

<p>Institution: University of Nottingham</p>
<p>Unit of Assessment: 36 Communication, Cultural & Media Studies, Library & Information Management</p>
<p>a. Context</p> <p>Research in the Department of Culture, Film and Media (CFM) has core expertise in critical theory, East Asian visual culture, and screen media industries. Formed in 2010 through the merger of the Institute of Film and Television Studies and Department of Cultural Studies, CFM has worked to maximize the impact value of its research with a strategy founded on three objectives.</p> <ul style="list-style-type: none"> ❖ Objective 1 - To actively engage with cultural businesses, institutions and practitioners towards developing a critical understanding of their professional, commercial and/or public roles as they respond to changing cultural, social and economic circumstances. ❖ Objective 2 - To develop critical understanding of the behaviours and outlooks of audiences, consumers, users or cultural groups in order to inform organizational practices and business models in the cultural sector, and the enhancement of cultural life for cultural consumers. ❖ Objective 3 - To facilitate cultural and critical debates in ways that catalyze issues, actions and practices that have wider benefits for society and its constituent communities. <p>CFM's objectives are consistent with the aims to 'Build mutually beneficial partnerships with like-minded organisations' and 'Improve the effectiveness of our current external engagement activities' included in the University's <i>Strategic Plan 2010-15</i>. Based on these objectives, CFM's research created five forms of impact for <u>16 categories of beneficiary</u>. CFM's research achieved impact by:</p> <ul style="list-style-type: none"> ❖ using expert knowledge of branding practices in the UK television environment to illuminate the value of ephemeral media forms for <u>public service broadcaster</u> the BBC and to inform the strategic business planning of <u>broadcast design company</u> Red Bee Media, while enhancing public understanding amongst <u>television audiences</u> of the contribution made by the promotional screen industries to popular culture (see Case Study 1 Developing the Role and Visibility of the Promotional Screen Industries) ❖ applying methods and perspectives from quantitative and qualitative media audience research to enable local <u>independent film exhibitors</u> (the PBQ consortium of Nottingham Broadway, Derby QUAD and Leicester Phoenix), UK <u>charity</u> the Royal National Institute of Blind People (RNIB), U.S. <u>sports producer-broadcaster</u> Fox Soccer, <u>home entertainment provider</u> Warner Bros. Digital Distribution, <u>telecommunications operator</u> BT, UK <u>communications regulator</u> Ofcom, and <u>TV marketing body</u> Thinkbox to better know and respond to the needs, behaviours and tastes of the audiences they serve (see Case Study 2 Supporting Institutional Change Through Targeted Audience Research for PBQ, RNIB and Fox) ❖ employing critical and contextual knowledge of art practice to deliver new insights which influenced the curatorial, exhibition and educational work of leading <u>national and international art galleries</u> (e.g. Hayward, Nottingham Contemporary) and in so doing improved knowledge of contemporary art amongst the <u>gallery-going public</u> (see Case Study 3 Adding Complexity to the Curatorial Presentation of Contemporary Chinese Art) ❖ advancing television and film historiography to assist <u>curators of film and television paper archives</u> (British Film Institute Library, Channel 4 corporate archive) to better understand the research value of their assets and to also increase access to and use of those materials amongst <u>public and professional researchers</u> (i.e. academics, journalists, media analysts) ❖ utilizing specialist in-depth knowledge of international film cultures to programme for <u>film festival organizers</u> (e.g. Chinese Digital Film Festival and Open City Docs Fest), thereby contributing to the enrichment of cultural life for <u>film festival audiences</u>.
<p>b. Approach to impact</p> <p>CFM's three overarching impact objectives grew out of the work described in the case studies provided by this unit. Subsequently, colleagues have used the objectives to guide their plans for enriching the impact potential of their work as part of the annual Personal Research and Impact Development (PRID) process, CFM's annual mentoring scheme for staff to devise individual long-term research plans (see REF5). To realise its objectives, CFM implemented initiatives designed to build interactions, engagement and relationships with companies, institutions, practitioners or audiences in the cultural sector through collaborative projects, commissioned research, consultancy, public lectures, and networking and knowledge exchange events.</p> <p>Impact activity: Evidence of CFM meeting its impact objectives can be mapped against the aforementioned categories of beneficiary. Indicative examples of this approach in 2008-13 include:</p>

Impact template (REF3a)

- ❖ Public service broadcaster, broadcast design company, independent film exhibitors, charity, sports producer-broadcaster, home entertainment provider, telecommunications operator, communications regulator, TV marketing body and television audiences. Grainge, Johnson, Evans and Pearson's work with the BBC, Red Bee, the PBQ consortium, RNIB, and Fox Soccer offer examples of research supporting the media industries and a charitable organization to achieve their strategic goals (see **Case Studies 1 & 2**). As part of the *Connected Viewing Initiative* funded by Warner Bros Digital Distribution, McDonald's research on the home entertainment business and Evan's investigations of new media audiences underpinned the project *Your Entertainment Set Free?* (2011-12), enabling WB to more fully understand how public service principles influence patterns of behaviour, taste, and value amongst users of online platforms for film and television distribution in the UK. Evans' audience work also extended to *Understanding the Multi-Screen Household* (2012-14), a project conducted in partnership with BT, Ofcom, Red Bee and Thinkbox to identify how multiple screen technologies are used in the domestic environment towards developing new forms of viewer monitoring equipment.
 - ❖ National and international art galleries and the gallery-going public. Gladston's research poses critical challenges to existing, Westernized perspectives on contemporary Chinese art which resulted in his working in an advisory capacity for the Hayward Gallery on the exhibition *Art of Change* (2012) (see **Case Study 3**). To access his knowledge in this area, Nottingham gallery the New Art Exchange appointed Gladston as Academic-in-Residence (2012), and his expertise attracted invitations to deliver keynote lectures at nine art institutions in Europe and China. Potts' work on the materiality of information formed the basis for an invited lecture (2010) in conjunction with Nottingham Contemporary's inaugural exhibitions *David Hockney: 1960-1968 A Marriage of Styles* and *But What of Frances Stark...*
 - ❖ Curators of film and television paper archives and public and professional researchers. The University of Nottingham is the British Film Institute's official HEI partner of choice (see **REF5**). Evidence of this relationship at work can be found in Johnson's interventions in British television historiography which are foundational to the partnership between CFM and the BFI on *Writing the History of Southern Television: 1958-1982*, funded by an AHRC Collaborative Doctoral Award (2011-14). Using the Southern Television paper archive held at the BFI library, the project enhances understanding of the institutional history of the ITV franchises as well as extending access to the Southern Television paper collection for media historians and public researchers. As CI on the AHRC-funded project *Channel 4 and British Film Culture* (2010-14), McDonald's knowledge of the UK film business is employed in an assessment of the cultural contribution of C4 as a producer-broadcaster of film. C4 opened their corporate archive to the project, from which one of the key outputs has been a full-text online database of the 80,000+ pages from C4's Press Information Packs in the decades 1982 to 2002, which is now available to professional researchers and is used by Channel 4's archivist and press office.
 - ❖ Film festival organizers and film festival audiences: Robinson and Stringer's research advanced critical insights into Chinese film in ways which informed programming decisions at the Chinese Digital Film Festival (2009), a community event hosted by Lakeside Arts Centre, Nottingham. Robinson also co-programmed Chinese documentaries at the Open City Doc Fest and delivered the opening address for the UK branch of the 2012 Beijing Independent Film Festival.
- Institutional support for impact:** To help achieve its impact objectives, CFM has benefitted from the institutional support of the Centre for Advanced Studies in the Arts and Social Sciences (CAS). Research. Mapping opportunities with external organisations identified by CAS have supported the development of user-informed research in CFM. CAS also established external links to enable the early stages of research collaborations, providing seed-corn funding for a range of activities to enable research with impact, assisting in the development of bids with external funders, organising staff training events in approaches to KE and Impact Plan development, and supporting showcase events and exhibitions to engage end-users in research outcomes. Awards from CAS facilitated a range of initiatives within CFM. For example, Grainge and Johnson received a CAS industry engagement challenge award (£1,100) to foster relations with Red Bee Media and Crystal CG as preparation for their successful application to the AHRC Follow-on Fund scheme for the project *TV and Digital Promotion: Agile Strategies for a New Media Ecology* which forms the basis of **Case Study 1**. When Sergi was commissioned by EM Media (£9,908), the Regional Screen Agency for the East Midlands, with additional funding (£5,000) from Welbeck Estates Company, to undertake the project *Studios in the Digital Age*, CAS awarded £5,000 to support completion of *The Role of*

Studio Space in the Digital Age report. As part of a strategy for business engagement in the Institute for Screen Industries Research (ISIR), CAS also awarded £12,000 to Sergi as support for establishing ISIR's Industry Fellowship scheme, which brought Academy award-winning Hollywood practitioners Tom Walsh (2011), Randy Thom (2012) and Gary Rydstrom (2013) to the University to facilitate industry engagement through lectures to the film-making community and participation in sandpits events with media organizations and local government (BFI, Broadway Cinema, Confetti, EM Media, Nottingham City Council, Nottinghamshire County Council, and Spool). Other forms of institutional support included funding from the University's International Research Knowledge Transfer Priority Group for Stringer to host the conference *Moving Images and the Digital Eco-City* (2010) for delegates at the Shanghai Expo, exploring challenges associated with the ecological value of digital images as a supposedly 'clean' and sustainable media. Funded by the Higher Education Innovation Fund, the University invested £2m over four years (2011-15) in the HERMES fellowship programme to support outreach, innovation and business engagement. As part of ISIR's work to foster industry links, Sergi received an £8,000 HERMES Fellowship enabling him to build a relationship with Fox Soccer leading to the *Being: Liverpool* project (see **Case Study 2**). Most recently, institutional support has been augmented with the appointment of a Knowledge Exchange Manager, funded by the Business Engagement and Innovation Service but hosted in the Faculty of Arts, to support staff in developing the social, cultural and economic impact of their research.

c. Strategy and plans

CFM will now implement five initiatives to strengthen the scope, value and significance of its research amongst extra-academic users, beneficiaries and audiences.

- ❖ *Planning*: Devising five-year Impact Plans through the annual PRID process to both aid individual colleagues in defining their short and longer-term goals for impact activity while also growing a collective culture of 'impact thinking' within CFM.
- ❖ *Training*: Aiding researchers in their impact planning and enhancing professional development by launching a programme of impact workshops led by colleagues with advanced experience of conducting research with impact in media and cultural research.
- ❖ *Support*: Drawing on the services of CAS and the new Knowledge Exchange Manager to assist colleagues in accessing KE income streams, relationship-building with partners, devising strong and realistic impact goals for external funding bids, and undertaking evaluations of activity.
- ❖ *Partnerships*: Continuing to form short-term links with external partners on a project-by-project basis while also encouraging more sustained impact activity by promoting long-term partnerships for regular on-going exchanges of knowledge between CFM and external users.
- ❖ *Internationalization*: Expanding the international reach of impact activity by systematically cultivating links amongst companies and practitioners in the media and cultural sectors of China and the U.S. towards exploring opportunities for research exchange and collaboration.

d. Relationship to case studies

It was from the experience of conducting and reviewing the research documented in the case studies that CFM was able to identify and refine the three objectives that eventually shaped its approach to impact (see above). Each case study therefore exemplifies development of one of those objectives and illustrates the range of users, beneficiaries or audiences for CFM's research.

- ❖ Objective 1 is illustrated by *Developing the Role and Visibility of the Promotional Screen Industries*, which engaged with the screen industries by using critical and historical knowledge of television branding to encourage new ways of thinking about the role of public service broadcasters (BBC), to inform the development of strategic business planning (Red Bee), and to enhance the public visibility of the industry and heritage of promotional screen design.
- ❖ Objective 2 is illustrated by *Supporting Institutional Change Through Targeted Audience Research*, where expertise in media audience research was applied to improve knowledge of the tastes and practices of film and television audiences that aided audience development planning at cinemas (PBQ), expanded understanding of the needs of visually impaired TV viewers (RNIB), and supported future creative decision-making by TV producers (Fox Soccer).
- ❖ Objective 3 is illustrated by *Adding Complexity to the Curatorial Presentation of Contemporary Chinese Art*, where critical knowledge of contemporary Chinese art and artists influenced curatorial decisions for the Hayward Gallery's *Art of Change* exhibition by challenging common perceptions of the contextual circumstances defining art production while expanding critical discourses on, and understanding of, East Asian visual culture.