**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: Communication, Cultural and Media Studies, Library and Information**

**Management**

**Title of case study: Representing Migration and Cultural Diversity in European Film(making)**

**1. Summary of the impact** (indicative maximum 100 words)

Over the past eight years, Professor Daniela Berghahn has undertaken extensive research into the (self-)representation of migrant and diasporic communities in European cinema as Principal Investigator of a collaborative Research Network and through her individual research. Through the creation of various platforms of knowledge exchange, Berghahn's research has enhanced awareness of diasporic filmmaking amongst industry stakeholders and the cinema-going public and shaped cultural life. It has also led to the foundation of an audio-visual development programme, BABYLON, which has, in turn, supported film projects of ethnic minority filmmakers with a migratory background. Between 2007 and 2013, BABYLON provided workshop-based training for over one hundred filmmakers. Eight BABYLON alumni have succeeded in getting their films into production and theatrical distribution in the UK, continental Europe and further afield as well as winning awards on the international festival circuit.

**2. Underpinning research** (indicative maximum 500 words)

The ‘Migrant and Diasporic Cinema in Contemporary Europe’ Research Network extends back to 2005, when Berghahn (RHUL 2006 – present) and some of her future collaborators identified migrant and diasporic cinema as an important area worthy of further investigation. She organised a research team and submitted a grant application for an international research network under the AHRC’s strategic programme,’ Diasporas, Migration and Identities’. The network was funded by the AHRC between January 2006 and January 2008 but active collaboration amongst the participants - Daniela Berghahn (Principal Investigator), Claudia Sternberg (Co-Investigator, Leeds), Asu Aksoy (Istanbul Bilgi), Birgit Beumers (Bristol), Dina Iordanova (St Andrews), Gareth Jones (Scenario Films), Sarita Malik (Brunel), Dominique Nasta (Brussels), Isabel Santaolalla (Roehampton) and Carrie Tarr (Kingston) – continued well beyond the funding period. In consultation with filmmakers, producers, distributors, policy makers and festival organisers, the Network explored the evolution of migrant and diasporic cinemas in contemporary Europe over the past thirty years. It investigated how films made by migrant and diasporic filmmakers changed our understanding of European identity/ies and complicated how they had previously been constructed and narrated within distinct national cinema traditions. The Network’s key research findings were:

* Migrant, diasporic and ethnic minority filmmakers have reshaped European (including British) filmmaking through innovative stylistic and generic templates.
* They encounter greater obstacles than majority culture filmmakers, finding it harder to attract funding and, when they do, they are usually expected to carry ‘the burden of representation’ for their ethnic constituencies. In terms of subject matter and production opportunities, their artistic freedom is restricted compared with that of majority culture filmmakers.
* Films about migration and cultural diversity constitute important discursive interventions in debates about the co-existence of hegemonic and minority cultures in European societies. By addressing controversial issues such as racism and other forms of social marginalisation and by rejecting (but frequently also reinforcing) ethnic stereotypes, migrant and diasporic films challenge images and reports that dominate the mass media in the West.

For her next project on ‘The Diasporic Family in Cinema’, Berghahn succeeded in winning an AHRC Research Fellowship (October 2010–June 2011). Focusing once again on contemporary European (including British) cinema, Berghahn was able to demonstrate that:

* The diasporic family on screen crystallises the emotionally ambivalent response to immigration and growing cultural diversity in western societies. Constructed as ‘other’ on account of its ethnicity, language and religion, it is perceived as a threat to the social cohesion of Western host societies. Conversely, the diasporic family is also nostalgically imagined as a traditional family, characterised by extended nurturing kinship networks and superior family values that contrast with the fragmentation and alleged crisis of the hegemonic family.

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* Thanks to the crossover appeal of family stories, a number of diasporic family films, in particular comedies, were able to break out of the ethnic niche and cross over into the mainstream.
1. **References to the research** (indicative maximum of six references)
	1. Berghahn, D. (2013), *Far-Flung Families in Film: The Diasporic Family in Contemporary* *European Cinema,* Edinburgh University Press, 232pp. Scholarly monograph.
	2. Berghahn, D. and C. Sternberg (eds) (2010) *European Cinema in Motion: Migrant and* *Diasporic Film in Contemporary Europe*, Palgrave Macmillan, 321pp. Edited collectioncontaining chapters written by the Research Network, including one by Gareth Jones in which he discusses BABYLON’s projects and mission.
	3. Berghahn, D. (2009), ‘From Turkish greengrocer to drag queen: Reassessing patriarchy in recent Turkish German coming-of-age-films’, *New Cinemas*, 7.1, pp. 55-69. In special issue of journal on ‘Turkish-German Dialogues on Screen’ guest-edited by Berghahn.
	4. [www.migrantcinema.net](http://www.migrantcinema.net/) website that documents the work of the AHRC-funded Network, including various industry-focused events which facilitated Knowledge Exchange between academics and stakeholders in the media industry and a database of films that features *inter alia* films made by BABYLON alumni.
	5. [www.far-flungfamilies.net](http://www.far-flungfamilies.net/) website documents Berghahn’s research on diasporic families
	6. Podcast ([http://www.farflungfamilies.net/podcasts/item/negotiating\_between\_artistic\_ambitions\_fund](http://www.farflungfamilies.net/podcasts/item/negotiating_between_artistic_ambitions_funding_and_the_market_place) [ing\_and\_the\_market\_place](http://www.farflungfamilies.net/podcasts/item/negotiating_between_artistic_ambitions_funding_and_the_market_place)) of a round-table discussion entitled ‘Negotiating between artistic ambitions and the marketplace’, held at ‘The Diasporic Family in Cinema’ conference (21 May 2011), organised by Berghahn, which brought together directors (S. Suri, G. Jones, F. Aladag), producers (L. Udwin) and academics (Berghahn, Malik).

**Research quality indicators:** Berghahn’s research was funded by two highly competitive AHRCawards: the Research Network (worth £20,368) and the Research Fellowship (£90,113). The AHRC Peer Review Panel assessed the work undertaken by the Migrant and Diasporic Cinema Network as ‘Outstanding’. It particularly commended the innovative and interdisciplinary nature of the project which it described as having ‘participated in the mapping of new territory for the discipline of Film Studies (in a manner that will inevitably impact upon a number of related disciplines)’. The Panel also noted that the Network generated ‘an incredible amount of activity’ for ‘a very small investment’: ‘For [c. £20K] there has been thirty pages of outputs and outcomes and a great generation of academic and non-academic interaction internationally’. The project’s research and knowledge transfer dimension – described as ‘making an immediate impact outside academia’

– was identified by the Panel as one of its many strengths. Berghahn’s application for an AHRC Research Fellowship entitled ‘The Diasporic Family in Cinema’ received the highest possible grade

– 6 - which translates into ‘an outstanding proposal meeting world-class standards of scholarship, originality, quality and significance’. The peer reviewers of this application referred to Berghahn as ‘an authoritative voice in the area of diasporic film studies’ and ‘one of the leading voices in the field’ whose work has ‘provided impact and awareness of diasporic cinema’.

**4. Details of the impact** (indicative maximum 750 words)

Berghahn’s collaborative and individual research in the field of migrant and diasporic cinema has benefited filmmakers and other media professionals as well as the cinema-going public. In order to build a solid basis for knowledge exchange between academics and stakeholders in the media industry, Berghahn invited Gareth Jones, a filmmaker/scriptwriter/producer and MD of Scenario Films Ltd. to join the Migrant and Diasporic Cinema Research Network. He has described his participation in the Research Network as ‘the single most important impetus behind the conception and foundation of BABYLON’ (see Jones’s testimonial under 5). The Network’s research findings demonstrated that, despite various diversity initiatives within the European film industries, ethnic minority filmmakers encounter particular problems and barriers when trying to get their films into production. Gareth Jones (ibid) explains that ‘this significant research finding encouraged me to found BABYLON, a cultural forum and development programme designed to support the creative ambitions of migrant and diasporic filmmakers from Europe’s varied minorities. BABYLON is committed to challenging existing perceptions that have hardened into prejudice and to stimulating an industrial environment in which producers, distributors and audiences are attracted to culturally

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diverse films. The first step in this direction was to increase the visibility and profile of minority filmmakers across the European film industry and to liberate new voices that had been hitherto marginalised and excluded’.

BABYLON is an audiovisual development programme that helps filmmakers to overcome these obstacles and to establish important contacts, thereby enabling competitively selected workshop participants to develop their screenplays and get them into production. The case of Turkish German filmmaker Sülbiye Günar is particularly instructive: on account of her name and earlier work, she was expected to make films about her own ethnic constituency. Television producers invited her to make a film about ‘her compatriots at the hypermarket’ and ‘a beautiful Turkish woman’. To escape from this kind of ethnic pigeonholing, she changed her name to Verena S. Freytag while working on the project ‘Alpenhof’, the working title of her film *Abgebrannt* (2011). With the support of BABYLON, she also managed to get back the rights for her screenplay ‘Alpenhof’ from Colonia Media Film/Bavaria, which the production company initially contested. ‘Without BABYLON, I would probably have given up fighting for [the rights] of the screenplay. Furthermore, at the BABYLON workshop in Rotterdam I met Burkhard Althoff from the ZDF/KF [television]. He asked me about my project, which I had originally sent to the ZDF in 2004 and he encouraged me to re-submit it to one of his colleagues. … BABYLON was a crucial experience for my career as a scriptwriter and director and for my film’, which was eventually co-funded by the ZDF (see email correspondence between Berghahn and Freytag referenced in section 5).

Between 2007 and 2013, BABYLON provided training and support to over one hundred competitively selected filmmakers through targeted film development workshops at film festivals in Berlin, Rotterdam, Locarno, Cannes and elsewhere. BABYLON has received funding and support from the British Council, Skillset, Film Fonds Wien and the EU Media Mundus Programme. To date eight films by BABYLON alumni have been completed. They have also won a number of prestigious awards at international film festivals including Sundance, the Berlin International Film Festival, Raindance, Karlovy Vary, Toronto, Moscow and Mumbai. So far eight films have been released in cinemas and have received extensive press coverage in leading newspapers such as

*The Guardian, Le Monde, Frankfurter Allgemeine Zeitung, Die Zeit* and the trade press (*Variety, Hollywood Reporter*, *Sight and Sound* etc.). In particular films about (diasporic) families, including *My Brother the Devil* (2012), *Kuma* (2012) and *Son of Babylon* (2009) have been able to crossover into the mainstream, arguably because, as Berghahn has demonstrated in Outputs (referenced 1 and 6), family narratives elicit a sense of recognition and identification with the ‘other’ and, therefore, have possessed the capacity to build bridges across cultures. *Son of Babylon* was Iraq’s nomination for the Academy Awards in 2010 and was distributed in nine territories. *Kuma* premiered at the International Berlin Film Festival in 2012 and has since been released in cinemas in eight countries including Austria, Germany, Spain, the UK and France, where it was distributed with 60 prints under the title *Une seconde femme,* attracting 36,710 viewers.

In addition to providing the initial stimulus for the foundation of BABYLON, Berghahn has created numerous opportunities for knowledge exchange, consultancy and collaboration with high-profile minority filmmakers including John Akomfrah, Abdelkrim Bahloul, Feo Aladağ, diversity consultant Parminder Vir, OBE, Eve Gabereau (Soda Pictures), producers Leslee Udwin (*East is East* and *West is West*) and Ralph Schwingel (FatihAkın’s *Head-On*) and Thierry Lenouvel (Ciné SudPromotion). These have generated a more comprehensive understanding of diversity and equality issues amongst stakeholders in the media industry. Furthermore, at the International BFI London Film Festivals in 2011 and 2012, Jones convened industry panels entitled ‘BABYLON Burning – a public debate on film diversity’ and ‘BABYLON Breakthrough’. A productive dialogue between Nadine Marsh-Edwards (producer, board member Film London), Nadia Denton (Black Film Magazine), Leslee Udwin, David Thomson (former Head of BBC Films, now Origin Pictures) amongst others ensued at these important forums. Berghahn participated in the industry panel ‘BABYLON Burning’ in 2011, which received press coverage in *BritFlicks* (see under 5).

Berghahn designed public-facing interactive websites with archives of podcasts with filmmakers and other media professionals, blogs and searchable databases and other features for her research projects. Since the website [www.migrantcinema.net](http://www.migrantcinema.net/) went live in March 2007, it has had

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41,127 unique visitors. The total number of page views (until 31 July 2013) was 134,992. The website [www.farflungfamilies.net](http://www.farflungfamilies.net/) has attracted 11,433 unique visitors with a total number of 30,706 page views between December 2010 and 31 July 2013. The websites have raised the public visibility of Berghahn’s research and, as a result, she was invited in October 2009 to contribute to an international symposium and a German television programme entitled ‘Suddenly so much Heimat: Changing Identity in Film, Culture and Society’. The public symposium was organised by the WDR (West German Broadcasting Corporation) and held at the Museum Ludwig in Cologne. Berghahn was also interviewed for a documentary on the topic, broadcast by the WDR on 31 October 2009, watched by 90,000 viewers. The event, which was accompanied by a film season (*Heimat Feelings*) broadcast by the WDR between October and November 2009, was initiated by the WDR’s Commissioner for Integration and Cultural Diversity and the Head of Television Drama and Film. It brought together filmmakers, journalists, film critics, policy makers and international film scholars and promoted a new concept of *Heimat*, identity and belonging, thereby supporting the WDR’s mission to promote cultural diversity and integration. As Berghahn’s research demonstrates (esp. Output 2), *Heimat* may be a German word but in the age of transnational migration, it has gained new meanings for the transnationally mobile citizens of plural worlds.

Berghahn created further impact through her research on the diasporic family in film through public film screenings and Q&A sessions with filmmakers at the Ciné Lumière in London. These screenings brought contested socio-political issues such as the practice of honour killings (*When* *We Leave*, 2010) and the integration of diasporic families into majority culture ( *Almanya - Welcome to Germany*, 2011) to public attention. Despite being critically acclaimed, these films have not hada theatrical release in Britain. *When We Leave*, which was Germany’s nomination for the Academy Awards in 2011, had only been shown once at the Human Rights Film Festival in London before Berghahn made it accessible to the general public at the Ciné Lumière on 21 May 2011. In a lively Q&A session with writer -director Feo Aladağ, the audience had the opportunity to discuss issues of cultural diversity and, in particular, the controversial issue of honour killings in Turkish Muslim families. Although *Almanya – Welcome to Germany* attracted over 1.4 million viewers in Germany alone and has been released in cinemas in ten European countries, it has not found a distributor in the UK. Berghahn premiered this feel-good integration comedy at the Ciné Lumière to a full house on 18 January 2012 (and subsequently at the Goethe Institute on 15 May 2013) . In a Q&A session with the writer-director siblings Nesrin and Yasemin Samdereli, members of the public, and school classes who attended the screening, discussed how this film engages with and debunks ethnic stereotypes and interacts with public debates about immigration, integration and cultural diversity. A podcast of the Q&A session is available on Berghahn’s research project website (source 7).

1. **Sources to corroborate the impact** (indicative maximum of 10 references)
	1. Testimonial of Gareth Jones, corroborating that Berghahn’s Migrant Cinema Network was the most significant impetus for the foundation of BABYLON.
	2. Email correspondence with BABYLON alumna corroborating BABYLON’s contribution to realising the production of the film *Abgebrannt*.
	3. [http://www.babylon-film.eu](http://www.babylon-film.eu/) BABYLON website corroborates the close collaboration between BABYLON and the Research Network [www.migrantcinema.net](http://www.migrantcinema.net/)
	4. [http://www.farflungfamilies.net/podcasts/item/negotiating\_between\_artistic\_ambitions\_fundi](http://www.farflungfamilies.net/podcasts/item/negotiating_between_artistic_ambitions_funding_and_the_market_place) [ng\_and\_the\_market\_place](http://www.farflungfamilies.net/podcasts/item/negotiating_between_artistic_ambitions_funding_and_the_market_place) podcast of an industry panel corroborating the relevance of Berghahn’s research for media professionals
	5. <http://www.babylon-film.eu/events.php>

and <http://www.britflicks.co.uk/blog.aspx?blogid=190>corroborates that the issues addressed by Berghahn’s research and the BABYLON initiative have attracted industry attention and media coverage

* 1. [http://www.wdr.de/unternehmen/presselounge/pressemitteilungen/2009/10/20091014\_heim](http://www.wdr.de/unternehmen/presselounge/pressemitteilungen/2009/10/20091014_heimat-symposium.phtml) [at-symposium.phtml](http://www.wdr.de/unternehmen/presselounge/pressemitteilungen/2009/10/20091014_heimat-symposium.phtml) press release documents Berghahn’s participation in the public symposium *Suddenly So Much Heimat,* organised by WDR television in Cologne, and that her research feeds into public debates on immigration and cultural diversity
	2. <http://www.farflungfamilies.net/podcasts/item/q_a_session_with_filmmakers>podcast of an interview with filmmakers Yasemin and Nesrin Samdereli corroborates that Berghahn, who organised the UK premiere of *Almanya – Welcome to Germany* in London, has enhanced awareness of diasporic filmmaking amongst the cinema-going public

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**Institution: Royal Holloway, University of London**

**Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and**

**Information Management**

**Title of case study: Broadcast Television Archives: Access and Contextualisation**

**1. Summary of the impact** (indicative maximum 100 words)

Research into the cultural value and potential meanings of archival television has been applied to the development of a new access route to the holdings of European broadcasters, changing their culture and developing new forms of cataloguing, search and discovery techniques. Research into everyday television has alerted archivists to the value of their neglected holdings and to the need to refine their preservation policies. The research includes the action research project VideoActive which led directly to the development of the first metadata schema for archival material held by European broadcasters for the current EUScreen project

**2. Underpinning research** (indicative maximum 500 words)

Research by Ellis (Professor and co-PI VideoActive and EUscreen projects, Royal Holloway, 2001-present), Johnson (Lecturer/Senior Lecturer and co-PI VideoActive and EUscreen projects, Royal Holloway, 2002- 10) and Turnock (Senior Research Fellow, VideoActive and EUscreen projects, Royal Holloway, 2001-12 and 2013-16) has established the importance of all television output as a resource for the future, demonstrating the partiality of existing models of classification and cultural valuation of television material. Ellis (2007) and Johnson (2007), as well as Ellis in Johnson and Turnock (2005), exposed the foundations of predominant judgements of value around television programming. Ellis (2006 and elsewhere) argued for the importance of the most undervalued of output, interstitial material (such as adverts, announcements, trailers and so on), as valuable historical data as well as for the preservation of television flow rather than just isolated programmes. Ellis (in Johnson and Turnock 2005, pp. 36-56) and Johnson (2007) both reject the idea of ‘best programme lists’ in favour of everyday programming with great personal importance for large numbers of contemporary viewers. This research explored the difficult relationship between cultural values and the practice of archival preservation and classification. It argued consistently for the embedded nature of historical evidence in audiovisual material, which is often not obvious at the time of production or of archival selection and cataloguing. The research established the need for context and curation of everyday televison, particularly if the material is to be reused in ways that differ from its original broadcast use by those with no particular knowledge of broadcasting history.

This work led directly to the involvement of Ellis, Johnson and Turnock in the VideoActive project from 2006- 9, a research project that made the first attempt to create an online, universally accessible collection of material from the archives of broadcasters across Europe. **The project** **established both selection criteria and cataloguing protocols**, created an initial collection andwas important in refining and developing the work of the Royal Holloway group. Johnson (2008) and Turnock (2008) offer a pioneering approach to the comparative study of popular television forms across Europe, presenting ideas of national specificity and transnational comparison that have informed the group’s perspective and method. The VideoActive research project itself enabled the testing and dissemination of the group’s ideas to the TV archive community across Europe. The project consisted of an innovative combination of three university groups (Royal Holloway; Utrecht; Greek National Technical University) and 13 broadcaster archives involving the integration of television research and audio-visual material. A general description can be found

at [http://videoactive.wordpress.com/workplan-2/.](http://videoactive.wordpress.com/workplan-2/) At the outset, Turnock developed the project criteria for content selection based on the group’s approach (<http://videoactive.files.wordpress.com/2007/10/23_content_selection_strategy_report.pdf>).

This involved detailed decisions about the commonalities amongst very different local practices in areas as diverse as genre definition, series and magazine formats, and titles in multiple languages and Turnock oversaw the implementation of this schema for VideoActive. In this way, the

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VideoActive research project developed **the first common cataloguing criteria for TV archives** **across Europe**, and established the prototype for a universally-accessible website of Europeanarchival TV. This has been successfully applied to the EUScreen online archive

(see [www.euscreen.eu](http://www.euscreen.eu/)). Turnock (2010) reports on the experience of the VideoActive action research. VideoActive established both a prototype and a viable form of co-operation amongst disparate broadcaster archives which has been much extended for EUscreen. VideoActive brought these archives together to create a common platform for the display of material from their collections. This project was based on a consensus among the archive partners (which developed during the project on the basis of the selection criteria developed by Turnock) about both the cultural and political value of everyday TV, and the role played by television in the formation and development of a shared European identity. VideoActive also established, again based on the selection criteria, the first common metadata schema for archival material held by European broadcasters.

**3. References to the research** (indicative maximum of six references)

**ELLIS, JOHN**

**1. Output type:** Chapter in book

‘Is it Possible to Construct a Canon of Television Programmes? Immanent Reading versus Textual-historicism’, *Re-viewing Television History: Critical Issues in Television Historiography,* ed. H. Wheatley, London: I.B.Tauris, 2007, pp.15-26.

**ISBN:** 978-1-84511-188-5

**2. Output type:** Chapter in book

‘The Past as Television: Are Television Programmes More than Nostalgic Ephemera?’, *Fare la* *storia con la television,* ed. A. Grasso**,**Milano: Vita e Pensiero, 2006**,**pp. 167-172.

**ISBN:** 978-8834313244

**JOHNSON, CATHERINE & TURNOCK, ROB 3. Output type:** Edited book

*ITV Cultures: Independent Television Over Fifty Years*, London: Open University Press, 2005.

**ISBN:** 978-0335217304

**JOHNSON, CATHERINE**

**4. Output type:** Chapter in book

‘Negotiating value and quality in television historiography’, *Re- viewing Television History: Critical* *Issues in Television Historiography*, ed. H. Wheatley**,**London: I.B.Tauris, 2007, pp. 55-66.**ISBN:** 978-1-84511-188-5

**5. Output type:** Chapter in book

‘Searching for an Identity for Television: Programmes, Genres, Formats’*, A European Television* *History,* eds J. Bignell and A. Fickers, Oxford: Wiley-Blackwell**,**2008**,**pp. 101-126.

**ISBN:** 978-1405163392

**TURNOCK, ROB**

**6. Output type:** Journal Article

‘VideoActive and the challenges of developing online access to compare European television programmes from the archive’, *Media History*, 16: 1, 2010, pp. 125-134. **DOI:**10.1080/13688800903395585

**7. Output type:** Chapter in book

‘European TV Events and Euro-Visions: Tensions between the Ordinary and the Extraordinary’, *A* *European Television History*, eds J. Bignell and A. Fickers, Oxford: Wiley-Blackwell, 2008, pp. 184-215.

**ISBN:** 978-1405163392

**Research quality indicators:**

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**Impact case study (REF3b)**

The outputs listed above have generally undergone a process of peer review and, in a number of cases, have become points of reference for subsequent discussion and debate about canon formation, cultural value and archiving. The *European Journal of Communication* (21: 2, 2006, p.257) praised the *ITV Cultures* book (Output 3) for blazing the trail of detailed historical research on Independent Television. Ellis is identified as a ’shrewd analyst’ who, in his essay entitled ‘Importance, significance, cost and value: is an ITV canon possible?’, raises serious questions about the construction of an ITV ‘canon’’ given the heterogeneity of the television medium. Ellis’s contribution to the Wheatley collection (Output 1) is also singled out in a review in *Screen* (50: 2, 2009, pp. 257-9) for the way it identifies how television research is complicated by the ‘endless and everyday’ character of the medium. ‘His list of questions that television historians may need to ask’, the review goes on, ‘does not just “create a clear means of discriminating between the vast swathes of material that exist” but, more importantly, helps us to reexamine the ways in which “the idea of the canon concentrates on specific texts (rather than structures or history)”’.

**4. Details of the impact** (indicative maximum 750 words)

Royal Holloway’s team have been central to bringing about the first successful co-operation between European TV archives to open up their holdings to the general public, represented in the successful

launch of EUscreen in 2010. The research has shaped **the new co-operative culture amongst** **European broadcaster archives,** enabling substantial public access and defining the terms ofengagement with audio-visual content for the European digital library, Europeana. VideoActive paved the way and made possible the far larger [www.euscreen.eu](http://www.euscreen.eu/) project which now encompasses 22 broadcaster archives. Ellis and Turnock continue to guide this project. EUscreen provides universal public access to already- digitised historic television material. It enabled many archives to develop an access policy for the first time; and some (like RTBF in Belgium) to develop their first systematic digitisation. The project is unique in its comparative aspect, promoting searches across output from different European broadcasters.

The **EUscreen website is universally accessible** and averaged 41,550 unique visitors per month in 2013 (up from 9000 per month in 2012) with almost 120,000 page views per month. EUscreen has been referred to in 108 print and online publications, as well as 1684 mentions on Twitter, where EUscreen has 445 followers. There have also been 101,000 web references via Google, 1,080 on Bing and 7,290 through Yahoo. It is currently included as an integral part of courses at 36 educational institutions across Europe, and has reached target stakeholders in 196 Higher and Further Education institutions. The EUscreen collection will contain more than 45,000 items by 2016. The design of a straightforward interface involved the Royal Holloway team who articulated the needs of different potential users based on the underpinning research into judgements of cultural value. The software developers also substantially altered their ‘advanced search’ design to accommodate the requirements of scholarly as well as generalist research at the urging of the Royal Holloway team.

Europeana (the EC-funded digital library and museum) appointed **EUscreen as its sole** **aggregator for audiovisual content**, despite the existence of other sites such as the EuropeanFilm Gateway. EUscreen will provide one million metadata items to Europeana by 2016. VideoActive’s metadata model was adopted by EUscreen with only minor changes, and is now the standard for participating broadcasters from most of the new accession states of Eastern Europe. EUscreen has become a unique forum for archives across Europe, ranging from the INA in France, with its advanced access programmes, to Romania, Poland and Denmark with no other sustained public access programmes. Royal Holloway’s research reputation in this area led to its selection, along with co-ordinators Utrecht University, as the sole research institution partners in these projects. The majority partners are broadcaster archives (now almost 30 are involved) and two technology providers.

EUscreen developed and expanded the VideoActive prototype by adding research-informed commentary on its holdings through the creation of ‘virtual collections’. Royal Holloway took responsibility for the development of a series of themed **‘virtual exhibitions’ of EUscreen** **material**, applying in practice the findings of the underpinning research to develop curated

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collections drawing on a wide range of academic research and the work of archivists. This co-operative working has been further developed by the creation of *VIEW: Journal of European* *Television History and Culture*, an online peer-reviewed journal with both Johnson and Ellis on theeditorial board (http://journal.euscreen.eu/index.php/view). In both cases, archivists are central contributors, using and developing the overall perspectives on TV history developed by the Royal Holloway group. VideoActive and EUscreen have therefore enabled a direct dialogue between Royal Holloway’s research in the field and the preservation and cataloguing practices of the archives of public and commercial broadcasters across Europe.

As previously indicated, the underpinning research emphasised the enduring cultural value of archival television, arguing for the **preservation of television flow rather** than just isolated programmes. As a conference paper, Ellis (2006) (Output 2) led directly to a change in the preservation practice of the UK National Film and TV Archive (NFTVA). The NFTVA now includes examples of interstitial material (trails, idents, adverts and so on) as well as sampled nights to demonstrate the nature of broadcast flow.

Ellis has also led the team developing a **consolidated search interface** for the nine separate databases of more than 13 million records of audio-visual content (particularly news content) held by BUFVC. The search interface has many novel features (e.g. indication of how easy it is obtain the footage) and at launch in April 2012 showed a marked increase on the first three months of the year: 81,635 page views compared with the previous high of 5,035 in February; 82, 953 total searches against 12,163 in March; and 17,891 unique visitors compared with 284 in January 2012. Extensive user testing demonstrated the utility of the concepts developed in the underpinning research to the development of search criteria.

In 2001 it was possible for one commentator to write: ‘It is doubtful... that the publication of TV archives on the Internet will soon become a general practice: copyright issues, not to speak of the technical costs, will still be the major obstacle for on- line transmission of such material… it is not difficult to bet that the access to archives will remain for a long time the privilege of a small number of researchers.’ (André Lange, *The Historian, Television and Television History*, 2001, p. 43). The impact of Royal Holloway’s research has been to prove this wrong.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

1. The importance of EUscreen to the overall Europeana project: Jill Cousins, Executive Director, Europeana jill.cousins@kb.nl
2. EU user statistics and Royal Holloway’s involvement with EUscreen and VideoActive: Johan Oomen, Manager Research and Development, Nederlands Instituut voor Beeld en Geluid, Media Park, Postbus 1060, 1200 BB Hilversum
3. Royal Holloway and VideoActive/EUscreen: Marco Rendina, Cinecitta Luce, Fondazione Rinascimento Digitale, Roma, mrendina@gmail.com
4. Improved search statistics and performance for BUFVC: Luis Carrasquiero Chief

Executive luis@bufvc.ac.uk

5. Changes in archiving practice as a result of the research: National Film & TV Archive: Steve Bryant, Head of Television, British Film Institute steve.bryant@bfi.org.uk