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Institution: Oxford Brookes University
Unit of Assessment: 36 - Communication, Cultural and Media Studies, Library and Information Management
<p>a. Context</p> <p>REF 2014 will receive the first return to this UoA from Oxford Brookes University. Researchers in the UoA have facilitated economic, cultural and civil society impacts that are demonstrated by engagement with the film industry. They have contributed to the presentation and preservation of heritage through film, and have informed public discourse in key areas.</p> <p>The UoA's research focuses on popular cinema, audience and reception studies, crime on television, the film industry in the UK, documentary filmmaking, and Mediterranean and queer cinema. The establishment of the Film Studies Research Unit (FSRU) within the UoA has provided a collective identity for researchers engaged in these areas and has supported a collaborative approach to dissemination, public engagement and knowledge exchange activities.</p>
<p>b. Approach to impact</p> <p>Impacts within the period lie in four key areas: 'Film industry', 'Arts audiences', 'Preservation of cultural heritage' and 'Informing and influencing the wider public'.</p> <p><u>Film industry</u></p> <p>Researchers in the UoA are engaged with aspects of the Film Industry (particularly in the UK) concerning the role of Lottery Funding (Cateridge) and the experiences and memories of cinema audiences in Italy in the 1940s (Treveri-Gennari). Both are areas where arts professionals are important non-academic user groups.</p> <p>Kahn and Zaggario are both filmmakers. Kahn's documentary works include <i>Captured by Women</i> (2011) an exploration of the Pitt-Rivers Museum Film Archive. Her work is likely to be of interest to audiences engaging with documentary and archive film with a particular focus on material culture, cultural history, gender studies and anthropology. Zaggario has worked as both a screenwriter and director. Examples of his work include the screenplay for the documentary <i>Before Neorealism: Italy's forgotten Cinema</i> (2013) which is likely to be of interest to viewers engaged with film and cultural history. He has worked on feature films as both a writer and director including <i>Tre giorni di anarchia</i> (2005) which was available on general release.</p> <p><u>Arts audiences</u></p> <p>Non-academic user groups engaged by researchers in the UoA include arts audiences involved with the history and theory of popular culture, viz: sociological studies (Treveri-Gennari), analysis of Popular Cinema (Buckland), and examination of Gay and Lesbian cultures in Spanish Cinema (Mira). The potential of engaging cinema-goers is clear from Buckland's work on complex narratives, Bayman and Russo's popular publications on the history of Italian Cinema and Steenberg's exploration of the obsession with forensic science in television crime drama. Most recently the FSRU through Treveri-Gennari and Steenberg has received funding from the University Central Research Fund (CRF) to develop a series of Cinema Clubs in Oxford in order to engage school age children with debates in Film Studies and increase media literacy.</p> <p>Staff have developed their research projects for dissemination to wider audiences both as individual researchers and collaboratively through the FSRU. The study of Popular Cinema (an interest for the majority of researchers in the area), lends itself to a broad non-academic constituency. A large cross-section of non-academic arts audiences are familiar with Buckland's <i>Teach Yourself Film Studies</i> and the <i>Directory of World Cinema</i> (Intellect) for which Bayman has edited the volumes on Brazil (2013) and Italy (2012).</p> <p><u>Presenting and reserving cultural heritage</u></p> <p>As the UoA has matured staff have begun to examine the impact of their work on non-academic audiences. Evidence for this is provided by the trajectory of Treveri-Gennari's research during the census period which has moved from a focus on the relationship between the Catholic Church and</p>

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cinema in Post-War Italy resulting in the publication of *Post-war Italian Cinema. American Intervention, Vatican Interests* (Routledge 2010) and the conference *Catholics and Cinema; Productions, Policies, Power* (Oxford Brookes 2011); to a specific focus on lost cinema audiences in Italy in the 1940s. The research directly engages and impacts on the elderly population with whom interviews and discussion groups seek to activate memory. It engages with a defined constituency of cinema goers privileging their experience over the writings of cultural historians who have sought to define the experience for them.

Informing and influencing the wider public

Prior to his appointment at Oxford Brookes **Cateridge** was employed as a freelance research consultant by Screen East, the regional screen agency for the East of England. The aim of the project he was involved in was to establish an online screen tourism and heritage resource in order to increase visitor numbers to the region and provide an educational resource for school children and students. At Oxford Brookes University he has continued to produce a database of filming locations for popular film and television shows which had shot in the region, verifying the data where possible through consultation with location managers, filmmakers or other evidence (e.g. local newspaper coverage), and adding value to the raw data with interviews, images and video clips. This data has been used as the basis of a website known as *Scene on Screen*, which had a front end with news stories about current filming activity in the region leading to a searchable mapping facility. This project was supported by the School of Arts with funds from the Arts Research Project Fund (ARPF). There is further information about the development of this resource in **c. Cateridge's** work on the UK Film Industry with particular relation to the role of Lottery Funding developed in *The People's Pictures: National Lottery Funding and British Cinema* (Cambridge Scholars Press 2011) is likely to engage Policy makers and Arts professionals.

Treveri-Gennari has collaborated with Deborah Allison and Hui M.Chan on a book that charts the history of the Phoenix Picture House in Oxford. The Phoenix is one of only a handful of British cinemas to have remained active for the past 100 years. The book is the story of Oxford's oldest continuously operating cinema, as told by its staff and customers. Featuring first-hand reminiscences dating back to the days of silent movies. The Phoenix Picturehouse presents a wide-ranging account of a popular local institution whose changing fortunes exemplify a century of British cinema and cinemagoing history. **Treveri-Gennari's** collaborator on the volume Deborah Allison is a programmer for Picture House Cinemas. Developing relationships with local cinema institutions is a key element of the ongoing approach to impact developed by the UoA. The centenary of the cinema is an important event in the cinematic life of the city (<http://www.bbc.co.uk/news/uk-england-oxfordshire-24823581>).

Institutional support mechanisms

The University's RBDO (Research and Business Development Office) supports researchers in the dissemination and commercialisation of their work to achieve impact and to fulfil knowledge exchange commitments to funders. Eight staff and consultants advise on potential routes to commercialisation and knowledge exchange, development of commercial propositions, and engagement with external stakeholders including the public and business communities.

Staff have made successful applications to University Central Research Funds (CRF) and School of Arts (SoA) QR funds in support of their impact-related activities, particularly organising events that bring together academics, industry experts and members of the public. In September 2012 the SoA, of which UoA 36 is a part, appointed a Research Assistant with the remit to support the impact agenda across the three UoAs within the School (34, 35, 36). The SoA will seek to maintain this role and also appoint an outreach officer (0.5fte) whose role will be specifically to provide an interface between the research practices of the SoA and non-academic users including education hubs, schools, arts audiences, online audiences and industry partners.

c. Strategy and plans

Impact is now a key element of the research planning process within the UoA. Each researcher annually completes a three year research plan detailing proposed outputs, applications for external funding, and impact generating activities. Impact is a standing item on the School of Arts Research

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Committee Agenda and is addressed at regular monthly meetings of FSRU.

FSRU will facilitate closer engagement with research beneficiaries (in particular the film industry and arts audiences) who in turn will inform the research plans of the unit. A key element of future strategy will be the development of a 'Film Clubs' project led by **Treveri-Gennari** and **Steenberg**, scheduled to commence in November 2013 in two Oxfordshire schools (John Henry Newman and Larkrise). The clubs will be run by teams of BA Film Studies students and BA Education students, with research into media literacy being conducted by **Steenberg** and **Payne** from the School of Education at Oxford Brookes University. Film PhD student **Shelton** is a research assistant on the project funded by the CRF. **Steenberg** will be collaborating with Oxford City Council to evaluate the impact of film clubs. The practical film-making expertise in Film Studies will be used to support a student film festival as part of the initiative. Children's films will be screened in the Ultimate Picture Palace or the Phoenix cinemas, Oxford. The screening events will give academics in Film Studies the opportunity to engage directly with non-academic users including school children, teachers and parents.

As indicated in section b. **Cateridge** has worked with the film industry to develop film tourism opportunities. In order to continue this work **Cateridge** has now established contact with Creative England, the new national umbrella body for regional filmmaking activity in order to discuss ways in which the resource can be renewed and extended. Together with Kaye Elliot, Head of Production Services, he will be consulting on a new national film tourism resource to be delivered in 2014. In addition, **Cateridge** is currently researching a case study of film and TV related tourism in Oxford with **Steenberg**, which will focus on issues of local and national identities. This will initially be delivered as an academic project but will engage with local and national agencies to develop a screen tourism resource to be made available online.

Potential future case studies include **Kahn's** work on the representation of women behind the camera which began with her documentary *Captured by Women* (2011) an investigation of the film archive of the Pitt-Rivers Museum, Oxford. **Buckland's** continued work on film pedagogy is another possible case study.

d. Relationship to case studies

The proposed case studies are indicative of the range of impact activities within the UoA. **Mira's** incorporates media appearances and journalistic articles in the dissemination of the research carried out in his monograph *Miradas Insumisas* (Editions Egales 2008). These instigated a broad engagement with Gay and Lesbian culture and has drawn **Mira** into significant cultural debates in Spain. **Treveri-Gennari's** *Lost Italian Audiences* is a project that engages specifically with cinema-goers from the 1940s and 1950s in Italy.

These case studies illustrate growing engagement with non-academic users.