

<p>Institution: University of Liverpool</p>
<p>Unit of Assessment: 36 - Communication, Cultural and Media Studies, Library and Information Management</p>
<p>a. Context</p> <p>Since becoming a Department in 2009, Communication and Media has focused its research and knowledge exchange activities on working with a broad constituency of beneficiaries in the arts, media and cultural sectors (museum curators, cultural custodians, archivists, educators, journalists, filmmakers/artists, politicians, party activists, community workers, policy makers, private individuals and the general public). Continuous engagement with this wide range of organisations and institutions creates opportunities for collaboration and participation in projects, workshops and events, and maintains an environment where knowledge exchange leading to impact can be built into formal research proposals, whilst fostering impact through on-going testing, debating and piloting of ideas with non-academic stakeholders.</p> <p>Although not in the Department, Prof Paul Watry's engagement with the beneficiaries of his research (namely data infrastructure and digital archive professionals, users and commercial organisations), are very similar in character. The outcomes are also similar. Interactions enhance the research as well as increasing the uptake of its outputs by external organisations.</p> <p>Thematically, the Unit's impact strategy has been focused around its two research clusters, Screen Studies and Media, Politics and Society. The <i>Screen Studies</i> group (Hallam, Roberts, with Koeck, Shand) has undertaken a wide range of public engagement activities connected to the <i>City in Film</i> theme, offering screenings and events, advising production companies on archive content, helping local people to create audio-visual records of their history and documenting the role of local amateur cine societies in film-making. The Media, Politics and Society group (Balabanova, Ross, with Trowbridge) have worked with charities, activists and policy groups, political parties and legislatures as consultants on communication strategies and publicity campaigns, and helped to create permanent exhibition content.</p> <p>The impacts of our research range from cultural impact through to changes in professional methods and practices:</p> <p>Cultural impact ranges from the involvement of the general public in appreciation of rare, previously unseen historical film footage (ranging from 30-800 participants over some 20+ events and screenings between 2009-2013) to on-going projects, screenings, workshops and events organised with arts and cultural institutions, political and community groups and activist organisations. In addition, workshops and project based activities based on our research findings have led, or will lead, to changes in professional methods and practices, among museum curators as well as professional communication strategists.</p> <p>Watry's work also changes practice in data archiving and increases the value that can be derived from archived data.</p>
<p>b. Approach to impact</p> <p>Both groups foster research that supports education for citizenship and the development of a more cohesive society through funded projects and through less formal research-based collaborations with civic and cultural institutions:</p> <ol style="list-style-type: none"> 1. Through our strategy of continuous engagement, we have developed excellent working relationships with colleagues in the cultural industries sector at regional and national levels (FACT, Bluecoat Arts Centre, National Museums Liverpool, North West Vision and Media - subsumed by Creative England - and the British Film Institute). We also work with local civil society and human rights organisations: Merseyside Women's Movement, the News from Nowhere radical bookshop, Blackburn House (a women's education organisation) and DaDa (a major disability arts organisation). Working with these groups has enabled us not only to identify ways in which such bodies can share the benefits of new research, but also to provide ways of involving the wider

public by offering platforms for community engagement.

2. This ongoing engagement strategy supports the translation of research into impact. Both research clusters have organised socio-cultural public events and activities. The **Screen Studies** cluster has fostered interaction with non-academic audiences through public screenings, workshops, events and discussions; for example *Art in Hard Times* at the Bluecoat Arts Centre March 2012. We have also held numerous public screening events in venues such as St George's Hall and the new Museum of Liverpool, organised with external partners (case study 1). The **Media, Politics and Society** group regularly organise seminars, workshops and symposia attended by members of the public, journalists and broadcast professionals. For example, **Goddard** organised a public conference in Jan 2013 on the *Future of Current Affairs Broadcasting*, with several high profile industry speakers (the editors of the BBC's *Panorama* and Channel 4's *Dispatches*; the investigator who exposed the Jimmy Savile scandal for ITV's *Exposure*). Hallam's co-organisation of the *Radical City, Radical Women* event at the Bluecoat Arts Centre in February 2011 (see section d) led to the development of a film and exhibition celebrating the achievement of Liverpool's radical women (Ross and Trowbridge 2012).

3. A research leave scheme creates opportunities for individuals to pursue their own strategies for knowledge exchange and impact. All staff make contact with individuals and organisations during the course of research. The system of individual mentoring as part of research planning and annual PDR encourages us all to think about potential beneficiaries of our research and how to engage them, and to share good practice within the Department. Contribution to KE is included in academic Professional Development Review and is a key indicator for career progression.

4. Individuals can apply to competitive internal award schemes to support the potential impact of their work. These include the School of the Arts Small Grants Scheme and the University's KE Voucher Scheme providing support of up to £5,000 for KE activities.

5. Successful research council and internal KE funding awards underpin collaborations with a range of museums, galleries and archives: Liverpool Museum, Tate Liverpool, Foundation for Art and Creative Technology (FACT), North West Film Archive, the British Film Institute (BFI); and charities, pressure groups and activist/community organisations and individuals: Merseyside Women's Movement, Re-Dock, Swan Movie Makers, Sam Meech, Soapbox Films, Pidgin Productions, Angus Tilston MBE).

6. Less formal collaborations have developed from a range of academic activities. For example, we have expanded our work experience programme for students with local/regional organisations (Hurricane Films, Juice FM) and continued to invite practitioners to give lectures. Activities like these can catalyse further collaboration. For instance, a guest lecture by the senior communication strategist at the United Nations Human Rights Council (UNHRC) in 2012 initiated a pilot project analysing a recent publicity campaign, a workshop and a report with recommendations for changes in UNHRC communication strategies.

c. Strategy and plans

Our strategy of continuous engagement is being refined to maximise, monitor and develop ways of approaching and measuring impact.

1. We will continue our strategy of continuous engagement through 2013-2020, monitoring our activities more closely as part of Department research strategy meetings. We aim to develop deeper partnerships and extend our range of collaborations regionally, nationally and internationally, including to colleagues in other universities, through research grant aided activities as well as smaller, more localised initiatives. Our screening events and other public engagement events have been very successful: these will continue and we will seek to involve a wider range of participants and colleagues from across the University, the city and beyond.

2. Symposia and workshops involving industry professionals such as *The Future of Current Affairs*

Broadcasting (Goddard) and *Balabanova's* workshops with UNHRC communication professionals provide the groundwork for more substantive projects. We will continue to run events involving industry professionals as well as academics and the public, conduct community-based human rights activities and events, curate content for exhibitions nationally and internationally and participate in workshops at the Museum of Liverpool and other cultural institutions (e.g. US National Institute of Medicine, Bologna Film Archive). We will continue to involve our undergraduate and postgraduate students in these activities as far as possible. Building on our industry links, we will continue to invite industry spokespeople to address students, staff and members of the public to in-house and external events, thereby fostering good relationships with local, national and international cultural producers and organisations; this will enable us to continue to produce research with potential policy relevance for appropriate bodies (OfCom, UNHRC).

3. Colleagues regularly contribute to television programmes, documentaries and radio broadcasts as part of disseminating research findings. We are developing a more systematic approach to media engagement by establishing a timetable of activities which includes proactive engagement with local and national media (press, local and national radio stations) and the creation of short films/podcasts that discuss the work of both staff and research students in accessible ways; these are intended for our departmental website.

4. We will continue to pursue funded partnerships with colleagues in other universities and subject specialisms in order to develop innovative research projects that enable substantive public engagement and knowledge exchange. Part of this strategy will include developing tools that can enable assessment and measurement of impact, including assessing the longer term legacies of particular projects. New grant proposals with an impact dimension by **Tzioumakis, Goddard** and **Roberts** have already reached the application stage, following internal peer review.

5. All ECRs are supported in developing appropriate external links relevant to their research and knowledge exchange interests. Senior members of staff are able to offer practical support as well as encouragement to newer colleagues: in the *Screen Studies* cluster, Hallam and **Tzioumakis** are supporting **Roberts** in this way; in the *Media, Politics and Society* cluster, **Goddard, Balabanova** and **Richardson** are providing similar functions in relation to **Hill's** impact and KE ambitions.

6. Postgraduate research students are encouraged to be involved in all aspects of the Department's KE and impact activities. Already, they not only disseminate their work to academic audiences but also discuss KE activities during supervision with a view to involving a wider constituency of beneficiaries. Students are invited to work with supervisors on KE and impact orientated projects: Wilkes worked with Hallam on AHRC/BT workshops for museum curators, artists and academics (case study 1); Trowbridge worked with Ross to produce the *Radical City, Radical Women* film that now forms part of the permanent exhibition at the Museum of Liverpool.

d. Relationship to case studies

Hallam (Case Study 1) demonstrates the way in which the Department actively encourages and supports impact activities through public engagement, partnerships and co-production of knowledge. Since 2006 Hallam has been engaged in projects on film research focussed on Liverpool which produced, by design, a popular new public film archive and database and developed GIS mapping techniques as a way of organising and displaying cultural resources. Sustained engagement throughout this period with the North West Film Archive, the City Libraries, National Museums Liverpool and subsequently the new Museum of Liverpool, ensured that Hallam's work has had deep and lasting impact on Museum exhibitions, public screenings, and curatorial and cataloguing practices in Liverpool and now more widely. Hallam is continuing this approach: a more recent workshop at the museum with Soapbox Films (2012) focused on archive film of 1980s co-operative ventures in the city, resulting in a heritage lottery application for further workshops, and a bid to archive the materials.

Watry (Case Study 2) is a member of the *Digital Humanities Working Group*. His grant-funded projects demonstrate the important potential of applied research, conceived of and delivered with end-users and beneficiaries fully involved in the research design process.