

## Impact template (REF3a)

<b>Institution: University of Lincoln</b>
<b>Unit of Assessment: 36, Communication, Cultural and Media Studies, Library &amp; Information Management</b>
<p><b>a. Context</b></p> <p>The Unit combines interdisciplinary research from the Schools of Journalism and Media, in particular Film and Television Studies; European Cultural Studies including Cultural Policy; Media Histories; Media Ecologies and Digital Cultures, and Diasporic and Investigative Journalism. Links with other schools, including Humanities (Bell, UoA 30) and Art and Design (Cheshire, Chick, Dutton, Bracey UoA 34), have underpinned a number of research projects to generate impact of benefit to a range of non-academic user groups and spectators to shape public discourse and enrich cultural life at local, national and international levels.</p> <p><b>User groups and beneficiaries</b> include: media professionals (programme directors, researchers, commissioning editors and journalists); heritage groups; public audiences, international, national and local cultural policy makers; national and regional arts development organisations and local and regional schools.</p> <p><b>Types of impact and relationship to the research activity</b> Research has impacted on professional practice in the media industries (Keeble, Tulloch, Gray) on cultural policy-making (Voase) and on the development of cultural capital and extension of public knowledge, enhancing quality of life (Barrow, Winston, Chapman, Coley) and on pedagogic practice (Keeble).</p> <p><b>Commitment to impact</b> Pathways to impact are created within the Research Centres that identify the key stages of impact generation and development during the life cycle of research projects (see below). In this way we aim to create a richer environment in which all staff, at differing stages of their careers, can begin to see impact as a normative scholarly practice. Impact is now central to institutional strategies; the College has created an impact focus group and a Media and Cultural Studies Impact Co-Ordinator has been identified. These strategies demonstrate commitment to impact across the UoA and College.</p>
<p><b>b. Approach to impact</b></p> <p>From its inception, the UoA has forged strong links with the media and cultural industries that enhance its research agenda. These links have been expanded in order to reflect changing media landscapes and ecologies and have enabled us to capitalise on public dissemination of research fundings to non-academic audiences (described below). Our approach to impact to date has encompassed three general categories of activity:</p> <ol style="list-style-type: none"> <li>1) Encouraging professional/industry participation and engagement in our research.</li> <li>2) Engaging with a wide range of non-academic audiences.</li> <li>3) Developing a culture of impact amongst staff.</li> </ol> <p>We have achieved this through a number of integrated strategies:</p> <p><b>Encouraging professional/industry participation and engagement in our research:</b> The UoA endeavours to engage interested professionals at all stages of our projects in order to allow our research to impact upon their professional practice. Key events since 2008 have included:</p> <p><b>Televising History 1995-2010</b> This AHRC-funded project involved professionals from the media industry throughout as advisory board members and participants (see case study and section d). Through these contacts, Winston was invited to give a keynote lecture to the BBC Media Futures conference (2008) and Gray and Winston participated in a History Producers conference (2008).</p> <p><b>Collaboration with Lincoln Cathedral</b> Research into the cultural impact of tourism (Voase) as generated by the Cathedral has been used by the Dean and Chapter in developing the site as a secular tourist attraction. Further research (Voase) on the representation of the Magna Carta to commemorate its 800<sup>th</sup> anniversary was discussed by the Chapter Clerk and Chief Executive, the British Library and Salisbury Cathedral in 2011 and has underpinned plans for the 2015 celebrations.</p> <p><b>The Media of Disapora Research Groups</b> includes practising media professionals; contacts made through this group prompted Ogunyemi's invitation to contribute to the Royal African Society's on-line 'African Arguments – Diaspora Debate' (<a href="http://www.africanarguments.org/category/diaspoa-debate/">www.africanarguments.org/category/diaspoa-debate/</a>).</p> <p><b>Pedagogic practice:</b> Colleagues have participated in setting up the regional BFI Film Academy in</p>

collaboration with CfBT Education Services, involving young people from across the East Midlands. Training days (2013) enabled teachers to embed practice-as-research (Hall, Forster, Hainstock) and film history (Barrow) and develop new skills to be applied to their own pedagogic practices. A separate schools newspaper project (Keeble, Greenfield, Choudhury), an ongoing collaboration between the UoA, professional journalists and a publishing company, has enabled 25 schools in Lincolnshire and South Yorkshire to produce their own newspapers to industry standard.

**Engaging with a wide range of non-academic audiences:** The UoA is committed to ensuring that its research findings encourage engagement with a wide range of non-academic audiences. Our work on various media representations of the past has resulted in a number of international exhibitions (as detailed in one of our case studies). In addition, we have devised and delivered a number of events, including:

**Frequency**, a biennial large-scale digital cultural festival (**Barrow**, McSherry, Cooper, Dutton [returned under UoA 34], Bracey [returned under UoA], Mooney, 2011, 2013). This provides a significant platform for direct engagement with new audiences, and had considerable impact on tourism and the local economy. The Arts Council of England has joined other partners in providing support in excess of £350,000. Latest data demonstrates extensive impact on the sector and region. Engagement of over 50,000 live audiences and 40,000 online interactions have led to an indirect economic impact of over £1.5 million, which we anticipate will grow significantly over the next 5 years.

**Lincoln Film Society Festival** (Barrow, Winston). The Lincoln Film Society, one of the oldest in the UK, celebrated its 60<sup>th</sup> anniversary in 2013. Colleagues from the UoA contributed to the festival in collaboration with a number of key sponsors and arts venues, including Lincolnshire Co-operative Society and the Lincoln Drill Hall. A series of lectures at different venues surrounded screenings which brought the best of world and independent cinema to Lincoln. In this way, the public were able to contextualize their viewing, enhancing their cultural experience [[http://lincolnmovie.org.uk/?page\\_id=2152](http://lincolnmovie.org.uk/?page_id=2152)].

Practice colleagues regularly exhibit in local, regional and national and international venues including the 2008 Biennale of Sydney (Vickers); Broadway Media Centre, Nottingham (McKay); Videomedija International Video Festival, Serbia (Vickers); Liguria, Italy (Reiners).

**New trends in Czech studies**, organised by the Centre for European Cultural Studies in connection with the Czech Embassy brought academic researchers and key cultural attaché staff together to discuss the relevance of recent research findings to an international cultural sector.

**Knowledge Transfer Partnership projects** that build on the research into new digital technologies emanating from the UoA for the benefit of regional and national businesses have been undertaken with Interflora UK, the Lincolnshire Co-operative Society, Lincolnshire NHS and Mortons Media Group.

**Developing a culture of impact amongst staff:** The stages above are enabled through supporting staff through investment and career development. Mentoring by senior academics, led by the Professor (Gray), guides staff in identifying impact in their research and evidencing follow-through. Applications to the College Research Resources Fund require an outline of the work's potential impact element, with funding available to develop this aspect of research. Consideration is given to identifying research areas that are of most value to society, for example digital media (Vickers, Richards, Coley, Lockwood, Field); media ethics and freedom of speech (Winston, Keeble and Tulloch); public knowledge about the past (Chapman and Gray); cultural policy (Voase, Barrow) and media of/for the diaspora (Ogunyemi).

### c. Strategy and plans

Engaging beneficiaries and users beyond the academy in our research is a recognised expectation. UoA staff are encouraged to work with external organisations in planning their research activity. We will continue to support staff in making impact a habitual practice in their research through various means including

**The continued support of the College Research Resources Fund** to enable dialogues or events aimed at maximising impact

**A targeted mentoring programme** that encourages staff to respond to external needs as articulated through our wider professional and industry contacts such as digital media (Vickers, Mitchell, Coley); media ethics (Winston, Keeble); public knowledge about the past (Chapman,

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Gray); and media diaspora (Ogunyemi).

Building on good practices in mentoring, we aim to make the value-creation approach to research habitual and part of the culture of the Schools. We have implemented a system for mapping the impact trajectory of projects developed in the Schools, identifying potential impact, effecting strategies to maximise impact, and establishing an evaluation mechanism to gauge impact outcomes. Key staff have been identified as 'impact champions' to work with colleagues and research students in understanding and tracking the impact of projects. These staff will work with the College Impact Group to facilitate and steer our approach to impact throughout the next five years. In addition to monitoring individual projects and their impact, this will enable us to build a coherent 'map' of networks and partnerships, allowing outside communities to view the University as proactive and supportive to 'real world' needs.

In delivering research that can make a strong contribution to local and regional quality of life, and especially cultural activities, we are also committed to gathering evidence of impact in terms of measuring its success, its reach to target audiences and the testing of new methodologies that best suit our disciplinary challenges, for example around practice-led research such as *Midlands on Film*, a series of 9 DVDs made in connection with the Media Archive for Central England and funded by East Midlands Media and the UK Film Council (McKay, Kearns, Kendall Wilczek, Wright, Healy) and the award-winning documentary *A Boatload of Wild Irishmen*, (Learning on Screen 2012, Winston) that demonstrates how we approach impact as applied practitioners as well as theoreticians.

Refining the research impact of our commercial activities, the University Research and Enterprise Office and College of Arts Business Development Manager will continue to offer administrative and application preparation support for Knowledge Transfer Partnerships and contract funded research with non-academic organisations with the specific goal of maximising research learning outcomes and impact. Research support and mentoring will address this strategic focus more concertedly.

**d. Relationship to case studies**

The two case studies reflect the approach to impact and strategy outlined above and also the Unit's strength in the analysis of the circulation of public knowledge and specifically, that about the past. Engagement with non-academic beneficiaries and audiences was incorporated into the design, objectives and outputs of each of the research projects underpinning the case studies from the outset.

In **Televising History**, the early engagement of media industry practitioners in the project connected academic research and analysis to professional's working practices. Joint industry/academic symposia and workshops were underpinned by long-lasting partnerships with key organisations such as independent media companies. In this way academics and professionals were able to explore how research into the contexts of production can impact on professional practice.

**Women, Press and Protest in British and French India 1928-48** illustrates how newspapers in British and French India acted as a public voice for mass protest by ordinary people, specifically female influence in and through newspapers. The findings were disseminated in Australia and contributed towards an increase in awareness of Indians' national heritage at a time when interest in Indian culture had been prompted by public and political discussions about multi-culturalism.