

Context

The University of Sunderland's Centre for Research in Media and Cultural Studies (www.crmcs.sunderland.ac.uk) is an outward-looking institution, and a key feature of its outward-looking character is the links that CRMCS members have with (and the importance that their research has for) a range of individuals and organisations beyond the academic world. The main non-academic users and beneficiaries of our research are MPs and peers, professionals working in the legal system and defendants in court cases, youth and sexual health workers, various campaign groups, moving-image artists and distributors, music industry representatives and music activists, arts organisations, charities, trades union members, and the broadcasting industry and its regulatory authorities. CRMCS researchers have also made numerous public appearances in the broadcast media over recent years, where their contributions have drawn directly on the academic work that they do (for example, interviews on BBC2 TV, BBC Radio 3, BBC Radio 4, BBC Radio 5 Live, BBC Newcastle and the BBC World Service). Our main types of research impact can be understood in terms of public discourse (intervening to enhance public understanding of contemporary social issues), policy making (intervening to inform policy debate and practice) and cultural life (enhancing the lives and imaginations of individuals and groups). In addition, certain notable impacts have been made in terms of education (influencing the teaching of media and cultural studies in higher education institutions beyond the University of Sunderland). Impact of the sorts outlined here relates to a range of our research activities at CRMCS (spread across media and communication studies, cultural studies and film studies, and across work on texts, audiences and industries). Specific instances are discussed in the impact case studies, and in the sections below on approach and strategy.

Approach to Impact

CRMCS's approach to interacting with the non-academic users and beneficiaries of our research has grown organically, developing out of the various links that members have forged with individuals and organisations rather than being the result of any initial, overarching strategic imperative. Nevertheless, CRMCS has consistently supported researchers in pursuing these links, including the provision of funding for teaching cover, travel costs and technical assistance where necessary. A general strategy and plans for future impacts, which are to be discussed in the next section, have emerged and taken shape gradually (they are the outcome of a maturation process).

The following examples are illustrations of the many interactions that CRMCS researchers have with individuals and organisations beyond the academic world. These examples are in addition to the work of Julia **Knight** (Professor of Moving Image) and **Clarissa Smith** (Professor of Sexual Cultures), which is the focus of our two impact case studies:

Trish **Winter** (Senior Lecturer in Film and Cultural Studies), as the principal investigator on an AHRC-funded project entitled 'Performing Englishness in New English Folk Music and Dance', presented research findings with her postdoctoral research assistant (Simon Keegan-Phipps) to an all-party parliamentary group of MPs and peers at the House of Commons in 2010. Their invited presentation on 'New English Folk and the Politics of Englishness' was also attended by folk-music activists. This followed an invited presentation in 2009 to the Folk Industry Conference in Nottingham and an earlier briefing given to the FolkArts England board of directors. In 2010, **Winter** and Keegan-Phipps were also interviewed about the findings of their research on the BBC Radio 3 programme, *Music Matters*. This series of interventions in political, industry and public discourse raised critical questions concerning the significance of a contemporary folk resurgence, and the underpinning research has been published as a monograph by Manchester University Press.

Guy **Starkey** (Professor of Radio and Journalism), as a collaborating member of the EU-funded COST Action 'Transforming Audiences, Transforming Societies', chaired an industry

roundtable panel discussion in Zagreb, Croatia, in 2011 on 'Audience Research: Academic and Non-Academic Approaches and Cooperation Possibilities', which included panellists from national broadcasting organisations across Europe and from MTV International. In 2013, he was an invited guest speaker on 'The Sustainability of Local TV and Local Radio' at a meeting of the European Platform of Regulatory Authorities (EPRA) in Krakow, Poland, at which the audience included national broadcasting regulators from 30 countries. **Starkey** has also recently carried out consultancy work that was commissioned by the European Broadcasting Union (EBU), as part of an international study of radio programming in the public service broadcasting sector. His interventions have raised critical questions for the broadcasting industry across the areas of representation, reception and regulation.

Daniel Kilvington, one of our successful PhD students who graduated in 2012-13 (now an associate member of CRMCS), wrote his thesis on cultural issues relating to the exclusion of British Asians from professional football, and his research involved interviewing British Asian players, football academy personnel, coaches, scouts and community workers. Since completing his doctoral research, Kilvington has become a Trustee of the Zesh Rehman Foundation, an anti-racist campaigning organisation, which is making use of his research findings in the preparation of reports advocating inclusion strategies to the Professional Footballers' Association, the Football Association and English Premier League. He is also working with another anti-racist organisation, the Kashif Siddiqi Foundation (KSF), which works to achieve community cohesion through sport. Through contacts at KSF, he was invited to present a summary of his research findings in a meeting with MP Richard Fuller in 2013. His PhD is a pioneering example of applied research in contemporary cultural studies.

Martin **Shingler** (Senior Lecturer in Film and Radio Studies) and **Susan Smith** (Senior Lecturer in Film Studies), who are the co-editors of a major new book series on 'Film Stars' with BFI/Palgrave Macmillan, have each made a number of media appearances related to their academic research on stardom. **Shingler** has twice been interviewed on BBC Radio 4's *Woman's Hour*, including his contribution to a documentary feature on Bette Davis in 2008 (the same year that he co-edited a *Screen* dossier on Davis's film performances with Christine **Gledhill**, now a senior research fellow at CRMCS). He was also interviewed by the BBC World Service on the 30th anniversary of the death of Grace Kelly in 2012. **S Smith** was consulted as an expert interviewee following the death of Elizabeth Taylor in 2011. For instance, she drew on her AHRC-funded research on Taylor's film career in an interview with BBC Newcastle, as she was completing a book on Taylor for the BFI 'Film Stars' series.

John **Storey** (Professor of Cultural Studies) is the author or editor of several books, including *Cultural Theory and Popular Culture*, which have been influential in shaping the teaching of cultural studies in the university sector. *Cultural Theory and Popular Culture* was first published by Harvester Wheatsheaf in 1993 (and simultaneously by University of Georgia Press in the USA), and has been published in its fifth and sixth editions in 2009 and 2012 by Pearson Education. Total sales of the book's English-language editions are now in the region of 100,000 (remarkable for an academic text in this field), and the book has also been translated into Chinese, Korean, Indonesian, Spanish, Portuguese, Ukrainian and Turkish.

Strategy and Plans

Out of its members' various experiences of interaction with users and beneficiaries (see also the impact case studies), CRMCS has developed a formal strategy for fostering applied research and future research impacts. On the CRMCS management team, which is led by **Storey**, **Starkey** has taken on the role of coordinator of applied research, and the external funding workshops organised by **Knight** (see our environment template) have evolved to incorporate discussion of potential impacts and of links with non-academic groups at the early stages of project planning. This also allows for previous experiences of interaction to be shared among CRMCS members. In addition, when completing annual research plans at the end of each academic year, CRMCS researchers are now being invited to reflect

amongst other things on impact issues. This more formal approach to strategy and planning for impact has begun to bear fruit with the following recent external funding successes:

Vicky **Ball** (Senior Lecturer in Media and Cultural Studies), as the co-investigator (working with Melanie Bell, University of Newcastle) in a major new AHRC-funded project on 'Women's Work and Working Women: A Longitudinal Study of Women Working in the British Film and Television Industries (1933-89)', has been involved in developing a formal collaboration with the Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU). The existing BECTU History Project holds many recorded interviews with women employed as directors, editors, production secretaries and union representatives across the period from 1940-80, and the new research will build on this with a further 25 oral history interviews focused on areas where there are currently few archival materials (for example, with women who have worked in costume, wardrobe, make-up and continuity). At a later stage of the project, a research assistant will be liaising with BECTU officers to incorporate this oral history testimony into two equality training workshops for current union members.

Winter has two new externally funded projects in which engagements with non-academic organisations are fundamental to the research. She has been funded by the North Music Trust to carry out an ethnographic study of a music inclusion programme being run by the Sage Gateshead. This collaboration between a cultural studies researcher and a cultural institution in the North East of England is designed to help Sage Gateshead to strengthen its future involvement in participatory arts programmes. **Winter** has also won an AHRC research grant to carry out 'A Somatic Ethnography of the *Grand Gestures* Elders Dance Group' in North-East England, and this research involves a collaboration with the UK charity Equal Arts. *Grand Gestures* is a group of men and women aged between 57 and 87 who meet for a weekly dance class and perform as a dance company, also sharing their skills as volunteers in residential care homes. The study is designed to contribute to public debate about how the value of engaging in the arts and cultural activity can best be understood.

Relationship to Case Studies

The impact case studies lend more weight to this account of an organic growth in CRMCS's approach to interacting with non-academic users and beneficiaries, and together they offer clear evidence of impact in terms of cultural life, policy making and public discourse:

Raising Awareness and Understanding of Moving Image Distribution

Knight led the development of the AHRC-funded online Film and Video Distribution Database (<http://fv-distribution-database.ac.uk>), and she is the co-author of a recent academic monograph on the distribution and promotion of alternative moving image (note that distribution remains an underexplored area for film scholarship). This case study shows how her academic research underpinned impacts including the preserving and presenting of cultural heritage, and helping an artists' moving image distributor to raise awareness and understanding of distribution issues among practising artists and a wider public.

Taking Analysis into the Crown Court: Challenging Conceptions of Disgust and Morality in Prosecutions of Extreme Pornography and Obscenity

C Smith has published widely over recent years on pornographic representations and their contexts of production and consumption. This case study shows how her academic research has underpinned numerous interventions beyond the academic world. For example, these include giving expert evidence in Crown Court, advising members of the legal profession in relation to pending prosecutions, advising policy makers about the forms and meanings of pornography, and contributing to public debate on various issues relating to pornography.