

<p>Institution: Royal Holloway, University of London</p>
<p>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</p>
<p>a. Context Beyond the national and international academic community, the main beneficiaries and users of the research undertaken in the unit are: the media industry (including broadcasters, independent production companies, filmmakers, scriptwriters, film festivals, cinemas and galleries); film and television archives and digital libraries; policy makers (in the area of the media as well as public life more generally); and members of the general public (including film and television audiences, radio listeners, attendees at public lectures and users of websites and digitised content). The main types of impact generated by the unit include: influencing professional policy and practice in the areas of media production, exhibition, scriptwriting and archiving; encouraging new modes of creative and business practice; preserving, promoting access to and developing understanding of UK and European audio-visual heritage; enhancing the quality of life and stimulating public debate through films, radio plays and public events. These forms of impact derive from both traditional scholarly and practice-based research related to all three of the unit's main research clusters: <i>Television Culture</i>, <i>Screen Narrative</i> and <i>Identity and Place</i>.</p> <p>b. Approach to impact Given its mix of traditional researchers and practitioners with a professional background in the film and television industries, the Department has historically maintained a strong commitment to interaction with non-academic users and the widespread dissemination of its research. During the period 2008-13, it has developed an increasingly systematic approach to the management and promotion of its impact activities. A Departmental Impact Officer has been appointed with a brief to encourage the promotion and impact of Departmental research activities, liaise with Royal Holloway's Communications and External Relations team and develop tools for the measurement and assessment of the Department's research activities. As a result, the Department has adopted a more rigorous approach to the collection and monitoring of evidence of the uptake of its research (e.g. downloads, website hits, press coverage and commentary, audience figures, citations in public reports and documents) in order to gauge more effectively the reach and significance of its activities. The Impact Officer also sits on the Departmental Research Committee which oversees the Department's impact strategy, provides funding for activities and events planned to generate impact and reviews and supports grant applications with a clear impact dimension. Consideration of impact, knowledge transfer and public engagement activities also inform the procedures for appointment, appraisal and promotion as well as the scheduling of teaching and research.</p> <p>As a part of its professional development programme, 'On Track', the Faculty runs workshops aimed at increasing the understanding of impact which also informs the mentoring of new staff. The Faculty Research Initiative Fund provides additional support for activities planned to enhance the impact of research outcomes while the Research and Enterprise Office offers administrative assistance. Our engagement with users of Departmental research has been achieved by building partnerships with a range of organisations and professional groups (such as the BFI, BUFVC, film and TV archives, broadcasters, independent production companies), the organisation of events that involve both academics and media professionals (Clayton, Bennett, Berghahn, Ellis, Hill), public screenings and discussions (Berghahn, Clayton, Cooke, Ellis, Ganz, Hill), the dissemination of research on radio and television (Isaacs, Ganz, Langford, Littleboy), the generation of press coverage (Bennett, Clayton, Ellis, Ganz, Hill, Isaacs, Littleboy, Merck), public lectures, media appearances, reviewing and blogging (Bennett, Berghahn, Ellis, Hill, Smart, Townsend), consultancies (Ganz, Townsend), the creation of public-facing websites and podcasts that document research (Bennett, Berghahn, Clayton, Isaacs) and the development of audio-visual archives (Clayton, Ellis, Turnock).</p> <p>A good example of how the Department cultivates impact is provided by Bennett's AHRC-funded collaborative research, 'Multiplatforming Public Service Broadcasting' which investigated the cultural and economic value of the independent television and digital production sectors in relation to public service broadcasting. The project was underpinned by a strategy of dialogue with industry user communities and led to a report (published in 2012) that was circulated widely within the</p>

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television industry, downloaded 700 times from the project website (<http://cowboysorindies.co.uk>) and featured as the leading story in *Media Guardian* on the day of its release (<http://www.guardian.co.uk/media/2012/sep/20/tv-indies-risky-shows-factual-entertainment>). Channel 4's Head of Online, Richard Davidson-Houston commended the report for its 'usefulness' while Ofcom's Director of Content Policy indicated that it would 'inform' the organisation's 'ongoing role'. Industry-academic knowledge exchange was further facilitated through the 'Cowboys and Indies' conference (2012) at which speakers included the CEO of the Producers Alliance for Cinema and Television (PACT), the Head of Channel 4 Online, and Chair of the National Skills Council for Digital Media along with Departmental representatives (Ellis, Merck).

The Department has also hosted other research-informed events involving knowledge exchange between scholars and media professionals and practitioners. These include the follow-up to Hill's pioneering conference on the 'Cultural Value of UK Cinema' (2005), the 'Cultural Impact of UK Film' (2009), jointly organised with the UK Film Council and Birkbeck, that led to further research and policy initiatives on the part of the UKFC (see *Journal of British Cinema and Television*, 7: 2, 2010) and the 'Truth, Dare or Promise' conference (2012) on art and documentary (organised with Goldsmiths and Ulster) in which both academics and practitioners participated (<http://www.rhul.ac.uk/mediaarts/news/newsarticles/truthdareorpromiseconference.aspx>).

Berghahn's research on migrant and diasporic cinema involved a number of industry-facing events and led to the foundation of BABYLON, an audio-visual development programme targeted at ethnic minority, diasporic filmmakers (see case study) while the VideoActive and EUScreen research projects (Ellis, Barber, Johnson, Turnock) not only led to a reshaping of the digital archiving practices employed by broadcasters but also increased accessibility to hard-to-access audio-visual content for a range of non-academic users including teachers, media professionals, libraries and members of the general public (see case study). Raising awareness of, and improving public access to, television heritage has also been achieved through various collaborations with BFI Southbank involving screenings, lectures, interviews, programme notes, magazine articles and online contributions (as in the 'Radical TV Drama' season (2009), the Ken Loach season (2011), and the 'Beyond the Fourth Wall: Experiments in TV Drama' season (2012)).

The Department has also supported practice-based research that has achieved considerable impact beyond academia. Isaac's documentary, *The Road* (2012), was shown at international festivals and in cinemas prior to its television transmission on BBC4 in a prime slot on Easter Sunday 2013 when it attracted 200,000 viewers. The film's sensitive treatment of different kinds of migrants not only attracted considerable praise but also provoked media discussion of a contemporary political issue. Ganz's Archive Trilogy broadcast on BBC Radio 4 - *Listening to the Generals* (2009, repeated 2010), *Nuclear Reactions* (2010) and *The Gestapo Minutes* (2013) - each attracted over one million listeners and contributed to public discussions at the Jewish Military Museum and the Wiener Library as well as in the press. Ganz's collaborative research into applying data-mining techniques to screenplays as a way of reimagining screenwriting software led to invitations to present to the R&D department at Microsoft in Cambridge and the UK Innovation Forum at Google Campus. It has also generated considerable press interest (e.g. *Education Media* <http://www.theguardian.com/education/2009/dec/01/research-tv-drama-csi>). Sue Clayton's documentary film *Hamedullah: The Road Home* (2011), dealing with the deportation of a young Afghan refugee from the UK, has also achieved considerable impact that has demonstrated the effectiveness of the Department's approach. Not only did the Research Committee provide the funds for the film's completion but has continued to fund screenings and events that have raised awareness of the problems faced by young asylum-seekers. This included support for the film's premiere at an Amnesty International Human Rights Film Night (when it was championed by actor Emma Thompson as 'a very important film'), subsequent screenings across the UK and the performance of a multimedia version, *Mazloom*. The Department also co-hosted the 'Facing the Abyss' conference (2012) (www.facingtheabyssconference.com) at the Tavistock Centre that brought together legal, health and social work professionals to discuss child asylum seekers. As a result of the interest generated by film and conference, Clayton and her colleagues were invited by Hywel Francis MP to submit evidence to the Joint Select Parliamentary Committee on Human Rights that was cited several times in the Committee's report, *Human Rights of unaccompanied migrant children and young people in the UK* (2013). In July 2013 Clayton was invited to the United

Nations in Geneva to screen the film and participate in a UNHCR (the UN refugee agency) policy debate on Assisted Voluntary Return (AVR) that will result in a UN policy paper. UNHCR has also asked to house Clayton's annotated film archive of over 10 years as a resource for further research and policy debate. Clayton's research led to a successful ESRC bid (with colleagues from Geography and Social Work) for a research network explicitly planned to benefit non-academic users including healthcare professionals, social workers, lawyers, media practitioners and policy makers. The success of this grant application demonstrates the Department's policy of support for both follow-on activities and research applications that possess a clear impact strategy.

c. Strategy and plans

The Department will continue to support a research culture in which public engagement and the creation of impact is valued, promoted and funded. The Research Committee will aim to implement initiatives that generate impact activities and encourage grant applications that include a strong impact dimension or that are specifically designed to augment knowledge transfer and impact. The Department's Impact Officer will play an enhanced role in advising colleagues on the impact potential of their research and ensuring that benefit to potential research users is built into the design of research projects. The strengthening of awareness of the importance of impact will also be achieved through the organisation of impact-focused training events, the sharing of experiences and the refinement of our procedures for monitoring and measuring impact in order to evaluate the success of our activities and inform future plans. Plans for enhancing impact will also involve increased collaboration with Royal Holloway's Press Office and the use of websites, podcasts and social media in order to maximise the number and range of our research beneficiaries.

Impact will also be achieved through the continuation and development of existing relationships and partnerships for which clear plans are already in place. EUScreen XL, running until 2016, will engage in research activity of benefit to television archives and audiences. The recently-launched 'Forgotten TV Drama' project (2013-16), involving Hill, Cooke and Smart, possesses an impact plan that was praised by the AHRC's peer reviewers and will engage with a range of non-academic users (including the BFI, the BBC, regional film theatres and archives). Clayton's ESRC Research Network (2013-16) will generate further initiatives with non-academic partners and Ellis, Bennett and Hall's research project, ADAPT (2014-2019), dealing with the history of technological change in television, will involve extensive collaboration and knowledge exchange with stakeholders in the UK television industry. Practice-based researchers will continue to produce films, screenplays and radio dramas that engage with diverse audiences and extend public discourse while all colleagues will seek to strengthen and develop existing relationships with various cinemas, television companies, arts organisations, galleries and archives and plan to increase their involvement in a wide range of public engagement activities.

d. Relationship to case studies

The Department's two case studies have been selected to illustrate the unit's well-established approach to achieving and sustaining research impact. Ellis's case study 'Broadcast Television Archives: Access and Contextualisation' demonstrates how the Department's research into television history, cultural value and cultural memory has informed an ambitious programme of digitisation and archiving that has impacted upon the policies and practices of broadcasting archives and provided access to a diverse range of television material from across Europe. Berghahn's case study 'Representing Migration and Cultural Diversity in European Film(making)' shows how sustained collaboration and knowledge exchange throughout the research process and beyond has enhanced awareness of diasporic filmmaking amongst industry stakeholders and the cinema-going public and has resulted in industry-focused training measures that improve the opportunities of migrant, diasporic and ethnic minority filmmakers. Both case studies intersect with the Department's wider research and impact culture, which is based upon a number of research clusters that function as dynamic hubs for collaboration and exchange. Ellis's case study forms part of the research cluster *Television Culture* (Bennett, Cooke, Ellis, Hill, Kelly, Littleboy, Smart) and overlaps with ongoing work on television history and practice within the Department. Berghahn's case study reflects some of the impact generated by staff working in the area of *Identity and Place* (Clayton, Dass, Hill, Isaacs, Langford, Merck, Townsend) and links to the Department's contribution to public understanding of, and debates about, migrants, refugees, ethnic minorities and cultural identities more generally.