

Esther Lisk-Carew, Arts & Humanities Engagement Coordinator (Episode 76)

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[00:00:37] **Sarah McLusky:** Hello there. I'm Sarah McLusky and this is Research Adjacent.

[00:00:44] **Sarah McLusky:** Each episode I talk to amazing research adjacent professionals about what they do and why it makes a difference. Keep listening to find out why we think the research adjacent space is where the real magic happens.

[00:00:58] **Sarah McLusky:** Hello there and welcome or welcome back to the Research Adjacent podcast. Before I introduce today's guest, I just wanted to thank you for choosing to share your day with me. If you're on LinkedIn, maybe you could share a photo of where you are listening from. I know that we have listeners all over the world, so I would honestly be thrilled to see what you can see right now. If you do, make sure that you tag me, Sarah McLusky, and the podcast page Research Adjacent.

[00:01:25] **Sarah McLusky:** So back to today's guest. We are returning from a short summer break with a fantastic guest who has like many cultural professionals, has pieced together a

career doing what she loves. Esther Lisk-Carew coordinates the AHEAD program at Manchester Metropolitan University. AHEAD stands for Arts and Humanities Engagement and Dialogue, and her role includes projects like a crime and justice film festival and the experimental arts series Bunker Talks.

[00:01:52] **Sarah McLusky:** Although it was this role at MMU that brought Esther into my world. In prepping the show notes, I have discovered that she was nominated for the Manchester People's Cultural Award in 2024. She won the Volunteer Leader of the Year Award in 2021, and that she has also been a contestant on the Weakest Link, Pointless and Mastermind.

[00:02:13] **Sarah McLusky:** Esther is also no stranger to podcasting, and through her Linktree in the show notes, she can find a series that she created in 2020 called Well Spoken Tokens, exploring diversity in the cultural sector. On top of all of this, Esther also does freelance work, is a trustee of Manchester's Portico Library and also the founder of the Black and Global Majority Cultural Creative Network. I am starting to wonder if Esther ever sleeps.

[00:02:41] **Sarah McLusky:** In our conversation, we talk about how engagement in the arts and humanities is often baked into the research process, her career journey, which includes a leisurely detour via the French legal system and why she would use her Research Adjacent magic wand to rework Buffy the Vampire Slayer. Yes, really. Listen on to hear about that and the rest of Esther's story.

[00:03:04] **Sarah McLusky:** Welcome along to the podcast. Esther, it is fantastic to have you here. I wonder if we could begin by hearing a little bit about who you are and what you do.

[00:03:13] **Esther Lisk-Carew:** Thank you very much for having me, Sarah. So my name's Esther Lisk-Carew.

[00:03:17] **Esther Lisk-Carew:** I am the engagement coordinator for a programme called Ahead at Manchester Metropolitan University and ahead stands for Arts and Humanities Engagement and Dialogue. So it is the public engagement programme that helps our research academics in arts and humanities tell their stories, talk about their research, and connect with audiences, public, academics, people beyond the university here.

[00:03:42] **Esther Lisk-Carew:** So it's a really broad remit but it's a really interesting role.

[00:03:47] **Sarah McLusky:** Yeah, I bet it is. And I think it's fantastic to have you on as a guest because I think people often think about public engagement as and also research as well as being about science subjects, engineering, technology, things like that.

[00:04:02] **Sarah McLusky:** So tell us a bit about what sorts of things you're involved with in Arts and Humanities.

[00:04:07] **Esther Lisk-Carew:** Arts and humanities because it's such a broad stretch of subjects, so it's the School of Architecture, it's sociology, it's English, it's history, it's a school of theatre. One of the things I sometimes struggle with is just doing it in a nutshell, but some of the projects that we've worked on are people in linguistics talking about social justice and how teachers how they might influence the ways in which academic learning is changed by looking at the ways in which they're teaching, what they're teaching, what's in the curriculum. So linguistics is really interesting.

[00:04:44] **Esther Lisk-Carew:** We've got the school of theatre. We've recently had one of our academics in the School of theatre who's had a production that's part of Manchester

International Festival. It's a show called Liberation. Which talks to the Pan-African Congress that happened in Manchester in 1945. So it's interesting because quite a lot of people think about research outputs in terms of papers and conferences, and those are things that happen. But also there is nothing greater than having something, which one of the outputs of your research is a play that gets to engage hundreds of people a night on the subject of your researching this particular part of history and the impacts and legacies of this Congress that happened just after the war and so few people in Manchester, it's the 80th -anniversary this year, know much about that history, so it's really incredible that we have got people who are doing that research around who were these people? Why weren't their stories told at the time? Who were the women involved in telling their stories? Because quite often they get written out history.

[00:05:45] **Esther Lisk-Carew:** It's just such a really broad range of research areas. We've got people doing design for dementia, so collaborative working to talk about how if you co-design a game that helps people who are suffering with dementia access their memories, does it put off long-term adverse health outputs? We've got our Robotics Living lab. I could talk for hours about the Robotics Living Lab, which is an amazing project, which is from this school of Fashion, which is around working with people who are in industry, who have got small fashion businesses and how can robotics help and support them as small businesses, so amazing amount of research happening in the university.

[00:06:28] **Sarah McLusky:** That does sound like a huge range of stuff, but it's also reminding me of the fact that sometimes I think the reason that people don't necessarily think of public engagement as being something that happens in the arts and humanities is because often it's something that's almost baked in to the way that they operate, isn't it?

[00:06:46] **Sarah McLusky:** So like you say, you've got theatre studies of course they're gonna do plays. And then of course they're gonna have an audience for those plays. So it can be very much, I think, much more part of the process than in the sciences. Is that something that you've noticed?

[00:07:00] **Esther Lisk-Carew:** Absolutely. The collaborative methodology coworking, co-producing. Working with different audiences to develop practice? I think a lot of those techniques and methodologies that people are encouraged to try and start using in other industries and in other academic areas do tend to already be used.

[00:07:22] **Esther Lisk-Carew:** So sometimes you are not doing it as new. You are talking about the ways in which you did it, or you are having a conference or a symposium about the different ways that people have done it differently or evolved that practice. Rather than going, oh no, I need to think about how I engage with young people who are affected by the scientific outcome and I dunno how to engage that in audience. Whereas actually, if we're talking about youth voices and justice. We're already working with young people 'cause they're part of those case studies and that way of working. And then the research outputs are probably more along the lines of how are we going to do quantitative data attached to that.

[00:08:00] **Esther Lisk-Carew:** So yeah, I think it's yeah, different lenses, different strands. The starting points are different. But I don't mentally think of it as distinct from a STEM subject, in terms of the way they do the research. It is the different types of research outputs I think are more common with arts and humanities sometimes.

[00:08:21] **Sarah McLusky:** Yes, what I think in the next REF cycle, they're calling non-traditional outputs. Although you could argue that in some of these disciplines, these are actually very traditional outputs, couldn't you?

[00:08:32] **Esther Lisk-Carew:** Yeah. I think it's non-traditional in the way REF looks at outputs. It's not non-traditional in working practice.

[00:08:39] **Sarah McLusky:** Yes. Yeah. Oh, it sounds like a, an amazing range of things that are happening there. So how did you find yourself in this role? Tell us a bit about your story.

[00:08:48] **Esther Lisk-Carew:** Oh, it's, I've had a really varied career, which is, I've been very lucky. I've worked mainly in arts festival and venue operations. I've sometimes specialised in things like volunteer management and so that's been in the cultural sector for about 20 odd years, a little bit over. Where I would, I started out as the film administrator in independent cinema. One of the things I really loved was that there was a really strong festival programme throughout the year. So it was a place called Corner House, which is now morphed into a different organisation called HOME.

[00:09:21] **Esther Lisk-Carew:** But there used to be film festivals all the time, so it was logistical, it was getting speakers, getting people from around the world, getting films from all around the world, bringing people together, telling stories. There is a through line of telling narratives, telling stories, getting data about the people coming into you, that has been part of my work.

[00:09:41] **Esther Lisk-Carew:** And then working with volunteers in the heritage sector and in the art sector. You do a lot of data collection when you work with volunteer teams because you always, these are people who don't have to work with you. Yeah. So you are always looking at ways you can continually motivate them, make sure you're not doing a load of staff recruitment, staff retention, volunteer recruitment, volunteer retention, having discussions with producers about how volunteers could be used in an interesting way to really engage them.

[00:10:08] **Esther Lisk-Carew:** So again, similarly the to working in arts and humanities research. You have these different ways of working with people that actually go a lot deeper than I think a lot of people think when they think, oh, you're a volunteer manager. Oh, you're a venue manager. You're doing, yes, a lot of the nuts and bolts things.

[00:10:26] **Esther Lisk-Carew:** But a lot of it is actually responding to data, learning, doing better, evaluating, and then trying to repeat that process again through trial, process of elimination. So there are parallels to working in an art sector. But then this role came up at the university. One of the things I've always found with arts and heritage is a lot of roles are tied to things like Arts Council funding or HLF funding, Heritage Lottery Fund funding. So it's quite unstable in terms of career progression. A lot of times I've done quite fixed term contracts, whether that's a couple of years. And so you deliver a project or deliver some activity and you might not necessarily have the same job or it evolves.

[00:11:06] **Esther Lisk-Carew:** So being within the university setting, being able to deliver things, but actually having a little bit more robustness. The period of REF is I think it's nine years. And my role was a relatively new one. They hadn't really looked at how engagement specifically fed into impact case studies, but obviously if you are looking at impact, who is coming along, what audiences you are reaching, how you are reaching them is a really important part of that. So I feel really lucky that the university had gone from doing much more around its research and

thinking about its research culture. And I just got very lucky that there was this role that really matched my skillset at a time when Manchester Metropolitan was really looking at how does their research impact the world.

[00:11:55] **Sarah McLusky:** It sounds like it makes sense the way that you've brought together all these different things that you've done before into this role that you do now. And as you say, I can see definite connections with having done events management and then that being applicable to like the public engagement type stuff.

[00:12:10] **Sarah McLusky:** And also, as you say, around volunteer management and the fact, I think there's definite parallels between managing volunteers and doing things in public engagement because I think, again, it's like these people, they don't have to be there. Yeah. They're choosing to be there and then how you actually interact with them and how understand why.

[00:12:35] **Sarah McLusky:** Yeah.

[00:12:36] **Esther Lisk-Carew:** Sorry, understanding motivation, but also holding that motivation to come and reengage with you over and again. Yeah. I do think that is a consistent thing within different applications of my work over the years.

[00:12:50] **Sarah McLusky:** Yeah.

[00:12:51] **Esther Lisk-Carew:** But also I was really lucky because the organisation, the cultural organisations I've worked in, I've worked in some of the larger cultural organisations in Greater Manchester, are ones where when I was doing those sort of entry level jobs and early career jobs, a lot of my colleagues were people who were working in the cultural and creative industry. Now coincidentally lecturers at the university that I currently work in. It's really interesting because it's good to see them develop from being artists to being people who are now teaching people and being lecturers and then being researchers.

[00:13:24] **Esther Lisk-Carew:** And so it is interesting to see how their careers have developed and also, I think my role, it's not one that's consistently available in a lot of universities or, there's not always consistently this role in the way that it's presented. And it certainly isn't a role when I was at school thinking about what do I want to do with my life?

[00:13:45] **Esther Lisk-Carew:** What kind of career do I want to have? What kind of life do I wanna have? But it's really interesting role to have for someone who's interested in arts and culture, but I'm not an artist. I've never been an artistic practitioner, but I've always been interested in how things tell stories and how things happen.

[00:14:03] **Esther Lisk-Carew:** It's a really excellent job to combine my love and interest, I love learning. I look, I'm a huge nerd. So learning about all of the different academic disciplines and different bits of research, me, I could go on a real deep dive on them. Yeah. And I find it much, I find it easier to do my job the more I know about the research. So sometimes they'll be like, oh, I want to do this conference, this event. Help me with that. The more I know about the research, the more I'm like, actually this is an audience that I think you might not have connected with before, but actually they would also be someone you would want to bring into the university or we go out from the university for them. So I think having worked in cultural sector brings a really different perspective to the academic audiences as well.

[00:14:53] **Sarah McLusky:** You said there that you, this isn't something you aspire to do when you were at school. I'm thinking that again, is pretty, these jobs, I don't even know if they like, they, I'm pretty sure they didn't even exist when we were at school. What did you aspire to do when you were at school?

[00:15:07] **Esther Lisk-Carew:** I think you've seen my IMDB, which this is the big, I often have to explain to people, particularly when I'm mentoring people about how you can change careers. So originally I wanted to be a French judge, so I went very academic, grammar school. And a lot of people at my school either went to Oxford or Cambridge and went into medicine and law, and those were, the marks of success. You got a really high profile kind of accountancy, those kinds of jobs. And I loved to talk and I loved to read and I loved languages, and so me thinking I'm not sciencey, I'm not gonna go into medicine or something like that. I wanted to be a lawyer. And then I specifically had a really great a level French teacher, and I thought I love France.

[00:15:56] **Esther Lisk-Carew:** I love law. I'll be a French lawyer. And there's only two places. There were only two places in the UK at the time where you could go on and do your legal studies with a full qualifying law degree. Yeah. So one of them was, was Kent. Think it was Kent. And then one of them was the University of Liverpool where I ended up going and then but I'd always loved film, I'd loved theatre. I love arts and culture. I've loved reading all my life. And then when it came to doing this degree, I found it incredibly interesting. But I was also a bit of an idealist who wanted to change the world. And the more you study law, from my perspective, I didn't feel like I'd be changing the world by becoming a lawyer. I'd probably just be enforcing other people's laws and other people's decisions. So I had to rethink what I actively wanted to do in my life. And I realised I didn't want to be a lawyer, but I also didn't know what I wanted to do. I worked in the NHS for a while doing some project administration work as a temp and then got a permanent job.

[00:16:57] **Esther Lisk-Carew:** But again, it wasn't something that excited me about getting up in the morning. Then I saw this film administration job and it was two things, I was passionate about arts and film, and I was a great administrator. I was really good at looking at data and spreadsheets and pulling things together and staying organised. And then that then converted into a love, particularly of festivals, but also heritage and the ways in which they can tell stories and connect with audiences, which then developed into a career in an academic setting helping people tell stories.

[00:17:32] **Sarah McLusky:** And it's funny how when we look back, sometimes we can connect the dots, even though at the time it, it feels a little bit random and haphazard.

[00:17:42] **Esther Lisk-Carew:** Yeah. I mean it comes full circle. Both with me having worked in a film team at a cinema and with me having to originally wanted to be a lawyer. One of the projects I worked on I helped support our crime and justice film festival, which our sociology team put together every year. So that combines everything I love, a film festival, amazing series of events. And, looking at how does, how is the justice system depicted on films? What specific laws are influenced by film? I know I was, I desperately wanted to put a film festival on years ago about just films that had changed the law and the idea that I'm now in an institution that showing all of these different aspects of the law, which I do still find incredibly interesting and fascinating. It's great.

[00:18:31] **Sarah McLusky:** Yeah. Oh, it does. The enthusiasm is definitely coming over of how much you're enjoying what you're doing now. So you've mentioned quite a few different projects

and things you've worked on. I know it's hard sometimes to pick favorites, but are there any particular ones that you're really proud of that you'd like to tell us about?

[00:18:50] **Esther Lisk-Carew:** I really liked the recent collaboration we did, which there's an existing public engagement programme from the school of theatre and the performance research group here called Bunker Talks, which is researchers just, formally, informally, sorry, sitting and talking about what they do, why they do what they do.

[00:19:11] **Esther Lisk-Carew:** And I love a talk, I love an event. So it existing already, but being able to collaborate with them around this most recent one, which was with Liberation, it connected the geography of the building that the school of theatre is in because it's a part of history that actually took place in that building.

[00:19:30] **Esther Lisk-Carew:** That one was really special. It's also a bit of black history, which is very important to me personally. But also really love untold stories. Yeah, I think the Bunker Talk series and also it's traditionally held in space that's not physically accessible. And being able to move that into another space so that more people can see that there are these spaces in the building is really special.

[00:19:52] **Esther Lisk-Carew:** Which is sad because then it reminds me of another event that we recently supported called Mother Tongue Other Tongue, which was with Manchester Poetry Library which again, is a public space that a lot of people think because it's attached to the university they can't come to. And it had loads of school children involved, and that was another one because anyone who goes into the Poetry Library falls in love with it instantly. And it was an amazing number of people getting to showcase their home languages through poetry which is just beautiful. You never, any event that involves young people, that involves people learning really young to be passionate about art and culture, that's always a big winner for me.

[00:20:36] **Sarah McLusky:** Yeah. There's a lot of energy you get from doing stuff. I used to do loads of events with young people and yeah it is a special kind of energy and enthusiasm that they bring.

[00:20:45] **Esther Lisk-Carew:** Yeah. Especially when it's their voices starting it rather than being told what to do. And have that imposed on them. I think nurturing that self-awareness of what it is that you want to do, whether it's misguided, whether it's amazingly idealistic, I think it's really important to cultivate that sense at a young age.

[00:21:06] **Sarah McLusky:** Yeah, definitely. And you said there a bit earlier on that another thing you've been involved with is mentoring people around career change. Tell us a bit more about that.

[00:21:17] **Esther Lisk-Carew:** So one of the things I've always done as a sideline in my career is, and particularly when you're working with volunteers, because, a huge pool of volunteers in a city like Manchester are students who are looking at career development and how you make money being an artist or being in the creative and cultural sector because there aren't the traditional routes, it's not as linear as the law, for example.

[00:21:41] **Esther Lisk-Carew:** So I really enjoy that aspect of working with people to speak up for themselves, develop their careers, understand how to talk about themselves because again, I was really lucky at my secondary school we were taught how to do interviews because it was expected that we'd go out and, be very impressive all the time.

[00:22:02] **Esther Lisk-Carew:** And I don't, it's not as consistent now. I think at secondary education, giving people those skill sets to talk about their skills, set themselves apart. I think a lot of education these days just seem to be towards conformity.

[00:22:16] **Esther Lisk-Carew:** Creative sectors are all about being individual and showcasing that thing that's special about yourself, whilst understanding that you have a skill set to prove.

[00:22:25] **Esther Lisk-Carew:** Yeah. But talk about that. So I really like working with young people in particular to help them develop skills.

[00:22:32] **Sarah McLusky:** Yeah. Oh, that's really interesting. I think you're right, is that a lot of. What young people it is about passing exams. It's about, fitting into this little box. But yeah, the fact that in the arts it's actually, it's about how do you stand out rather than how do you fit in.

[00:22:48] **Esther Lisk-Carew:** Yeah. And I think one of the things you are really focused on the subject specific thing when you do your university degree but you're not focused on how do I translate having worked on a hundred shows to going into an office whilst I'm doing my office job or going into a retail setting to do a retail job, whilst I'm also building up my career or how do I have the skill sets to work within a theatre setting, that's not necessarily, I am doing a producer role straight away. Mm-hmm. Actually, I've got to learn how to work in the marketing team and convey messages and be able to tell stories succinctly and interestingly, and reach audiences.

[00:23:31] **Sarah McLusky:** Yeah. And as you say, there it is. We don't often talk a lot about this, do we? There's a lot of talk in higher education about, precarity of researchers and things like that, but actually work in the arts and cultural sector can be incredibly, precarious, can't it? And short contracts, self-employed, temporary jobs, all that sort of stuff, even though these sectors make massive contribution to the economy. So yeah what's your experience been like of navigating those waters?

[00:24:03] **Esther Lisk-Carew:** I think that's it. I think one of the things I've learned from experience and that I try and imbue is that to navigate precarity, one of the things is having a broad skillset and being flexible, being good at managing your own time and your boundaries, because it can fall into a space where you are trying to do so many things just to pay the rent, that you will say yes to everything and not be able to go actually this is the thing I want out this role. It's probably not paying me that much, but it's giving me a certain skillset or a certain network of people I've got access to. So I think helping people to understand that there's a point at which you can say no is really important. And that whilst precarity is to be expected, you can ask for more in certain spaces and if you know you're going into a precarious situation, that's great. That's the level of energy that you can give to it that is appropriate to the level of precarity. If they want you for that firm amount of time or for longer, then they should be building that in to support you. And organisations that do that well are really great at retaining people. And probably, although I've never yet to see the research and the data will consistently deliver those greater kind of cultural outcomes for their work.

[00:25:28] **Sarah McLusky:** Yeah, that's interesting. Like you say, perhaps nobody's actually connecting the dots and counting it. But it makes sense that people who you treat people well and they stay

[00:25:38] **Esther Lisk-Carew:** There are people who are doing that data. I read reports from Creative UK who look at the cultural sector and cultural working. There's a lot more work now being done to look at the cultural economy around freelancers and zero hours contracts and

formalizing some of that practice. I think because they're cultural organisations, they don't fall more into practice research and not necessarily having a standard model for everyone who does the same thing because they won't work in the same way in different organisations. But the more and more there is actual data to firm it up now, which is great because that's really important.

[00:26:17] **Sarah McLusky:** Yes. And as you say, that just helps people to forge, even if it's a career made up of lots of bits and pieces, but at least a sense that there is some kind of career there. There's some kind of structure to it.

[00:26:32] **Esther Lisk-Carew:** Yeah. Yeah. And some people suit a portmanteau career really well. Yeah. Certainly those who have cultural and creative practice themselves, a lot of them, it is great for them to be able to do part-time, maybe in a university part-time, doing their own practice, traveling the world.

[00:26:48] **Sarah McLusky:** Yeah.

[00:26:49] **Esther Lisk-Carew:** So yeah, you can see now that there are careers where people really thrive doing that work.

[00:26:54] **Sarah McLusky:** Yeah. Yeah, it's great that it's options. Something for everybody. So I do like to ask all of my guests this question, which is, if you had a magic wand, what would you change about the world that you work in?

[00:27:07] **Esther Lisk-Carew:** Oh, wow. Okay. I thought about this. I have two ones.

[00:27:15] **Sarah McLusky:** Two is okay, I'll let you have two.

[00:27:20] **Esther Lisk-Carew:** I'm a black woman working in a sector that is historically underrepresented with people of color and particularly black people in positions of power. So I go to a lot of meetings and a lot of the time I will be the only person there. I used to do a thing called the Count where I go into a meeting and literally just physically count how many other people in the room A spoke or B didn't just look like a one homogenised look so always I like seeing more people who look like me and more variety, just generally in the world. So in the sector, the more and more I see that happier and happier I get and it does, it has changed since I entered the world of work and it is constantly changing, but I really like seeing places with commitments to that, that stick to it.

[00:28:06] **Esther Lisk-Carew:** And then I think from a visibility of the work and research that we do, genuinely, it feels like a comedy answer, but when the Buffy reboot comes out, I want Giles to no longer be a librarian, but to be an academic researcher because I believe in lots of cultural art forms like TV and movies and theatre as ways of telling stories about the world.

[00:28:32] **Esther Lisk-Carew:** Nothing makes a career look sexier and cool than having a hot person on a hit TV show doing that job. I believe Giles, Rupert Giles on Buffy was the first non librarian ever to be on the big academic journal, The Librarian, right? So having someone on TV who really shows the great side. As what Giles did on Buffy was academic research.

[00:28:57] **Esther Lisk-Carew:** They were sitting down, they were making that, and then they had a practical application in fighting monsters. I genuinely think if Giles on the reboot or someone doing that watcher role was an academic researcher, it would be an amazing thing for telling people what about the joys and the powers of research.

[00:29:16] **Sarah McLusky:** Let's go even further. Let's have an assistant who is like a public engagement person. Let's not let the researchers all the glory.

[00:29:23] **Esther Lisk-Carew:** That would be amazing. I'll do some consultation on Buffy. That would be amazing.

[00:29:33] **Sarah McLusky:** Yeah. That, I think that is the best answer I've ever had to that question. Thank you Esther.

[00:29:40] **Esther Lisk-Carew:** Thank you.

[00:29:43] **Sarah McLusky:** Oh, I, we're coming towards the end of our time we shall leave our listeners with that image in their heads. If people want to find out more about you and the work that you do where do you hang out? Where's a good place to find you?

[00:29:58] **Esther Lisk-Carew:** So I do a lot of the public engagement through our website ahead@mmu.ac.uk. And we have a [Linktree](#) that I link both public engagement events, but also articles about the research and about our researchers and what they're doing out in the world, whether it them being on an amazing podcast or other kind of videos and resources and things that they produce.

[00:30:25] **Esther Lisk-Carew:** They're available through the AHEAD website. But also we have a whole range of public engagement activities for Manchester Met. So if you go onto the Manchester Metropolitan University website and go to the event, there's a huge range of events that we do. I think people don't know about how much public facing work that we do as an organisation.

[00:30:45] **Esther Lisk-Carew:** So heading to the events page on the Manchester Metropolitan University website is amazing.

[00:30:51] **Sarah McLusky:** Fantastic. I'll get links to those and put them in the show notes. And and do you yourself, do you hang out on LinkedIn or any, anybody, anywhere. If anybody wants to talk chat, Buffy.

[00:31:02] **Esther Lisk-Carew:** Yes. Oh yes. You can find me on, you can find me on LinkedIn. I also have a Linktree for my kind of freelance and other activities I do, sometimes I host film events.

[00:31:13] **Sarah McLusky:** Yeah, as I say, we'll get some links to those and put 'em in the show notes. People can find them there. Thank you so much for coming along, telling us about the work that you do and given me in particular a good laugh. I hope other people have had that too, so thank you.

[00:31:27] **Esther Lisk-Carew:** If we can't spread joy with our work, what are we doing?

[00:31:33] **Sarah McLusky:** Thanks for listening to Research Adjacent. If you're listening in a podcast app, please check you're subscribed and then use the links in the episode description to find full show notes and to follow the podcast on LinkedIn or Instagram. You can also find all the links and other episodes at www.researchadjacent.com.

[00:31:50] **Sarah McLusky:** Research Adjacent is presented and produced by Sarah McLusky, and the theme music is by Lemon Music Studios on Pixabay. And you, yes you, get a big gold star for listening right to the end. See you next time.

