

<p>Institution: University of Winchester</p>
<p>Unit of Assessment: D36 Communication Cultural and Media Studies</p>
<p>a. Context</p> <p>The main non-academic user groups, beneficiaries and audiences for the Unit’s research are:</p> <ul style="list-style-type: none"> • Public audiences (at lectures, festivals, events) with an interest in i) film, ii) contemporary social, cultural and political issues, iii) culture and the arts • General readers and ‘fans’ interested in popular cultural topics and the media • Professional practitioners in the areas of film, broadcast media and information technologies who use books and articles • Exhibition visitors (with an interest in literary history and culture) • Younger audiences (television and media literacy) and users (youth services) • Cultural policy makers (museums; in areas of debate about cultural identities) • General public through dissemination of work in the mainstream media <p>The main types of impact are in the areas of cultural life, civil society and public discourse – through publications being cited, translated and reviewed in the media; public engagement activities, and curation of exhibitions. There is also potential to further increase impact in social and cultural policy areas, particularly in relation to the cultural and creative industries. These impacts reflect the range of research activities, whilst cutting across research strengths in literary, historical and cultural studies; film, and media technologies.</p> <p>b. Approach to impact</p> <p>Since 2010 there has been an explicit recognition in the Unit’s Research Strategy of the ‘need to identify and strengthen’ the impact of its research. To achieve this, the Unit made ‘awareness of impact’ a key criterion for all research funding applications – staff are required to provide details of ‘potential benefit or impact...and evidence of impact.’ Reporting on, and planning for, the impact of research projects is also now part of the annual monitoring of staff research and knowledge exchange activities.</p> <p>To support all staff to achieve impact from their research, worked examples of impact case studies (internal and from external organisations) have been discussed; Unit-specific staff development sessions have been organised (2009; 2011; 2013) to help staff identify a variety of impacts, and funding has been allocated for time/assistance/resources to collect, document and archive evidence of research impact. In addition, research seminars have provided a wider, strategic context (Dr Eleonora Belfiore on ‘Arts and the Policy Perspective’, 2012) as has feedback from the National Co-ordinating Centre for Public Engagement conferences on impact and public engagement. The Unit has also drawn on the support of an impact officer at institutional level.</p> <p>The Unit initially used funds to employ a research assistant to liaise with all staff, to map and collate impact data. This highlighted existing areas of high impact, and led to a strategic decision to utilise external partnerships and to develop new ones through a more formalised Public Engagement Strategy (with reference to RCUK principles).</p> <p>Research in film has informed programming and public talks (Grist, Hubner, Manning) at Winchester Film Festival [http://www.winchesterfilmfest.com] annually since 2009, in partnership with HMV, Film Hampshire, Hampshire County Council and Winchester City Council. Several hundred people attend each screening (in unusual locations) and the money raised supports a different charity each year. Members of the Unit (Allen, Melrose) have discussed research on animation and adaptation as part of the Theatre Royal, Winchester’s seasonal programme of post-performance public talks. Research in world cinema has been disseminated to invited audiences and the paying public at national institutions (Bakari, BFI, 2011) and film festivals (Esan, Nollywood Now! London, 2010; Bakari, Africa in the Picture, Amsterdam, 2012). Hubner’s invited address to a paying public audience (200) at Bergman Week (2007), following the publication of her monograph on Bergman’s films, was archived and reviewed on the official website</p>

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<http://www.ingmarbergman.se/> Her research on Bergman also led to the invitation to write the liner essay for the *Criterion Collection* DVD release (2012) of *Summer with Monika*.

Another approach has been to plan **symposia to address contemporary socio-cultural issues and involve non-academic participants/beneficiaries**. For example, Davies' research on Theodore Dreiser and Connell's on the offshore (the subject of public talks given by Connell at Tent City outside St Paul's Cathedral, and Eastside Projects gallery, Birmingham) is informing plans for a symposium 'Making Sense of the Market: Literature and Film on Finance'. Unforeseen impact has also arisen from symposia: national media interest in the Zombosium (2011) led to debate on zombies in relation to citizenship and economics, involving the director of the Institute for Public Policy Research [<http://www.bbc.co.uk/news/uk-15418899>]

The Unit has sought to develop **impact in social and cultural policy areas**. Esan's research on Nigerian television, as part of a global comparative project on how children learn from television (International Central Institute for Youth and Educational Television), will inform decisions on the design and production of trans-national children's programming. Esan's presentation of her research on Nigerian children and television at the Africast Conference of African Broadcasters (2012) is indicative of how the Unit engages with professional practitioners and policy makers. Manning's research on new media and drug use in and through popular culture (for example, an article in *Drugs Education, Prevention and Policy*) has impact on policy-making within health/youth work. A summary of Manning's research on YouTube and drugs videos features in Mentor International's Prevention Hub, a resource circulated to drugs agency workers, educators and policy makers.

[<http://informahealthcare.com/doi/abs/10.3109/09687637.2012.704435?&>]

Leaning's work on media literacy has social impact (his chapter in *Hightech Tots* is cited in a worldwide dissemination guide for the computer).

This extension into policy areas also builds on the Unit's research in **cultural and community identities**. Gilbert utilised her research on British-Jewish cultural identity, in collaboration with Salisbury Arts Centre, on the Golem Project [<http://www.salisburygolem.wordpress.com>], as project blog writer, via workshops and in discussion with the artist Bob and Roberta Smith. She also worked as advisor, with composer Karen Wilmhurst, on a piece for Electric Voice Theatre about the Jewish entomologist, Miriam Rothschild. Performances to public audiences have so far taken place at the Universities of Plymouth and St Andrews. An online, general access cultural history resource about/for disabled people is planned as part of Mounsey's developing research on the disabled body. Mounsey was interviewed by BBC Radio 4 for a series on the History of Disability (broadcast March 2013). In the area of language and cultural identity, Barbara Loester has been invited to become a member of the advisory board of CERGU (Centre for European Studies, Gothenburg) and its outreach programme. Loester's research findings (2009) have been cited in Bavarian regional newspapers and following a radio interview for 'Kontext' (SWR 2, Germany; February 2013) on separatism in Europe, she has been invited to co-host a briefing seminar for journalists on Scotland and the referendum.

The curation of exhibitions underpinned by research, in partnership with Portsmouth City Council (McCaw) and Chawton House Library, Hampshire (Mounsey), has involved **impact on cultural and educational policy**. McCaw was advisor to Portsmouth City Council and the Museums and Libraries Association on a Conan Doyle education pack (2009-10). As a result of the exhibition on print culture – 'Jane Austen's Bookshop' (2012) - Chawton House is discussing creating a permanent museum space. The exhibition also allowed objects from Winchester City Council Museums' Collection to be put into a wider, specialist context, acknowledged in a Winchester Museum Service press release.

c. Strategy and plans

Aligned with the University RKE strategic objective to 'increase the visibility of research and knowledge exchange projects', the Unit is developing its strategy for impact in the following broad interrelated areas:

1. Based on the experience and outcomes of the mapping impact exercise across the Unit,

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- continuing to support areas of high research impact and identifying research with emerging and potential impact (eg in creative-critical writing and journalism studies).
2. Ensuring that researchers have a 'toolkit' of resources allowing them to track and archive different types of evidence of impact.
 3. Increasing the visibility of the Unit's research impact, by following-through with external partners, users and beneficiaries.

The Unit plans to continue to:

1. Embed planning for, and documentation of, impact as part of the process of research dissemination. This is required for internal funding applications and annual reporting.
2. Effectively promote the Unit's research through web presence (eg blogs), utilising new technologies, and supporting the development of staff as 'public academics'.
3. Focus time and resources on the collection and documentation of impact.
4. Develop collaborative projects and networks between researchers at all levels and non-academics.
5. Maximise opportunities for staff and research students to participate in national and international networks and partnerships.

d. Relationship to case studies

The mapping impact exercise undertaken by a research assistant allowed the Unit to identify the research areas where impact was most evident, including where new impacts were emerging. Using the report produced from this exercise as a basis, the Unit drafted a number of case studies. The selected case studies - Exhibitions and Cultural Policy: The Case of Sherlock Holmes (McCaw) and African Caribbean Cinema: Culture and the Creative Industries (Bakari) - exemplify interrelated aspects of the approach to impact: established collaborations with non-academic organisations; international and educational dimensions, and cultural policy implications.

The Exhibitions case study is representative of a larger body of experience within the Unit of **curating exhibitions** (Bryden, British Council New Delhi, 2000; Melrose, University of Winchester, 2010) and advising (Carol Smith's work with national galleries in the UK and USA). The 2012 exhibition 'Jane Austen's Bookshop' (Mounsey) drew on research on the circulation of print culture. Launched to coincide with the local Regency week, it engaged both young and older non-academic audiences with demonstrations of paper making, printing and bookbinding, as well as displays of printed materials of all types. Further impact in the area of design and material culture has arisen from Bryden's research on domestic interiors and urban space (research on the *haveli* in *Cultural Geographies* (2004) formed an invited case study for the Gender and Built Environment bibliographic database launched by the Women's Design Service in 2008). This case study also points towards the strategy for planning/organising exhibitions as a particularly appropriate means of achieving impact, given the Unit's research in visual and material culture and the interdisciplinary dimension of its outputs. Allen and Hubner's Framing Film project comprises a conference (2009), a co-edited book (2012) and a planned exhibition/public event.

The Cinema case study bridges research on film and the practice of film-making, and explores the capacity of the **cultural and creative industries to effect socio-cultural change**. As such it articulates how the Unit is building on links with cultural organisations to increase the impact of its research. In 2010 Esan discussed her research on the role of television in development to an invited audience (500) at the Cultural Centre, Ibadan, Nigeria, with live transmission to the national TV network audience. Bakari has presented his work to the public, at the invitation of the British Council and as an invited participant in the 'Race, Racism and Resistance on Film' Runnymede Trust Lecture and Debate Series, Keyworth Centre (2012).

[\[http://www.youtube.com/watch?v=Shp4pRI2iaU\]](http://www.youtube.com/watch?v=Shp4pRI2iaU)