

<p>Institution: De Montfort University</p>
<p>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</p>
<p>a. Context</p> <p>The main categories of impact from film and media research at DMU are: (i) cultural enrichment; (ii) contributing to economic prosperity and enhancing regional identity through interaction with the creative sector; (iii) preserving, conserving and presenting cultural heritage; (iv) influencing creative professional practice and archiving policy; and (v) increasing public understanding of cultural issues and cultural values.</p> <p>Film and media research at DMU has benefitted local, national and international media organisations, public bodies, commercial organisations, national arts organisations and the general public. This research has a longstanding track record of engagement and enrichment beyond academia, most notably in cultural screen heritage and through engagement with audiences, and ranges from exhibitions and media dissemination to working with arts organisations, archives, and professional bodies.</p>
<p>b. Approach to impact</p> <p>The unit has always fostered an outward-looking approach to its research, and tries to include numerous stakeholders and beneficiaries at various stages of the research process. The unit's main "pathways to impact" can be summarised as follows:</p> <p>Cultural events:</p> <p>The work of the CATH centre includes projects which involve conserving and presenting cultural heritage and stimulating the local economy through events at regional centres. In developing partnerships with relevant public bodies and various commercial organisations the Centre has provided platforms for public engagement and the wider dissemination of research findings, alongside vehicles to enable potential impacts from research to be developed. This strategy is further enabled by the strategic appointment of a number of honorary associate research fellows who are active in extra-mural cultural pursuits. Numerous public events have been organised with Leicester Phoenix Square Digital Media Centre, with which the University has a direct commercial relationship, and where elements of film studies are also taught. These are designed to bring together academics, film practitioners and cinephiles and firmly embed staff research on screen culture within the regional community: examples include the two day event 'Bloodlines' (2010), '100 Years of Cinema Exhibition' (2010) and 'Hammer has Risen from the Grave' (2012). The Centre has also staged events at The Women's Library, the Barbican, the Cinema Museum, London and the Picture House Cinema, Cambridge. A cinema exhibition project (led by Hanson) was launched in 2010 with a 2 day event at Leicester's Phoenix Cinema which brought together interested parties such as the Cinema Exhibitors' and Cinema Theatre Associations and The Cinema Museum to celebrate and reflect on 100 years of film screenings in purpose built cinemas. These events have all been publicised by the effective use of social media.</p> <p>Such events provide significant cultural enrichment by increasing public understanding of cinema heritage and have made a measurable contribution to the financial sustainability of the arts organisations involved.</p> <p>Partnerships with cultural sector organisations:</p> <p>The CATH Centre has developed a body of best practice in order to translate partnerships with cultural organisations into real-world impact. For example, Porter's research into silent film feeds into a direct collaboration with the BFI's National Archive and its curator, and every year she contributes to the staging of the British Silent Film Festival (1998 -). This work has also resulted in DVD releases of British silent films, resulting in direct economic benefit from the archive, whilst simultaneously preserving endangered parts of our cultural heritage. Such long-term relationships</p>

are often at the heart of the development of additional impacts from research. The body of work described above, for example, also led to four contributions to the book 'Ealing Revisited' (Mark Duguid et al ed.) which accompanied a two month film series 'Ealing Light and Dark' at the BFI Southbank in 2012 commemorating Ealing Studio's 80th Anniversary.

Another good example is a collaborative project with BECTU (union for film and television industries) which involves the creation of an oral history archive resource and the transcription of interviews with key workers in the industry. The 'adopt a woman' initiative was launched at a CATH 'Cine-Sisters' event at the Women's Library to recruit a nationwide body of volunteers to transcribe interviews with 100 women workers. Digitised, annotated and transcribed interviews are published on the BECTU website. The 'Cine-Sisters' strand of this work has also been developed as a series of live on-stage career interviews (often conducted by CATH centre members) at The Cinema Museum. These ticketed events range from a script supervisor (Renee Glynne) to a composer (Debbie Wiseman) and to household names such as June Whitfield and Barbara Windsor.

Cultural impact through engaging with audiences:

Various projects have been set up which include engagement with a core set of stakeholders as part of the research methodology. Examples include Russell's Leverhulme project 'Hollywood and the Baby Boom' project, which involves interviews with numerous key film makers and writers as well as surveying audiences throughout the project. Articles from the project are to be published in the New York Times online. A second example is Wood's AHRC 'History of Television for Women' project in collaboration with Warwick University; as well as working with archivists at the BFI to promote a feminist agenda for TV preservation, this project has also involved collecting women's memories of television involving interviews and public engagement events to connect women to their screen heritage as a site of value. Public events at the BFI Southbank and Leicester Phoenix Square were accompanied by a Pop Up shop through Coventry City Centre Art space. The project regularly briefs the Women in Film and Television Organisation and is providing consultancy to the Science Museum's newest gallery 'Making Modern Communications', illustrating how such an "engaged scholar" approach can lead on to further impacts

Media engagement:

Research from the MDG into the media representation of politics results in many invitations to engage with the public and this also often leads on to further possibilities for direct benefit to the public in various ways. For example, Price's work on the representation of security issues has involved public lectures, including at the OxDoc Film festival (2012) and the British Library (2010). Mendes' recent research on representations of feminism feeds directly into the feminist political organisation 'Slutwalk'. Montgomerie's recent research into representations of disability is utilised directly by the European Santaseh disability network. Wood's (ESRC) collaborative work on reality television and inequality included a report to the Joseph Rowntree Foundation which was used to inform the project 'Poverty and Participation in the Media' (2008) and contributed to the Muir and Wetherall's ESRC programme report to the IPPR 'Identity, Politics and Public Policy' (2010).

Staff regularly disseminate their research to professionals and the general public through media appearances. The British Silent Film Festival has received television media coverage, including The Culture Show (2008) and BBC World News (2011). Staff regularly provide consultancy to media, such as Chibnall's work on British B Film for BBC4 (2008) and BBC2's 'Reel History of Britain'. Monk was interviewed on BBC Radio 4 Nov 2012 on fan fiction for 'When Harry Potter met Frodo' and (as previously mentioned) the work of Mendes and Wood has also featured on Radio 4. Russell regularly writes film criticism for The Guardian.

Research undertaken in partnership with commercial organisations:

The HEIF funded project 'Managing creativity in groups' by Taylor and Whitehouse-Hart (£5000) constituted a prototype for stakeholder-driven research for the unit. This project specifically investigated the creative practices of advertising professionals.

The CATH Centre has been working with Hammer Film, acquiring the Hammer archive in 2012, and received internal funding (£9,000) to work on its cataloguing and digitalisation. One outcome

Impact template (REF3a)

was a two day festival staged at the Phoenix Square in Leicester July 2013, attended by 12 Hammer stars, directors and writers, and the world premiere of a high-definition restoration of the company's seminal *The Curse of Frankenstein* (1957) was introduced by actor and writer Mark Gatiss.

Further work by CATH Centre director, Chibnall, with Volkswagen and DVD distributor Odeon Entertainment is detailed in an accompanying case study.

c. Strategy and plans

Whilst these five strands of activity described in section 2 provide an excellent platform to develop impacts from both recently completed and on-going research, it is recognised that the unit needs to continue to develop ways of both monitoring and measuring impact as an outcome of research. The unit is interested in investigating and developing ways of providing reliable and robust methods for measuring impacts in the sphere of 'cultural values and cultural enrichment', which are currently difficult to quantify. It is anticipated a useful stimulus might be provided by (for example) the currently on-going "scoping studies" into 'measuring cultural value' sponsored by the AHRC and the unit will monitor developments in this area closely to feed into its evolving impact strategy over the next census period.

The unit's strategy for developing and embedding impact during the next census period will include the following:

- Ensuring that funding allocations for research leave and investment funding take into account the potential of the research to develop impact, mirroring the approach of funding bodies and reflecting the University's 2013 research strategy. In particular, projects will be encouraged where researchers engage with potential users of the research from the outset and enable impact as part of the process of research as well as an additional outcome.
- The unit will focus on its work with cultural and creative industry organisations. We will seek to increase our level of support for existing and new archives and continue to work with Phoenix Square and the cinema Museum as the hub of the unit's public engagement strategy. We will also look to identify new key partners in the cultural sector with whom we can build long-term relationships to deliver impacts and influence policy.

In order to deliver this strategy, the unit will actively monitor research funding applications, and ensure that research projects are selected with a view to potential and emerging impacts, and in line with any emerging impact policies from the institution. Researchers from the unit will also work closely with the Faculty Business Development manager to identify new potential stakeholders in their research. The unit will continue with its current approach of developing cultural events, forming partnerships with key cultural organisations, engaging with audiences, accepting invitations to engage the public with our research, and researching in partnership with commercial organisations.

d. Relationship to case studies

British Film History exemplifies the following pathways to impact: cultural events, partnerships with cultural sector organisations, cultural impact through engaging with audiences, and research undertaken in partnership with commercial organisations. Public engagement activities are shown to have had demonstrable positive impact upon cultural life and cultural wellbeing, positive impact upon regional identity and on preservation, dissemination, advocacy policies concerning screen heritage. Museums and commercial organisations are also shown to have gained economic benefit from the research.

History of Television for Women exemplifies demonstrable impact on cultural life and professional practice in the television industry through engaging with audiences, media engagement and partnerships with cultural sector organisations.