

Impact template (REF3a)

<p>Institution: King's College London</p>
<p>Unit of Assessment: UoA 35b</p>
<p>a. Context</p> <p>The research conducted by members of the Film Studies Department at King's College London has had an impact on many different non-academic beneficiaries within the assessment period through the creation and interpretation of cultural capital. Our status as a specialist unit in European cinema at the beginning of this cycle has led to this area of our research being the most impactful to date, but our staff expansion to include expertise in Asian and North American cinema means that these areas play an increasing role in our impact activities. Our initial strategy was to serve the local community and we focused on specific targeted audiences, beginning with a London-based public. But we have also begun to reach out beyond this local starting point to a national and international context. Our users include (i) BFI Southbank and its audiences (ii) a London-based film-going public (iii) UK high school students (iv) artists (v) an international audience base through our work on DVDs, in popular film journals, and at film festivals.</p> <p>The main kinds of impact that our work has had are (i) the enrichment of cultural life in the capital (ii) shaping film programming in London (iii) influence on secondary school education in the UK (iv) influence on the arts beyond film (v) the formation of critically informed film audiences. These impacts are showcased in our three selected studies.</p> <p>Our future strategy for impact, outlined below, builds on our work to date and seeks to broaden it by drawing in more fully the new areas following our recent expansion, sharing best practice across the department, and seeing through current nascent work to completion.</p>
<p>b. Approach to impact</p> <p>The approach to impact within the department dovetails with the wider College strategy to advance knowledge, learning, and understanding in the service of society. Impact is embedded in School and departmental strategy and is one of the elements considered at appointment and for advancement and promotion. Support for impact-generating activity is part of the College and School funding opportunities. Within this assessment cycle we have expanded our established record of public engagement evidenced in RAE2008 by formalising our relationship with BFI Southbank, and by taking a systematic approach to encouraging further areas of impact activity, which will yield more results in years to come.</p> <p>BFI Southbank: All members of the department have been involved in activities through the BFI that reach out to a public audience beyond academia, giving screening introductions and participating in events throughout the period, as well as teaching on short courses (in 2009, 2010, and 2011, as detailed in Case Study 1). The impact of our research is registered through the ways in which we have actively shaped what BFI Southbank has done within the assessment period and informed the ways in which it engages with the public with regard to cinema (this is reflected in Case Studies 1 and 2). Through this national institution, and especially since 2009, Film Studies academics from King's have reached out to a diverse audience. One of the main ways in which impact has been achieved is through the formation of critical audiences through the production of supporting documentation to contextualise co-curated seasons that follow educational events. We launched a leading public lecture series with the BFI in 2009, which forms part of this creation of a community that bridges academic and non-academic worlds. Prestigious speakers to date have included Richard Dyer, Laura Mulvey, Dudley Andrew, Thomas Elsaesser, James Naremore, Rachel Dwyer, Emma Wilson, Ginette Vincendeau, Sarah Street, David Forgacs, and, in October 2013, a roundtable involving Keith Reader, Martin O'Shaughnessy, and Julian Jackson. Schools: our work forms part of the school curriculum and, as is evidenced in Case Study 1, has been the source of multiple invitations to speak at schools across the home counties, thus shaping the film literacy of a younger generation. Arts and Artists: Vincendeau's work has been cited by the Dutch playwright Teuniek van der Sluijs as an influence on his recent theatrical production which has</p>

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been touring Europe (detailed in Case Study 1). **Festivals:** Members of the department have long been committed to giving talks at Film Festivals: salient examples are included in Case Studies 2 and 3, but other notable involvement includes Berry and Fan (Chinese Visual Festival, hosted at King's 2013), Choi (London Korean Film Festival, annually), and Napper (British Silent Film Festival, annually), and demonstrates the range of our contributions to film festival work on European and Asian cinema. **DVD commentaries, popular film journals, and media appearances:** references to these elements of our non-academic work cut across all three case studies; furthermore, most members of the department have contributed in some way to BFI and Criterion DVD productions within the assessment period; colleagues have also worked with the media, which is reflected most notably through work with BBC radio across all three case studies. **London Cultural Institutions:** to date, we have collaborated with the National Portrait Gallery (Dyer: this features in Case Study 2). Other members of the department have initiated collaborative conversations with the ICA (Vidal) and the Imperial War Museum (Napper).

Within the **department**, the REF lead (currently Head of Department) oversees impact activities and disseminates good practice. Impact now also features in the role of probation mentors, performance review, and in postgraduate training. Colleagues report regularly on impact activities which may yet become major studies for the next research cycle. We have also implemented a research grant capture strategy (as indicated in REF5), which has already resulted in some success (Berry's AHRC networking grant with Nottingham) and which furnishes an example for other colleagues to draw upon in their own applications. At **College** level, impact is supported by the Public Engagement Department (dir. Christopher Coe), located in the College's External Relations Directorate, which provides advice, training, and promotional opportunities for staff and postgraduates, and the Public Relations Department, which employs a press officer dedicated to Arts and Sciences, and runs workshops on media interviews. King's Cultural Institute (KCI, dir. Deborah Bull) was established in 2011 to build and support relationships between academics and the creative and cultural sectors. At **School** level impact is supported by a dedicated Impact Research and Development Officer, Dr Peter O'Neill, who provides impact management, a Publicity Coordinator, Sophie Smith, who in turn oversees a team of professional service staff who manage department websites and promote department research. The Arts and Humanities Research Institute (AHRI, dir. Max Saunders) provides a platform for public engagement, through the annual Arts and Humanities Festival.

c. Strategy and plans

We seek to augment our range of impact activities within the next cycle, continuing our relations with our current beneficiaries, but also generating new relationships and building on our increasingly strategic approach to impact developed within this period. The first aim of our impact strategy is to develop the existing relationship with the BFI in line with the research strategy of the department beyond 2014 (outlined in REF5). Future programming and curatorial relationships to European film seasons will add to those run to date, the first being a Key Scholars event and short course on Louis Malle in Spring 2014. The department also plans to undertake work with archival holdings at the BFI. Napper, the department's British and silent cinema specialist, is building a new relationship with the BFI on their major World War 1 centenary work around Walter Summers. The first step towards this was his organisation of a conference attached to the British Silent Film Festival, held on 19 April 2013. Between work at the BFI, the Silent Film Festival (which Napper has proposed to organise again in 2014) and Napper's initial discussions in this cycle with the Imperial War Museum, his research will feed into the organisation of future public events with the museum.

While pursuing impact activities that draw on our research in European cinema, our concurrent objective is to ensure that departmental expansion beyond European cinema bears fruit in terms of impact. The first way in which we intend to address this is through departmental expertise in Chinese cinemas. In conjunction with BFI Education we will be flying in a Chinese film scholar, for the Key Scholars series, in Autumn 2014. Furthermore, on the basis of the success of the collaboration with the China Institute on a Chinese Visual Festival in May 2013, and, led by Berry and Fan, we will be contributing to the event again in future years. Additionally, the BFI is planning

a 100+ film retrospective of Chinese film, based on a collection currently screening at Toronto. It is anticipated that this will dovetail with The Chinese Visual Festival, which always works together with the BFI during the Chinese New Year period. Berry and Fan will collaborate on the retrospective with the BFI and CVF. Berry's AHRC networking grant on Chinese Cinema Festivals, in collaboration with Nottingham University, will further cement the importance of this strand of film research in the department and outreach beyond academia. The second main expansion of impact activity beyond European cinema expertise is through specialist work on North American cinema. Shiel is completing a bid for an AHRC networking grant on the subject of 'Digital Modelling and Mapping of Los Angeles Film Studios', which is in collaboration with University of California, Los Angeles and the Department of Digital Humanities at King's. He aims to submit the bid in March 2014 and if successful the project also has the potential for significant public impact by virtue of the larger popularity of the subject outside academia and the fact that the British Film Institute and the Academy of Motion Picture Arts and Sciences are both involved as official project partners.

During the next cycle we will also be broadening our relations with the other arts and our outreach to other audiences beyond academia. Cooper is one of four King's academics from different departments working with Shobana Jeyasingh, choreographer and founder of Shobana Jeyasingh Dance, to contribute to a collaborative output using dance and film in 2014. This is part of the 'Knowledge Producers' scheme directed by King's. Wheatley will be furthering her research on spectatorship and audiences (detailed in Case Study 3) in order to reap further impact from her on-going commitment to mentoring a future generation of film critics through her relation with *Sight & Sound*. We will also be taking forwards the embryonic conversations we have had with the ICA through the connection that Vidal has already established, and plan to draw in Balsom's research expertise on the interface between experimental film and cultural exhibition spaces beyond cinema (the gallery, the museum) in order to widen our contact with London cultural institutions beyond those already established or emergent with the National Portrait Gallery, Imperial War Museum, and the ICA. Furthermore, and considerably widening our impact beyond our local context, Balsom's research is set to play a leading role in a residency project from late 2013 onwards, in Fogo (off the coast of Newfoundland), devoted to spurring economic diversification and regeneration through arts, culture, and tourism.

d. Relationship to case studies

Our selected studies detail our most salient examples of departmental research to date that has had significant reach beyond academia, led by senior and junior colleagues.

Case Study 1: *French Connections: Developing Research-Informed Audiences for French Cinema* focuses on one key strand of our research on French cinema, led by Ginette Vincendeau. It demonstrates impact on the other arts (theatre) and on A-level students in schools, as well as the formation of a critical film-going audience through our relation to the BFI, not only through talks but DVD work and popular publications.

Case Study 2: *Music and Film: From Research to Screen* highlights the impact that research in this area, led by Richard Dyer, has had, shaping the programming of film seasons, engaging with broader cultural institutions and their different audiences, and informing film festivals.

Case Study 3: *Spectatorship, Audiences, and Film Criticism: Linking Research to Popular Writing and Thinking about Film* details the impact of Catherine Wheatley's work in creating research-informed audiences of cinema, along with a mentoring scheme facilitated through her regular involvement with *Sight & Sound*, the leading UK mainstream film journal.