

Institution: University of St Andrews

Unit of Assessment: School and Department: Department of Film Studies  
UoA: 35**a. Context**

The main non-academic user groups, beneficiaries and audiences of our research are members of the public, journalists, publishers, film festival directors and programmers, museums, galleries, school teachers, school pupils and students in other HEIs. The type of impact most relevant to our research is impact on **cultural life**, which is exemplified by our projects on human rights and film; genocide; war and cinema; cinema as a form of heritage; and on film festivals. Our research also has impact on **education**, specifically at the secondary school level where the Cinema St Andrews project has been incorporated into a School curriculum; and on the **economy**, especially in publishing, highlighted by the successful Film Festivals Yearbook series. These projects reflect the wide range of research activities in the Department, which has expanded in the most recent REF period to include research on archival work and digital access; on the circulation of film culture in film festivals; and on the representation of history and social crisis in film and media. Our research creates impact on cultural life by addressing the central but often overlooked question of how film contributes to global visibility, understanding, and awareness.

**b. Approach to impact**

The Department's approach is to create impact on cultural life by increasing public knowledge about film and its influence on culture, politics, and history, an approach that targets many different audiences and user groups. We base our approach to non-academic users and audiences on outreach and engagement, a crucial step leading to impact in our discipline. Over the five years of the REF cycle, our research staff have given numerous interviews and public lectures, organized several film screenings and festivals, and published extensively in non-specialist journals and websites. **Dr Leshu Torchin**, is a regular contributor to the widely read on-line magazine *Souciant*, an important magazine of culture and politics. The magazine has a global readership, including people in the media and government sectors, and is regularly read by The Guardian, BBC, Al Jazeera, and Ha-aretz. **Prof Robert Burgoyne** has used his research about War and Cinema as the basis for regular contributions to public debates about cultural depictions of war, including interviews with the *Los Angeles Times* and the *National Public Radio* programme *Odyssey*, and public lectures at the London Institute for Education and The Imperial War Museum. **Prof Dina Iordanova** has given many influential lectures around the world, including invited talks at the Subversive Film Festival in Zagreb, Croatia, and the Inaugural Cinema Forum at the Busan International Film Festival in South Korea. Moreover, in 2010, she was appointed to the Board of Trustees of the Centre for the Moving Image, the parent company of the Edinburgh International Film Festival. **Dr Tom Rice** has curated and written entries for a season at the BFI Mediatheque, entitled 'Cape to Cairo: Moving Images of Colonial Africa', and at the BFI Southbank, a program entitled 'End of Empire'. He has also written for non-specialist websites and publications, including *Sight and Sound*. **Dr Joshua Yumibe** has initiated a large digital archival project, the Davide Turconi early color film collection, which he co-directs with the George Eastman House and the Giornata del Cinema Muto. His work has been featured twice on the internationally renowned design blog, *50watts.com*, and a special feature on the Turconi project is forthcoming in *Harpers' Magazine*. **Dr Elisabetta Girelli** has worked closely with Dundee Contemporary Arts, organizing special film screenings and giving a talk on the collaboration and relationship between Elizabeth Taylor and Montgomery Clift. **Jean-Michel Frodon**, Professorial Fellow, is a regular contributor to *Slate.fr* and founder of the film-themed Thinktank L'Exception. He has given numerous public presentations around the world, including talks at Sciences Po, Paris; Festival Ambulante, Mexico City; and at the Cannes Film Festival. **Prof Richard Dyer**, Wardlaw Professor of St Andrews, has given many public lectures, including important presentations at the BFI.

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The best evidence of the nature of these interactions and the strongest examples of the way public outreach and engagement lead to Impact in our discipline can be found in our two case studies -- 'Cinema St Andrews: Fostering Local Film Heritage' and 'Understanding and Linking Global Film Festivals'. The Cinema St Andrews project on local film history and digital archiving, led by Dr Tom Rice and Dr Joshua Yumibe, has evolved into an expanding exhibition and screening series presented in non-academic venues throughout the town of St Andrews, including the Old Course Hotel, the St Andrews Preservation Trust Museum, and the Hope and Martyrs Presbyterian Church. These screenings and exhibitions have led to active partnerships with St Leonards School, the Dunhill Links Championship, and other groups. In addition, we have developed an intensive historical research module adopted for continuing use by the St Leonards School in spring, 2013. The Department supports this project through publicity, funding, and by providing opportunities for our PhD students to programme parts of the series and serve as liaisons to the community. The University and School have supported the project with several small grants and salary support for a Research Assistant.

'Understanding and Linking Global Film Festivals' also evidences the public visibility and cultural importance of our work. Originating in the research of Prof Dina Iordanova, the Film Festivals project has evolved into a series of influential books, the *Film Festival Yearbooks*, which have been adopted as key readings for film festival programmers, journalists, filmmakers, curators and events organisers. Prof Iordanova has established a large network of relationships among a range of non-academic practitioners, and has created a project that exemplifies film's impact on global cultural life. The Department supports the Film Festivals project by providing a home for the publisher, St Andrews Film Studies, and through the contributions of our PhD students, who have published essays in the series, and have assisted as programmers, reporters or volunteers at festivals in various ways. The School and the University have supported this project with the hiring of a full-time Research Coordinator. 'Understanding and Linking Global Film Festivals' has generated £267,000 in grant support, and £3,790 in publication sales.

The Department supports staff so that they can achieve impact through their research by providing research assistance, and substantial web and infrastructure support. Specifically, the Department has employed a full-time research coordinator to help staff achieve impact throughout most of the current REF cycle. Dr Stefanie Van de Peer has served as research coordinator, which involves coordinating staff projects with various outside user groups (among other activities), from 2012-2014. Dr Alex Marlow-Mann served as research coordinator from 2010-2012. The Department and the University funded a part time PhD student assistant, Chelsea Wessels, to work with Dr Rice and Dr Yumibe on the Cinema St Andrews project. She was involved, particularly, with the curriculum design for St Leonards School who adopted the Cinema St Andrews project as a template for local history projects. The School of Philosophy, Social Anthropology and Film Studies supplied substantial web design and input for the Cinema St Andrews project. Mr Michael Arrowsmith, IT officer for the School, made a substantial contribution to the project. The website, Cinema St Andrews <http://cinemastandrews.org.uk> is projected to attract 15,000 unique visitors in 2013. In addition, the Department has encouraged PhD students in our programme to work with staff on research impact, which they have done by programming small film festivals, chairing panels at symposia, and helping to organize additional impact-related projects throughout the town.

We also established and host the successful 60 Hour Film Blitz, a filmmaking competition open to all members of the community in St Andrews, set up in 2011. In 2013, 30 films were submitted for consideration and over 300 people from the town and the University attended the festival screenings and awards ceremony. The festival thus creates lively connections between students and townspeople. In 2013, several of the winning films were screened on a loop in various pubs and restaurants around town. The 60 Hour Film Blitz is financially supported by the Department, the School and by the University Development Fund.

We have followed up on these events and initiatives by keeping an active database of attendees, and by including them in Department mailings. We have also kept a list of personal contacts that have grown from these exchanges. Many participants in our symposia, lectures, and two Impact

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case studies projects receive the Centre for Film Studies Newsletter, a bi-annual publication that gives key users information about our projects and events.

**c. Strategy and plans**

We will continue to prioritize projects that have a broad public relevance in the coming years, such as the Cinema St Andrews and the Film Festivals project, which have achieved significant cultural impact. We recognize that the research we conduct in Film Studies, while having broad and intrinsic public appeal, must be developed in specific ways to attract non-academic audiences. Our goals for Impact in the next REF cycle are to reinforce the public outreach and interactive potential of our research in Film Studies. Specifically, we intend to build on the success of our two existing Impact projects, and to commence a new Impact project in War and Cinema. For the War and Cinema project, for example, we plan to develop an international research cluster that will stage public events in St Andrews, London, Berlin, and Rome. Another goal for achieving impact is to maximize the potential of the Centre for Film Studies as a means of cultivating links with non-academic users. The Centre For Film Studies, the intellectual and public hub of the Department, will be focused in part on presenting work that is publically accessible and of broad interest to non-specialist audiences. Through the Centre, we have already staged three well-attended international symposia since 2012, 'War and Cinema,' 'Waves of Revolution,' and 'Com mies and Indians.' This type of event will continue to form the basis for future Impact projects. Among the projects we plan to support for their impact potential in the next REF cycle are 1) Cinema St Andrews, led by Dr Tom Rice and Dr Joshua Yumibe, which has scheduled a continuing series of film screenings and exhibitions; 2) Understanding and Linking Global Film Festivals, led by Prof Dina Iordanova, which has committed to a series of new publications; 3) War and Cinema, led by Prof Robert Burgoyne.

**d. Relationship to case studies**

The two projects we have developed for the REF as individual impact case studies, Understanding and Linking Global Film Festivals and Cinema St Andrews, are particularly salient examples of the Department's approach to impact, which emphasizes dissemination and public engagement as a critical step leading to impact. In particular, they illustrate the important role film plays in cultural life. Growing from an organic basis in scholarly research, Film Festivals and Cinema St Andrews have developed into major projects with substantial public outreach both locally and globally, and have fostered engagement in diverse settings and communities. Specifically, the case studies have achieved impact in the areas of heritage, tourism, education, publishing, economy, and cultural understanding.

The Cinema St Andrews project has documented the important role film has played in the cultural life of St Andrews from the earliest history of the medium to the present day. By documenting and presenting our research in a series of public events, an extensive website, and a school curriculum, the project has created impact on cultural life in St Andrews. Our second Impact case study, the Film Festivals project, has enriched cultural understanding and stimulated informed discourse in the diverse communities that are involved with film festivals -- a subject that until now has received very little scholarly attention. Through an extensive series of public events and major publications, the project has become an influential critical forum for journalists, filmmakers, academics and festival organizers, creating new beneficiaries, and opening up new possibilities for the wider impact of film studies research.