

<p>Institution: University of Roehampton</p>
<p>Unit of Assessment: Panel D, UoA 36 Communication, Cultural and Media Studies</p>
<p>a. Context</p> <p>Our work around impact in the Centre for Research in Film and Audiovisual Cultures (CRFAC) is driven by a desire for positive social change and social inclusion. All four of our key research foci, Cultural Theory and Politics, Popular and Cult Film and Television, Film Philosophy and Historiography, and the Theory and Practice of Contemporary Documentary Filmmaking, are having an impact through engagement with a range of audiences. Our most significant impact is derived from our practice-as-research group. Nonetheless, we are committed to ensuring that we maximise the benefit to wider audiences across the full range of our research. The main beneficiaries of our research impact are:</p> <ul style="list-style-type: none"> i. A range of professionals, such as journalists, media workers and therapists whose practice has been affected or shaped through our work with cultural institutions and professional organisations to highlight our research findings, for example the Anne Frank Foundation, the Freud Museum, and training centres including the Royal Academy for the Dramatic Arts (RADA) and Royal Academy of Music. We have had an impact on media professional training through Creative Futures, a suite of high-quality non-accredited professional training courses, to support creative industry workers during the economic downturn, launched in 2010. We have run training workshops with the BBC, and influenced the practice of therapists at the Tavistock Centre, the British Psychoanalytic Council and Portman NHS Trust. ii. Policy makers and campaigners in the third sector have drawn on our research for enhanced knowledge of key issues in relation to human rights. For example, Chanan's <i>Secret City</i> (2012), Colusso's <i>ABC Colombia</i> (2007) and <i>Home Sweet Home</i> (2013), plus Uwemedimo's production work on the <i>The Act of Killing</i> (2012) and his <i>Port Harcourt, Garden City</i> (2012) have been screened to high-profile political and policy making audiences in the UK, USA, and Phillipines and Nigeria respectively. Colusso and Uwemedimo's work has also been used in media advocacy campaigns, and by human rights organisations such as Amnesty International. iii. Excluded citizens, communities and minority groups have benefitted from our film-making practice. We have increased the visibility of the subjects of, and participants in our research, amongst national and international audiences. This work has led to a broader recognition of the issues affecting them, empowering communities and contributing to social inclusion. This work is informed by the unit's broader research and practice on class-based exclusion and impoverished or disenfranchised communities, for example Biressi's and Nunn's research into class and culture in contemporary Britain. iv. Film juries, film festival planners, and film and TV audiences have been informed by our sustained programme of cultural engagement and work to foster public awareness. We have engaged broad public audiences, through regular programming film festivals, public talks and screenings; for example, to cult film audiences such as Abbott's prominence at popular gothic and horror film fora. We consult on prominent international festivals, as in Bainbridge's committee role on the annual European Psychoanalytic Film Festival. We sit on international film festival juries (eg. Witt on the South Korean Jeonju International Film Festival 2010), and promote public debate on our research through blogs, panel discussions, serial journalism and media appearances.
<p>b. Approach to impact</p> <p>The pathways to impact pursued across CRFAC are various, interlinked, and constantly developing. In the past, staff have had individual responsibility for their engagement with the users of their research and any resultant impact. However, CRFAC has now established an active role, driving, encouraging and evaluating impact across the breadth of our research. We have engaged with audiences to effect change through the following approaches: i. communicating our research insights to specific practitioner and policy making audiences; ii. taking both an active, and reactive role, in advising practitioners and organisations on the application of our research; iii: ensuring that our practice as research involves a range of pathways to impact, and that the subjects, participants and consumers of our research derive maximum benefit from the process and products of the work. These approaches are exemplified below:</p> <ul style="list-style-type: none"> i. We communicate our research to policy makers and practitioners, as well as wider public audiences in order to achieve impact. For example, Coward's investigative journalism for the <i>Guardian</i>, <i>Telegraph</i> and <i>Daily Mail</i>, including a two-year column 'Looking After Mother' for the <i>Guardian</i>, engaged with elderly care and support systems, generating and contributing widely to

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public discourse. Chanan's social commentary for the *New Statesman* was significant not only in its contribution to public discourse around the effects of austerity measures, but also in producing the first video blog commissioned by the magazine. This work has an integral connection to on-going self-reflexive research on journalism in the unit, and enables us to reach and impact on broad public audiences. Complementing this we are engaged in regular contributions to public debates in broadcast media. Abbott and Witt, for example, have featured on BBC Radio discussing their research, including *Woman's Hour*, *Nightwaves* and the *Today* programme, and have been interviewed for online and print media, such as the *LA Times*, *Wall Street Journal.com*, *NewScotsman.com*, *Neatorama.com*, and *Twisted Tales*. Colusso and Antick have also been interviewed about their research for international television, for example Antick's *Billboard Art* (2009) featured on Polish Televisia Torun (2009). Our research is also recognised and reported on by others. For example, Jermyn's research has featured in the *Guardian* and *Company* magazine. We target audiences and engage with them through social media, podcasts and vidcasts, such as Chanan's theoretically informed social media and blogging profile (as the 'putneydebater') as well as guest blogs written by Abbott, Biressi and Nunn for platforms such as *Celebyouth.org*, *Critical Studies in Television (CST)* and *Film Studies for Free*, which reach engaged audiences.

ii. We consult with the users of our research in order to effect change. For example, the Media and the Inner World (MiW) AHRC-funded network, co-led by Bainbridge, has sought media coverage in psychotherapeutic professional publications, and has acted as the pathway for Bainbridge to engage with therapists at the Tavistock Centre, the British Psychoanalytic Council and Portman NHS Trust. Our knowledge exchange is also delivered by media professional training through Creative Futures, which is underpinned by our research insights into documenting and presenting the self and self-reflexive practice. As a former radio journalist, now researching media ethics, Wright has been well placed to deliver training on strategies to report traumatic news with the BBC. We also realise impact through our work with external organisations, such as Wise's research, writing and curation of an iPad app on the Diary of Anne Frank for Penguin Books and the Anne Frank Foundation (2013), which supplements and enhances the reading experience of Frank's diary to reach a wider audience of younger readers.

iii. Our filmmakers directly engage minority groups in active processes of personal and political reflection as participants and subjects in their research. For example, Colusso's *Home Sweet Home* is supporting inner city residents in London to challenge widespread class-based stereotypes, and Uwemedimo's research into archaeological performance is effecting social and political change in Indonesia (see case studies). Other examples include Uwemedimo's *Human City Project*, which has screened films on a mobile inflatable cinema in 19 slum communities in Port Harcourt, Nigeria (nearly half of the city's waterfront slums), viewed by approximately 11,000 local residents. The project deploys media advocacy to empower Nigerian slum communities to intervene in planning, development and community-political representation. Production skills training and resources are made available to participants. This work also actively engages with third sector international organisations, contributing to international media advocacy at Amnesty International, including their *Demand Dignity* and *People Live Here* campaigns (2009; 2011) and *Witness' People Before Profit* (2012). The project is also utilising media advocacy to engage local and national governments in Nigeria in order to promote the rights and increase the tenure of marginalised communities.

Other researchers in this group have achieved similar outcomes. For example, Colusso's *ABC Colombia* has benefitted third-sector organisations such as *Children of the Andes* and *Justice for Colombia* through increased public awareness and fundraising, and has also been screened to the US Congress (see case study). Our impact on policy makers is also evident in a UK context. Chanan's *Secret City* premiered at the House of Commons (2012) to senior politicians and policy makers as part of an ongoing project to promote debate about the City of London Corporation, and continues to be screened at Labour Party meetings, raising awareness amongst these audiences. This commitment to positive social change is also evident in Antick's documentary photography; his research has reached new audiences through billboard art and performance pieces at venues such as *Belfast Exposed* (2013). His *itourist? 2* (2009) work featured at *Art Moves - International Festival of Billboard Art*, Galeria Ruzs, Poland, where it engaged locals in reflection on Holocaust tourism and was broadcast on Polish TV.

These approaches to impact have been supported at both an institutional and local level. For example, staff have attended impact training programmes around engagement and impact, and

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good practice in the unit is underpinned by an Impact Mentor, who provides support to colleagues and works closely with a departmental post-doctoral Research Facilitator to ensure that projects pursue appropriate pathways to impact, and evaluate the outcomes. The department's Research Advisory Group has a proactive role in evaluating research impact at the proposal stage and oversees impact-related projects to ensure engagement with both subjects and end-users early in the research process. In addition, we are able to draw on university impact support funds and also from Creativeworks, an AHRC-funded Knowledge Exchange Hub for the Creative Economy. Examples from central funds include the award of £12,000 to enable Chanan to complete *Secret City* (2012), whilst Uwemedimo has been provided with supplementary support to enable him to pursue his project on a full-time basis in Nigeria since 2009, owing to the significant social change it is effecting in the region. Impact is a key part of individual research plans and is formally recognised in the university's criteria for appointments and promotions. It also features strongly in departments' annual business plans and workload models.

c. Strategy and plans

In CRFAC we are actively developing our impact strategy. Future impact-related activities will continue to be underpinned by excellent research and a commitment to maximising benefits for a wide range of users. We aim to build on our achievements to date by further increasing the significance and reach of our work. We will achieve this by building on our particular impact strengths around practice as research, with effective planning and targeted support for impact work. This includes, wherever appropriate, fostering partnerships with external users that are built on a commitment to research excellence, enabling us to engage the users of our work at the inception of our projects, as co-creative beneficiaries. The impact of this work will be evaluated through the ongoing collection of impact evidence supported by the university's development of a bespoke database. Specific plans for impact include:

i. 'Articulating Ageing: Female Celebrity and Female Audiences', a project that will work with more mature female audiences through focus groups in order to uncover how they engage with discourses about ageing and female celebrity. The purpose of this research will be to understand the bearing these representations have on audiences' sense of identity, which will enable us to report to broadcasters and industry bodies at a time when there is increasing awareness of the discrimination endured by older women in the media. Similarly, the 'Cinema and the Brain' project will build on Brown's research in film and neuroscience to develop a comprehensive understanding of cinema and its relationship to human viewers, combining approaches from film studies, philosophy, psychology and neuroscience; the project aims to impact on industry by clarifying the effects of film techniques on film viewers.

ii. Our practice-led researchers are initiating new documentary-focused projects which will build on existing areas of impact. For example, Uwemedimo's innovative *Human City* project continues to have a significant impact in the region, whilst Colusso has utilised additional footage from the *Home Sweet Home* project to develop an i-documentary, *Ghost Town*, which will significantly increase the reach, content, scope, utility and interactive functions of the film from December 2013. Building on this impact in a local context is a project led by Cross on urban regeneration and the creative dimensions of alternative forms of consumption. Focusing on the Granville Arcade (Brixton Market). Cross will deploy social media, to enable investors and stakeholders to reflect upon the market's development and the wider impact of the regeneration project in the context of a growing community of local organisations dedicated to ethical and environmental issues, such as Transition Town Brixton, and The Brixton Pound and The Empty Shops Network. We will also continue to work with NGOs, including through Antick's photo-essay *Bhopal to Bridgehampton* which will be adapted into a series of performances involving the Bhopal Medical Appeal together with other researchers in the Department of Social Sciences working on human rights, contributing to marking the 30th anniversary of the 1984 Bhopal gas disaster.

d. Relationship to case studies

The two case studies exemplify the key characteristics of our impact in the unit, and reflect our strengths in documentary filmmaking. Both Uwemedimo and Colusso have produced documentary work within a fertile research culture which values public engagement and media citizenship. The success of their film projects in terms of social commentary, the engaging of film subjects, local communities, social activists and policy makers, both illustrates our approach and will influence the development of our strategy in the future.