td>Jazz and band music</td>
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<td>Performance</td>
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<td>Music pedagogy and assessment</td>
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<td>Community music</td>
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<td>Music and health</td>
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<td>Musical directing</td>
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<td>Music and film</td>
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<td>Insook Choi</td>
<td>Experimental Composition</td>
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<td>Computer Music</td>
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<tr>
<td></td>
<td>a) Generative Music</td>
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<td>b) Sound Synthesis and Algorithm Design</td>
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<td>Interactive Music</td>
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<td>Data Sonification</td>
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<td>Daniel Cookney</td>
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<td>Media and popular music</td>
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<td>Stephen Kilpatrick</td>
<td>Instrumental composition</td>
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<td>Electroacoustic composition</td>
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<td>Hungarian music</td>
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<td>Music for film, TV and radio</td>
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<tr>
<td>Nicola Spelman</td>
<td>Popular musicology</td>
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<td></td>
<td>Issues of representation within popular music</td>
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<td>Music and anti-psychiatry / representations of madness</td>
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<td></td>
<td>Audience participation</td>
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<tr>
<td>Alan Williams</td>
<td>Compositional methodologies</td>
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<td>Collaborative practices in music and performance</td>
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<td>East European cultural studies (particularly in connection in Hungary)</td>
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<td>Tim Wise</td>
<td>Popular musicology</td>
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<td></td>
<td>American popular music</td>
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<td>Music and propaganda</td>
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<td>Supervisor Name</td>
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| Insook Choi     | • Human Machine Performance  
|                 |   a) Interactive Architecture, Interfaces, and Wearables  
|                 |   b) Interactive Performance Technologies and Platforms  
|                 | • IoT-Enabled Performance Design, Usability and Performability  
|                 | • Simulations and Algorithms Applied to Interactive Performance  
|                 | • Immersive Theatres and VR Adaptation in Performance  |
| Tracy Crossley | • Performance  
|                 | • Drama  
|                 | • Theatre  
|                 | • Contemporary performance (relational; immersive)  
|                 | • Multi media performance  
|                 | • Postdramatic theatre  
|                 | • Drama  
|                 | • Theatre Directing  |
| Alison Matthews| • One-to-one performance  
|                 | • Intimate theatre  
|                 | • Post-Marxist theoretical frameworks in relation to performance  
|                 | • Service economies, labour and value in performance  
|                 | • Practice-led research  
|                 | • Contemporary theatre & performance, specifically immersive and participatory strategies  |
| Sheila McCormick| • Contemporary Performance  
|                 | • Documentary Theatre  
|                 | • Irish Theatre  
|                 | • Applied and political theatre  
|                 | • Medical humanities  
|                 | • Performance and health  |
| Clare Neylon    | • Documentary film  
|                 | • Women’s history  
|                 | • Feminism  
|                 | • Multimedia Performance  
|                 | • Adaptation of historical plays  |
| Jo Scott        | • Applications of new/digital technologies in performance  
|                 | • Intermediality in theatre and performance  
|                 | • Live media performance and improvisatory practices with media  
|                 | • Contemporary and postdramatic performance making  
|                 | • Interactivity and participation in intermedial/live media events  
|                 | • Practice based research in performance  |
| Sarie Mairs Slee| • Dance  
|                 | • Dance theatre  
|                 | • Choreography  
|                 | • Physical performance  
|                 | • Embodiment and/in performance  
|                 | • Interdisciplinary performance (i.e across dance and poetry, dance and percussion, dance and musical composition)  
|                 | • Collaborative composition  
|                 | • Aerial performance  
|                 | • Cultural regeneration  
|                 | • The role of arts in sustainable regeneration  
|                 | • Creative entrepreneurship  |
| Richard Talbot                  | • Comedy Practices  
|                                | • Contemporary Performance (Immersive Theatres)  
|                                | • Museum Theatre  
|                                | • PaR projects  
| Ian Wilkie                     | • Comedy  
|                                | • Comic acting  
|                                | • TV and Theatre Performance  
|                                | • Popular Performance  
|                                | • Post-16 and adult Education Studies  
|                                | • Adaptions of Shakespeare  
| Anna Wilson                    | • Contemporary performance (immersive theatre, interactive performance)  
|                                | • Performance theory  
<p>|                                | • Performance: practice as research |</p>
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<tr>
<th>Supervisor Name</th>
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| John Callaghan  | • British politics since 1789  
|                 | • Socialist history and ideas  
|                 | • Communist history and ideas  
|                 | • Political ideologies  
|                 | • The Cold War  
| James Corum     | • Military history  
|                 | • Foreign policy  
|                 | • Defence and security  
|                 | • Disinformation  
| Karl Dayson     | • Microfinance and economic development  
|                 | • Financial inclusion  
|                 | • Alternative finance providers (everything from crowdfunding to community finance)  
|                 | • Culture and consumption of money, banking and financial services  
|                 | • Cultural, social and economic urban renewal and regeneration  
|                 | • Digital financial services  
|                 | • Use of Big Data in humanities and the social sciences  
|                 | • Study of social capital and networks  
|                 | • Utopias and Dystopias  
|                 | • Higher Education policy,  
|                 | • Research policy & development  
|                 | • Industrial strategy and innovation  
| Brian Hall      | • 19th and 20th Century military history  
|                 | • Military technology  
|                 | • War and society  
|                 | • British Army in the era of the two World Wars  
| Dan Lomas       | • Britain and the Cold War  
|                 | • British intelligence and security  
|                 | • Contemporary intelligence and security issues  
| David Maher     | • International relations  
|                 | • Conflict analysis  
|                 | • Economic development  
|                 | • Political violence  
| Christopher Murphy | • The British Intelligence Community during the twentieth century  
|                 | • Intelligence historiography  
|                 | • The Special Operations Executive (SOE) during the Second World War  
| Samantha Newbery| • Intelligence ethics  
|                 | • Contemporary intelligence studies  
|                 | • Northern Ireland and 'the troubles' since 1969  
|                 | • Counter-terrorism  
|                 | • British counter-insurgency  
| James Newell    | • Political parties  
|                 | • Voting behaviour  
|                 | • Sub-state nationalism  
|                 | • Political corruption  
|                 | • Italian politics  

| Moritz Pieper         | Contemporary International Relations  
|                      | Russian Foreign Policy  
|                      | EU diplomacy  
|                      | US Foreign Policy  
|                      | Critical Security Studies  
|                      | Nuclear non-proliferation  
|                      | Chinese foreign policy  
| Alaric Searle        | European military history (especially Britain and Germany) since 1789  
|                      | Post-1945 German history  
|                      | German intelligence history  
|                      | History of military theory since ancient China  
|                      | Aftermath of the First World War/interwar period  
|                      | Strategic studies  
|                      | History of strategy  
| Pål Vik              | Microfinance  
|                      | Financial exclusion/inclusion  
|                      | Financial education/capability  
|                      | SROI/social impact  
|                      | Relationship lending/embeddedness  
|                      | Restructuring of British banking post-1970s  
|                      | History of banking  
|                      | Banking profession/professionalization  
|                      | Organisational change in banks  
| Steve Ward           | Media and politics  
|                      | Internet and politics  
|                      | Political participation  
|                      | Campaigns and elections  
|                      | UK political parties  