

Section A		
The fields in this section are mandatory.		
Institution: Solent University, Southampton		
Unit of Assessment: 34		
Title of case study: Screening Sex Project: a better understanding of the representation of sex and sexual cultures		
Period when the underpinning research was undertaken: 2011-2017		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Dr Donna Peberdy	Role(s) (e.g. job title): Senior Lecturer Film and Television	Period(s) employed by submitting HEI: Oct 2007- present
Name(s): Darren Kerr	Role(s) (e.g. job title): Associate Professor of Sexual Cultures Head of Southampton School of Film and Television	Period(s) employed by submitting HEI: September 2003 - present
Period when the claimed impact occurred: May 2017 - July 2020		
Is this case study continued from a case study submitted in 2014? N		
Section B		
1. Summary of the impact (indicative maximum 100 words)		
<p>Solent University's Screening Sex Project has impacted cultural understanding of sexual representation in the following ways:</p> <ul style="list-style-type: none"> • Influence on the thinking and practice of a diverse community engaged in cultural production relating to sex and society, including local arts and cultural organisations and an international network of educators through research-informed content on the project's screeningsex.com website. • The development of a research-informed charter, which has emerged from work and consultation with local and international arts and cultural organisations, for example the Consent Academy in the US and Southampton Cultural Development Trust in the UK. 		
2. Underpinning research (indicative maximum 500 words)		
<p>The history of sex on screen has been a contentious one and has contributed to screen industry practices from the development of the Production Code in the 1930s to the impact of the British Board of Film Classification today. The critical history of sex on screen is relatively new but collectively calls for new methods and approaches that examine and recognise sexual identities and practices.</p> <p>Solent University researchers Kerr and Peberdy led the Screening Sex project, which analysed the representation of sexual identities, norms and taboos in a range of film forms and approaches from mainstream cinema and art house film outputs. The methodology combined close textual analysis,</p>		

* Where the sources are individuals who could be contacted or have provided factual statements to the HEI, the submitted case study should state only the organisation (and, if appropriate, the position) of the individuals concerned, and which claim(s) they can corroborate. Their personal details (name, position, contact details) must be entered separately on the REF submission system and not on REF3. Details of a maximum of five individuals may be entered for each case study; these data will not be published as part of the submission.
 ** Where the impact occurred specifically within one country that is part of the UK (for example, Wales), this country rather than 'UK' should be specified in the country/countries field.

historical study and socio-cultural contextual approaches to identify and examine a range of case studies. The result of this was to identify, address and challenge ideological practices and inherent bias in the representational strategies used in presenting sex on screen. In researching critical and screen histories this work identified a notable shift towards more exploratory and discursive forms of screen representation sexual practices and identities, which emerged alongside other more popular forms that have perpetuated negative and reductive forms of representational strategies tackling sexual cultures and identities.

The research project draws on an interdisciplinary understanding of its subject and the development of an intersectional research approach that acknowledged the importance of a combination of factors rather than a singular method. This accounted for social, political, cultural, medical and legislative influences on the screen representation of sexual identity and especially 'deviant' and culturally problematic sexualities.

The primary aim was to identify ideological bias and the replication of popular and out-dated sexual typologies, which perpetuate cultural myths in popular media and society, as well as filmic instances that challenged these assumptions and were more discursive in their approach to sexual identities and understanding. Once identified, the research sought to highlight these issues via publications, conferences and symposia in order to actively contribute to more sex-positive approaches to understanding the politics of sexual cultures.

3. References to the research (indicative maximum of six references)

3.1 Kerr, Darren and Peberdy, Donna. Series editors for *Screening Sex* book series with Edinburgh UP (contracted)

3.2 Kerr, Darren and Peberdy, Donna. eds. 2017. *Tainted Love: Screening Sexual Perversion*. I.B. Tauris. (Kerr also contributed 'Let the Right One In and the Wrong One Go: Paedophilia and Film Culture' and Peberdy contributed 'A Dangerous Method: Provocative Performances of Perversion' to the collection; Kerr and Peberdy co-authored the introduction: 'A Prelude to Perversion'.)

3.3 Kerr, Darren and Peberdy, Donna. 2013. 'Playing with the Self: Celebrity Autoerotic Asphyxiation', in *Celebrity Studies Journal*, March 2013.

3.4 Peberdy, Donna. 2013. 'Politics is Theatre: Performance, Sexuality and *Milk*', in *Millennial Masculinity: Men in Contemporary American Cinema*. Wayne State UP.

3.5 Kerr, Darren, Claire and Hines. eds. 2012. *Hard to Swallow: Hard-core Pornography on Screen*. Columbia UP. (Kerr also contributed 'Lost in Damnation: The Progressive Potential of *Behind the Green Door*' to this collection)

3.6 Peberdy, Donna. 2011. *Masculinity and Film Performance: Male Angst in Contemporary American Cinema*. Palgrave.

4. Details of the impact (indicative maximum 750 words)

The Screening Sex Project has impacted a range of beneficiaries as a result of, firstly, screeningsex.com whose significance and reach has informed and influenced a range of public activities

and events and, secondly, a co-created charter supporting better informed approaches to representing sexual cultures and identities for arts and cultural organisations.

The need for these resources is based on public scholarship going back a decade, for example where Kerr and Peberdy have been heavily involved in programming strands for City Eye's Southampton Film Week – a city-wide multi-venue community-facing film festival. Kerr and Peberdy regularly programmed the Controversies strand, Screening Sex discussions culminating in collaboration with female-led production/distribution company Modern Films. City Eye's Southampton Film Week has in excess of 2500 attendees from across the region and surrounding areas and is a community organisation financially supported by the City Council and BFI [5.1].

Screeningsex.com

The website is an online platform with the aim of bringing researchers, writers and academics together to address the politics of representation in a publicly accessible way. Since its launch in 2017, the platform has been used to establish a network of more than 80 international scholars from the UK, Ireland, US, Canada, France, Germany, Czech Republic, Finland and Australia and publish more than 50 articles, interviews and book reviews [5.2]. The website has attracted between 10,000-28,000 visitors annually who have viewed the content between 21,000 and 58,000 times annually. Screeningsex.com has wide international reach with the US being the biggest source of visitors (41,000 views) followed by UK, Germany, France, Canada, India and Australia [5.3]. The users of screeningsex.com are a widespread and varied community of sex-interested scholars, early career researchers, writers, educators, film industry exhibitor/distributors, sex-related activists and non-specialist public. The network has been extended to include a community of beneficiaries drawing on the Screening Sex project's research-informed expertise. Endorsing the work of Screening Sex, Professor John Mercer has called the website 'an especially important resource making the research of a range of scholars freely available and accessible to a non-specialist audience inside and outside of academia' [5.4].

The significance of this impact is illustrated in a series of public-facing engagements for Kerr and Peberdy, which resulted directly from the research-led content on screeningsex.com and cumulatively demonstrate significant cultural impact. These include:

- invitation to contribute to panels with writers, sex-workers and podcasters to discuss the politics of sexuality in the arts (International Communications Association 2019);
- invitation to join a Midlands Screen Cultures consortium (Birmingham City University Screen Cultures and Research Cluster);
- a series of publishing requests e.g. UKSaysNoMore, 16Days16Films; The Conversation;
- contracted book series for Edinburgh University Press with the aim of bridging the gap between academia and the public, the importance of its contribution recognised as being 'of interest to a non-specialist reader at the same time as [engaging with] core concepts in an educational setting' [5.5].

A key example that evidences impact underpinned by research is as invited film jury and screening committee member for 'the first ever UK female film competition on gender violence' (16days16films.com) since 2018. 16Days16Films is a collaboration between the film industry, Hestia's nationwide awareness campaign UKSaysNoMore and the Kering Foundation to raise awareness about gender-based violence. Past and present jury members include broadcaster Edith Bowman, activist Marai Larasi, founder/MD of British Black List Akua Gyamfi, actor Thandie Newton, director Alice Winocour, founding member of the British Independent Film Awards Tessa Collinson and journalist Anna Smith. Producer of 16Days16Films Johanna von Fischer notes: "As a film organisation that highlights filmmakers and their films tackling the subject of gender based, and in particular sexual,

violence, it has been important for us to support and be supported by experts working in the field of sexuality and particularly, how it is portrayed on screen...Having Donna Peberdy on our jury and screening committee over the years is important to us, as we want to bring in experts who understand the role that sex plays in shaping our industry and society” [5.6]. UKSaysNoMore invited Kerr and Peberdy to write an article and provocation for filmmakers and creative practice for International Day for the Elimination of Violence Against Women [5.7]. The provocation was published on the websites of UKSaysNoMore and 16Days16Films, as well as in the event brochure to accompany the 16Days16Films awards ceremony and screening event, hosted by Film4 [5.7].

Screening Sex Charter

The Screening Sex Charter [5.9] was developed having consulted arts and cultural organisations. In the Screening Sex research it became clear that there is no common reference point when it comes to representing sexual identities and practices, which can lead to harmful representations. Kerr and Peberdy proposed the idea of a charter to stakeholders at SCMS in Seattle 2019. The idea quickly found support and led to work with a number of organisations, particularly the Pan Eros Foundation for Sex Positivity and The Consent Academy, who offered guidance on the development of the charter and support for it. In Washington DC Kerr and Peberdy met with the largest anti-sexual violence organisation RAINN (the Rape, Abuse and Incest National Network) who also advised on dealing with publicly sensitive topics and working with creative industries. The Southampton Cultural Development Trust provided a public-facing forum involving arts and cultural organisations for the charter, inviting Screening Sex to run a workshop at the 2019 Cultural City Conference and participate in early conversations influencing Southampton’s future bid for City of Culture. Sar Surmick, Director of Seattle’s Consent Academy, confirmed they are happy to be involved with the charter going forward and are pleased to have played a part in its development [5.10]. The Charter is already gathering momentum and its next stage is in collaboratively shaping the programmes and outputs of arts and cultural organisations committed to challenging negative representations of sex and sexual cultures. Lyndsay Duthie, CEO of The Production Guild of Great Britain, has confirmed support for the charter and will officially circulate it to their membership of leading professionals working in film and television and share it on their website. The charter is recognised as one example of the Screening Sex project’s valuable work as ‘a resource for an industry in need of change’ [5.5].

5. Sources to corroborate the impact (indicative maximum of ten references)

5.1 Southampton Film Week programme, 2018.

5.2 Screening Sex website <https://screeningsex.com/>, including list of network members <https://screeningsex.com/network/>, articles and book reviews published <https://screeningsex.com/category/articles/> <https://screeningsex.com/category/book-reviews/>

5.3 Analytics from screeningsex.com, Dec 2020.

5.4 Letter from Prof John Mercer, lead on Masculinity, Sex and Popular Culture Network.

5.5 Screening Sex book series reader report

5.6 Letter from Johanna von Fischer, 16Days16Films founder/producer.

5.7 Article commissioned by UKSaysNoMore: <https://uksaysnomore.org/speakingofsexualviolence/> and published in 16Days16Films/Film4 awards ceremony brochure

5.8 Screening Sex Scholarly Interest Group, British Association for Film, Television and Screen Studies <https://www.baftss.org/screening-sex>

5.9 Screening Sex Charter

5.10 Email from The Consent Academy, January 2020.

Additional contextual data

The fields in this section are mandatory, where applicable. The information will be used in post-assessment evaluations and will **not** be routinely provided to panels. This information should be provided in a separate web form and is not included in the five-page limit.

Name(s) of funder(s): n/a

Global Research Identifier of funder(s) (<https://www.grid.ac/>):

Name(s) of funding programme(s): n/a

Grant number(s): n/a

Amount of grant (in GBP): n/a

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<https://orcid.org/0000-0002-8705-1390> (Darren Kerr)

Name(s) of formal partner(s):

Country/countries where the impact occurred:** United Kingdom, United States