

<p><b>Institution:</b> University of Portsmouth</p>
<p><b>Unit of Assessment:</b> 36 Communication, Cultural &amp; Media Studies. Library and Information Management</p>
<p><b>a. Context</b></p> <p>UoA 36 research and associated impact activities are organised around existing strengths in two key research clusters, Digital Transformations and Media Cultures, recognising emerging strengths in a third, Creativity &amp; Culture. Research on the global transformations of computing and digitization is transformative in arts and humanities as it impacts on the organization, institutions and practices of popular culture, and of cultural production within contexts of media texts within circuits of production, exhibition and consumption. Primary beneficiaries of this research are (i) <b>public institutions and agencies</b> including local/national museums and media organisations (such as the Wellcome Trust/COLLECT exhibitions), that have made use of the research to aid interpretation of cultural capital and to influence cultural agendas; (ii) <b>local/national community groups</b>, who have benefitted from research shaped by fresh knowledge development and application within the developing cultural and political agendas of, for example, a city/regional film society and immigration centre, and via outreach with UK armed forces, and from the generation of new thinking that influences creative practice (creative writing, drama and performance); (iii) <b>commercial agencies</b> who have co-partnered in the production of publically available resources (e.g. Channel 4/British Universities Film &amp; Video Council); (iv) <b>global consortia of libraries and digital information preservation agencies</b> that have utilised research to rejuvenate professional practice, policy and technical protocols in digital preservation; (v) <b>commercial audiences</b> affected by the entrepreneurial application of AHRC-funded research into a user-defined video game as a commercial product (Dear Esther).</p>
<p><b>b. Approach to impact</b></p> <p>The underpinning rationale for ensuring research impact in this UoA is to maximise engagement of a range of audiences with key issues in digital transformations and media cultures. The main approach to impact has been <b>engagement with public audiences and users</b>, ranging from direct, integral involvement of the users in the research itself, to indirect audience engagement encouraged through dissemination activities. Approaches include:</p> <ul style="list-style-type: none"> <li>• <b>working collaboratively to extend public understanding of the role played by local/national cultural organisations (museums, libraries) in communicating new knowledge:</b> Kwint's research expertise in material culture and the relationship between artistic and scientific investigative methodologies coalesced in his curating of the Wellcome exhibition Brains: the Mind as Matter, London, March-June 2012. The exhibition provoked and inspired new forms of public debate around the human brain as both a cultural object and a bodily organ, and engaged public audiences in questioning the contexts in which the brain has been experimented upon, probed, measured, collected and displayed as matter. Sir Mark Walport – Wellcome Trust Director and forthcoming Chief Scientific Advisor to the Government – stated that this 'extraordinary' exhibition 'made people think about the brain as an object; about what makes us 'us', what makes us individuals, how we differ'. The exhibition attracted record numbers of visitors (105,033 in 73 days), garnered extensive media coverage (e.g. The Guardian, Metro, The Sun, The Independent, The Times, BBC2 Review Show) and the accompanying online game Axon generated millions of plays within weeks. The public success of the Brains project has been used to justify the current expansion programme for the Wellcome Collection, and a revised exhibition has toured to the Manchester Museum of Science and Industry in 2013. Geraghty's COLLECT project on fandom and the phenomenon and actuality of media merchandise collection resulted in a co-partnered major public exhibition at Portsmouth City Museum (June 2010 - January 2011). This generated three public lectures and two symposia, attracting new audiences to the Museum through the popular showcasing of research expertise, and informing the development of museum policy on the preservation of contemporary popular cultural ephemera.</li> <li>• <b>establishing external networks with media organisations such as broadcasting groups and commercial film/television companies:</b> Forster's public lectures on</li> </ul>

feminism, broadcasting and the 1970s at the British Library's study symposium in 2009, on feminism and the 1970s at the Victoria & Albert Museum in 2012, and membership of the Southern Broadcasting History Group consisting of media professionals including BBC and the BFI formed such a network. J Smith's major AHRC-research funded project engaged directly with both the British Universities Film and Video Council (BUFVC) and Channel 4 to produce an original, online and publically-accessible national archive of Ch4's film production history as part of an examination of the role of Ch4 in funding British cinema. This digital archive, with its catalogue of Ch4 film press releases, has collated and presented material that will impact a range of future users, academic, public, industrial and commercial, by documenting the historical relations between British film funding structures, film production, exhibition and audiences.

- **establishing external networks with digital information preservation agencies:** The development of major European bids for co-development of the Trustworthy Online Technical Environment Metadata (TOTEM) project addressed the 'real-world' issues of both creating secure systems to preserve complex digital artefacts for future generations through research development of computer architectures of format registries, and of constructing tools for format characterisation, recognition, validation and metadata extraction. Working within the FP7-funded Keeping Emulation Environments Portable (KEEP) project, the Future Proof Computing Group developed the TOTEM registry, leading to direct utilisation of the research by a global consortium of digital preservation and archive/library professionals.
- **staging public events such as exhibitions, lectures and symposia, and community engagement with creative practice (applied theatre and creative writing) through workshops, applied theatre collaborations and outreach, to generate impact through effective dialogue and collaborative research processes.** Shaw and Smith are both Trustees of the Portsmouth Film Society, directly supporting independent cinema in the community by connecting research expertise to the public through film scheduling, fundraising and public talks at screenings. Creative writing researchers have secured a £12k grant from the Armed Forces Covenant Fund to develop workshops for recently demobilized services personnel in which multi-disciplinary research investigation into the therapeutic benefits of creative writing practice will be conducted in co-operation with ex-service practitioner beneficiaries. Howitt-Dring acted as expert consultant on the National Flash Fiction Day, part-funded by Arts Council England for both 2012 & 2103, resulting in an edited collection of micro-fictions. M. Smith's applied theatre research in the context of the Haslar Immigration Removal Centre has engaged with both detainees and detention services personnel in devised theatre education for this specific setting. M. Smith also works directly with the Alzheimer's Society using applied theatre research to create drama workshops for patients and carers. Collaboration with the New Theatre Royal, King's Theatre and other regional performance agencies connects applied theatre research to new audiences for original 'research by practice'.
- **enhancing economic prosperity through proactive commercial application of research.** Pinchbeck developed a product through the videogame 'Dear Esther'. An interactive ghost story game, this was initiated as an academic research project into narrative and user-interfaces in video games that engaged public audience research through the production of a game. AHRC funding enabled the company established from the research project to fully commercialise their product.

**Support for impact activities undertaken by staff** in this UoA is provided through internal funding streams for national and international networks that include non-academic agencies (e.g. Geraghty's children's film merchandising network, Shaw's European film funding for Latin American cinema, Sonnet's Adaptations network and Delve's digital preservation consortium). Research clusters have organised workshops and symposia addressing impact in the conception, management and evaluation of research with external agencies, such as J. Smith's collaborative work with BUFVC, the British Library and Ch.4. Staff are encouraged to participate as active members of community groups (Alzheimer's Association, New Theatre Royal and Portsmouth Film Society). All staff, including early career researchers/PGR students, are mentored through annual appraisal processes and receive training so that research expertise also strengthens capacity in policy, professional practice and consultancy.

## Impact template (REF3a)

**c. Strategy and plans**

Our strategy and plans reflect our commitment to undertake research on the global transformations of computing and digitization in order to help transform the arts and humanities, and to understand the organization, institutions, and practices of popular culture, and of cultural production within the context of media texts in circuits of production, exhibition and consumption. Specific objectives include to:

- Prioritise internal support for research projects that address stakeholder challenges, involve key partners and include a range of specified impact activities;
- Develop emerging impact within the clusters, for example, from 'research by practice' and applied creative writing, from co-operation with international agencies, archivists and librarians for digital preservation, with the gaming industry within Digital Transformations, and from further co-partnered projects with national media archivists and commercial agencies in Media Cultures;
- Consolidate strategic partnerships within the clusters and then to develop a range of new collaborations with key existing external stakeholders, to promote the co-design of research projects and improve access to a range of external funding;
- Develop best practice in recognising and developing impact, drawing on experience across the UoA and the sector;
- Construct a robust framework for the monitoring, assessment and evidencing of impact of research across the UoA and throughout the research lifecycle;
- Increase participation in regional knowledge exchange hubs such as the Creative Campus Initiative, the Creative Industries KTN, the EU Culture Programme and Horizon 2020 EU Framework for Research & Innovation.

**Achievement of these objectives will be supported by actions and processes that create an environment where impact-related activities are explicitly acknowledged, resourced, rewarded, and can continue to flourish:**

- Support staff in identifying the potential impact of their research, and identify appropriate avenues to exploit it;
- Include impact-related activities as part of our annual staff appraisal process and provide training and professional development (enterprise and media training) to support these;
- Continuing to host events for potential beneficiaries that showcase our work, aiming for at least one such event per academic year;
- Increasing opportunities for staff mobility, multidisciplinary activity, and practice-led and applied research exchanges with external stakeholders that maximise the impact of research within this UoA;
- Targeting our internal resources (e.g. funding for strategic projects, conference and workshop attendance), where appropriate, at activities specifically designed to increase the impact of our work;
- Targeting funding sources for networking workshops, seminar series, exchanges, and engagement activities to maximize the impact of the research across the UoA;
- Focusing on follow-through activities (e.g. collaborations, working group memberships) stemming from our networking and outreach events to establish and document significant impacts across all of our research themes;
- Working with the University's Research and Innovation Services to consolidate and build our relationships with commercial companies and attract funding for translational research, innovation and knowledge exchange.

**d. Relationship to case studies**

Both case studies describe how research has created demonstrable economic and cultural value and has delivered this to non-academic beneficiaries. **UoP36TOTEM** exemplifies how building networks within an international community of professional agencies has delivered public benefit through innovation to change digital preservation policy, procedures and technical protocols.

**UoP36GAMES** illustrates how direct contribution of public audiences has developed creative practice and digital games research, whilst proactive commercialisation has built sustainable external relationships with networks of both users and producers