

<b>Section A</b>		
<b>Institution:</b> Durham University		
<b>Unit of Assessment:</b> 26 – Modern Languages and Linguistics		
<b>Title of case study:</b> Securing the Legacy of the Late Spanish Filmmaker Bigas Luna		
<b>Period when the underpinning research was undertaken:</b> Between 2005 and 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Santiago Fouz Hernández	<b>Role(s) (e.g. job title):</b> Professor (Hispanic Studies and Film Studies)	<b>Period(s) employed by submitting HEI:</b> Since 1999
<b>Period when the claimed impact occurred:</b> Between 2015 and 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> No		
<b>Section B</b>		
<b>1. Summary of the impact</b>		
<p>José Juan Bigas Luna (1946-2013) is one of Spain's most important filmmakers. He released seventeen feature films, with considerable international success. This was due largely to his interest in Iberian national, gender and sexual identities and to his talent for launching the careers of now international stars including Penélope Cruz and Javier Bardem. The international series of Bigas Luna Tribute events was set up by the filmmaker's daughter Betty Bigas and Santiago Fouz Hernández. The aim was to consolidate and promote globally the films' cultural legacy and socio-historical importance and thereby to deepen understanding of contemporary Spain and Spanish cinema internationally. The events have contributed to Spanish cultural diplomacy, enhanced cinemas' and festivals' cultural offer, generated additional income and helped to attract new audiences, as well as transforming audiences' experience and understanding of the films themselves.</p>		
<b>2. Underpinning research</b>		
<p>Fouz Hernández's research on Bigas Luna dates back to a 1999 journal article about the 'Iberian Trilogy' (showcased in all the events). This was followed by five substantial contributions to edited collections [R1(introduction and two chapters), R4 and R6], two edited volumes [R1 and R2] and dedicated chapters in his first two monographs [R3 and R5]. This body of work contextualises and reinterprets the filmmaker's entire oeuvre by examining the evolution of key narrative and stylistic peculiarities of his work. On the one hand, it critically re-evaluates the central thematic areas of sex/eroticism, gender roles, and national identities [R1, R3 and R5]. On the other, it addresses auteurism and the role of stars associated with Bigas's work [R1, R2 and R4]. By engaging with conceptualisations of affect and sensuality, the research foregrounds the relationship between the film and the viewer that is clearly encouraged by these works [R1, R2 and R4 in particular]. It is also concerned with the socio-historical contexts of the films and their critical reception in Spain and globally. The discussion of eroticism that pervades the research makes an important intervention in studies of sex on the screen by focusing on specific national anxieties around sex and rapidly evolving national, gender and sexual identities in post-Franco Spain [R1-5].</p>		
<b>3. References to the research</b>		
<p><b>R1.</b> <i>El legado cinematográfico de Bigas Luna</i>, edited by Santiago Fouz Hernández (Valencia: Tirant lo Blanch, 2020). ISBN 978-84-1815-595-6, pp. 348. Edited book including single-authored introduction and two chapters.</p> <p><b>R2.</b> Special issue on Bigas Luna <i>Studies in Spanish and Latin American Cinemas</i> 13.3 (2016), edited by Santiago Fouz Hernández. ISSN: 20504837, Online ISSN: 20504845, 113 pp. DOI: 10.1386/slac.13.1.5_1</p> <p><b>R3.</b> <i>Cuerpos de cine. Masculinidades carnales en el cine y la cultura popular</i> (Barcelona: Bellaterra, 2013). ISBN 978-84-7290-638-9, pp. 380. Single-authored Monograph.</p> <p><b>R4.</b> 'Ensnared Between Pleasure and Politics: Looking for <i>Chicas</i> Bigas Luna, Re-viewing <i>Bambola</i>' in <i>Spanish Cinema: New Perspectives for a New Century</i>, ed. by Ann Davies (New York: Palgrave, 2011). ISBN 978-0230236202, pp. 93-113.</p> <p><b>R5.</b> (co-authored with Alfredo Martínez-Expósito): <i>Live Flesh: The Male Body in Contemporary Spanish Cinema</i> (London, New York: I. B. Tauris, 2007) (especially chapter</p>		

'Stereotypical Bodies', pp. 11-36), ISBN: 1845114507 (PB) and 1845114493 (HB), 288 pages. Co-authored Monograph.

**R6.** 'Javier Bardem: Body and Space' in *Space and Place in European Cinema*, ed. by W. Everett and A. Goodbody (Oxford: Peter Lang, 2005), pp. 187-207. ISBN 3-03910-264-8.

#### Evidence of Quality

All items of underpinning research were peer reviewed. R1 was published by the top-ranking academic publishers in Spain according to official rankings issued by the Spanish Board of Scientific Research (CSIC). R3 was very positively reviewed in *Journal of Spanish Cultural Studies* 16.3 (stressing the book's originality and significance), *International Journal of Iberian Studies* (30.3) and *Filología y Lingüística* (41.1). R5 was also very favourably reviewed in *Bulletin of Hispanic Studies* 87.2, *Archivos de la filmoteca* 60, *Journal of Iberian and Latin American Research* (14.2), *Hispanic Research Journal* (9.4), *Studies in Hispanic Cinemas* (5.1), *Journal of Spanish Cultural Studies* (10.4) (described as 'groundbreaking') and also attracted attention from the industry with a special report and interview in *Filmwaves* 35.

#### **4. Details of the impact**

The 'Bigas Luna Tribute' (henceforth BLT) events organised by Fouz Hernández in close collaboration with Betty Bigas, a Barcelona-based artist and curator, have attracted audiences of approximately 3,000 people, and garnered extensive coverage in print, radio, and screen media (E1, E2), consolidating the global legacy of Bigas Luna's work and enhancing its value. The artist's family testified that 'events have considerably expanded both in time and space the influence and lasting significance of his work, keeping it alive with new conversations, new audiences, new research and inspiration for audiences, exhibitors, artists' [E8a]. This was achieved by collaborating with more than 20 cinemas/cultural venues in the private sector and four film/cultural festivals in Australia, Austria, Costa Rica, Mexico, Spain, UK, and the USA consistently over a six-year period (additional events in Madrid and New York [E3p] planned for 2020 are expected to be rescheduled for 2021). Events attracted approximately 25 sponsors, including Spanish consulates, embassies, and the Instituto Cervantes. Fouz Hernández's research informed the events, leading to his curation of all 14 film retrospectives and two exhibitions in close collaboration with participating venues and festivals. Fouz Hernández delivered talks before selected films (25 talks in approximately 60 screenings between 2015 and 2019), introducing audiences to key findings of his research on Bigas Luna with regards to a) the tensions between pre-democratic local stereotypes and European/global expectations in the construction of national identities in democratic Spain [R1, 5]; b) cinematic representations of male and female bodies [R3-5]; c) haptic visuality [R1, 2, 4]; and d) the filmmaker's brand of postmodern comedy [R3, R5]. In addition, the creation of promotional materials for over 25 exhibits in cinemas/festivals [E3] and galleries [E4] and participation in over a dozen media interviews [E1, E2] provided essential context for the understanding of these works, thus enriching their reception and promotion. The multiple impacts of this work can be described as follows:

**1. Raising the profile of Spanish and European cinema and culture and contributing to Spain's cultural diplomacy.** Fouz Hernández's activities have significantly raised the global profile of Spanish and European cinema and culture. Prestigious media outlets praised the events. The Manchester BLT was described as 'unmissable' in *The Guardian* 'Guide' [E1b; daily circulation of approx. 126,870 in 2020]. Many leading national and regional newspapers and radio stations in Spain, Mexico, and Australia highlighted aspects of Fouz Hernández's research on Bigas Luna, and often quoted him as the curator of the event [E1c: *Diari Ara* (regional, 126,000 daily readers of print edition); E1e: *La Tempestad*; E1g: *El país* (daily circulation of approximately 137, 550 in 2018); E1i and E1j *The Age* (approx. 5,320,000 readers monthly); E1k and E1l, *La nación* (between 600,000 and 700,000 readers daily); E2c: Barcelona TV, E2b: Catalunya Radio, E2f: Instituto nacional de la radio Mexico; E2i 'La Bodeguita' Australia, E2h: FRED Radio]. The events attracted the participation of members of the Spanish film industry who had collaborated with Bigas Luna (a casting director, two filmmakers, a set designer, a scriptwriter and a producer). They appeared in conversation with Fouz Hernández at the events, a fact that was highlighted by many of the aforementioned media reports, thereby contributing further to the successful promotion of Spanish film culture.

The cultural value of the events is further evidenced by the involvement of Spanish cultural institutions such as the Instituto Cervantes (IC) in Sydney, Manchester and Vienna, and of consulates of Spain in Australia, Costa Rica and Mexico [E7c, E7e, E6a]. The manager of the Spanish Film Festival of Australia described the BLT as one of the festival highlights, adding that it gave 'prestige' to the festival and secured the attendance of the Spanish consuls general in Melbourne and Sydney [E6b]. The director of the IC in Manchester substantiated this by stating that the very well attended exhibition tour and screening, curated and presented by Fouz Hernández and hosted by the IC in 2019, enhanced their collaboration with the well-established Spanish and Latin American festival ¡Viva! in the region [E7f]. The involvement of major Spanish cultural organisations and consular representatives testifies to the value of the BLT for Spain's cultural diplomacy. This was explicitly recognised in the case of Costa Rica, where the government declared the BLT an event of 'cultural interest' [see certificate E7d], boosting the country's collaboration with the Embassy of Spain. The point was further emphasised by the Director of Spain's Cultural Centre in Costa Rica [E7e] who highlighted the value of the BLT as an important part of Spain's 'International Projection and Cultural Cooperation' programme (which also supported events in Australia, Mexico and Manchester through the festivals).

**2. Diversification of international cultural offer and audience development.** The BLT has made a major contribution to diversifying the international cultural offer in 14 major cities around the world: Adelaide, Barcelona, Brisbane, Canberra, Manchester, Melbourne, Mexico City, Newcastle upon Tyne, Perth, San Francisco, San José (Costa Rica), Sydney, Valencia (Spain) and Vienna. Thanks to the BLT, the 26 venues and four participating film and cultural festivals were able to offer a carefully curated event for local audiences. Overall, approx. 3,000 people have attended events as of end of 2019; of these, approx. 2,500 people purchased tickets to watch the films or attended the exhibitions: 63 screenings in 14 different cities between 2015 and 2019 [E5, E6]. These figures do not take into consideration attendance at screenings in Valencia, where the Albatexas cinema manager did not release figures but provided a testimonial [E5d] stating that the event's 'impact on local media and its cultural prestige' helped them 'publicise both film culture and our cinema'. He also highlighted the cultural importance of the event for the region (all films selected for this retrospective were set in the Valencia region). Approximately 750 people took advantage of free entry to exhibitions in Newcastle and Manchester (135 and 223 visitors respectively), and to screenings in Costa Rica (approximately 400 people). The BLT had similar results in other countries, especially attracting audiences that are either Spanish-speaking (many of these in the diaspora) or those interested in Spanish, Hispanic and European cinema and culture. In many cases, these were new audiences, as noted by both the director of the IC in Manchester [E7f] and the manager of the Spanish Film Festival of Australia in Melbourne [E6b].

The BLT events have not only developed audiences quantitatively, but have also had a qualitative impact on the way in which Bigas Luna's films have been received by new and established audiences alike. As corroborated in the testimonials provided by venues [E5], festivals [E6] and attendees [E9], the events introduced the work of Bigas Luna to audiences that 'were not previously familiar with Bigas Luna's work or with the Spanish cultural themes reflected in the films' [E5a – Executive Director Roxy Theatre] or who 'hadn't thought about [it] until now' [E9 – comments on Newcastle exhibition]. The introductory presentations before the films were aimed at audiences with no extensive previous knowledge of film theory or Bigas Luna and were described by venue managers, festival directors and audiences as a significant way to 'broaden the conversation' and context for the films [E5a- Executive Manager Roxy Theatre], 'informative' and 'clarifying' [E6c– coordinator ¡Viva! Festival]. The events provided 'a unique opportunity for local audiences to contextualise the films in their historical and cultural settings, adding considerable value to the event' and 'really chang[ing] the way in which these films were perceived and understood by our festival audiences' [E6b – director of Spanish Film Festival Australia]. The importance of the underpinning research for the talks and Q&A sessions was also highlighted by venue managers and festival directors: 'this was a unique opportunity in Mexico City to open up new possibilities to discuss issues of

gender and film topics that are still taboo in Mexico and Latin America' [E6a – director 'MICGénero'].

**3. Enhancing cultural organisations and shaping ways of working.** The curatorial work of Fouz Hernández in collaboration with Betty Bigas intervened in and enhanced four existing film and cultural festivals (all outside Spain): '¡Vamos!' in Newcastle (2016), 'MICGénero' in Mexico City' (2017), 'Spanish Film Festival' in 6 Australian cities (2018) and '¡Viva!' in Manchester, UK (2019). The two UK events included four film screenings each, with introductions and Q&As as well as an art exhibition and social receptions inspired by the films and informed by the underpinning research on senses-based film theory [R1, R2, R4]. In addition to co-curating the two exhibitions ('Barbaric Comedies' in Newcastle in 2016 and Manchester in 2019) and the BLT retrospective seasons in the four festivals and cinemas in the other cities, Fouz Hernández drew on his research to author exhibition and programme notes tailored to the relevant festival/venue [examples: E3b, E3g, E3j or E4] – enhancing organisations' publicity drives and helping to secure the success and cultural impact of the events. Collaborations with festivals in Mexico and Australia included introductory talks and Q&As, and social events inspired by the films. The scale and success of the activity are fully evidenced by the photographic material [E10]. The filmmaker's family describe these as '[transforming] what was meant as a small one-off event into a major cultural experience' [E8a].

The long-term impact of the BLT on cultural organisations' ways of working is articulated by the Director of the Spanish Film Festival Australia, who says that the approach will be used as a model for future events: 'it will impact the way in which we organise future editions by collaborating more closely with academic experts on the films that we include in our programmes' [E6b]. This aspect of the impact is further demonstrated in the enthusiastic collaboration of Spanish institutions that promote Spanish culture internationally. While collaboration between these Spanish institutions and relevant festivals and events is not uncommon, the BLT opened up new possibilities for a more direct collaboration between these institutions and academics: 'it was the first time that the Instituto had the opportunity to offer a talk directly linked to the festival programme and open to the general public (...) offering a new model of collaboration (...) that we intend to explore further from now on' [E7c – director Instituto Cervantes Sydney].

**4. Generating income for festival and cinema programmes.** The BLT has had significant economic benefits, helping to generate income for the above-mentioned festivals and cinemas, both through ticket sales for the specific BLT sessions and also by promoting the cinemas and festival venues and attracting new audiences to their other 'international film' events. Figures released by venues in the six Australian cities (sales in excess of 700 tickets and generating approximately AUD9,000 gross profit), Barcelona, Manchester, Newcastle upon Tyne, and San Francisco confirm approximately GBP12,000 in total ticket sales (events in Costa Rica were free and it has not been possible to obtain box office takings figures for Mexico City and Valencia). The Tyneside Bar Café also reported GBP1,188 additional gross profit from the BLT menu inspired by the films and co-created in collaboration between their chef and Fouz Hernández [E5bii]. This is a substantial amount of income for cinemas at a time when they are struggling to fill seats. There were sold-out screenings in large venues in San Francisco, Newcastle, Sydney, San José and Manchester. This, as noted by the director of the Spanish film festival of Australia, 'is an enormous success since retrospective titles are normally not big box office takers' [E6b].

**5. Enhancing artist legacy and estate.** As suggested by attendance figures, box office takings and testimonials cited in the previous sections, the BLT had a considerable impact on the late filmmaker's international projection and prestige (and on income generated by the exhibition of his work). Not only were these films programmed regularly again (and internationally); evidence from testimonials [E5, E6, E7] and audiences [E9] as well as anecdotal evidence in the Q&A sessions following film screenings and exhibition openings suggests that the BLT introduced the work of this filmmaker and even Spanish cinema to new audiences, including 'Australian local audiences' [E7c – director Instituto Cervantes Sydney], 'Costa Rican audiences' previously unfamiliar with the work of 'one of Spain's most important

recent filmmakers' [E7e – director of the Cultural Centre of Spain in Costa Rica], or 'young domestic audiences' in Valencia [E5d – manager Albatexas]. In Newcastle, audience feedback suggested that the event was revealing for those who 'hadn't thought about what Spanish culture was until now', making them 'more aware of stereotypes of Spain and Spanish culture' (E9). The many materials prepared for the events (exhibition and programme notes, festival catalogues, postcards, websites and social media presence – E3 – in addition to a dedicated website ([www.bigaslunatribute.info](http://www.bigaslunatribute.info)) and Twitter @bigaslunahomage, Instagram @bigaslunatribute and a 19-episode podcast ('El legado cinematográfico de Bigas Luna') maintained by Fouz Hernández) generated extensive publicity around the world. Importantly, as acknowledged by the filmmaker's family 'the success of so many events [ensured] the continuation of the BLT and its international expansion which further consolidates [Bigas Luna's] cultural legacy globally', adding that (...) '[by attracting] very large audiences, as well as very considerable press and media attention around the world [the events further enhanced his] film legacy, reputation and sustained presence on the commercial screens in ways that we had not envisaged' [E8a]. The extensive media coverage mentioned by the family has included long reports in national newspapers in Australia (*The Age* and the 5 State papers of the Fairfax network), Costa Rica (*La nación*), Spain/Mexico (*El País*), UK (*The Guardian* The Guide), and important regional/State-wide papers including *The San Francisco Gate* (approximately 500,000 readers daily), *Diari Ara* in Barcelona, *Levante* in Valencia (approximately 266,000 readers annually) or *La tempestad* in Mexico, as well as interviews on television, radio programmes and podcasts [E1 and E2]. In Australia the BLT featured on the cover of the Arts & Entertainment Guide across the Fairfax network as a highlight of the festival [E1j].

The posthumous documentary *BigasxBigas* (2016) was shown for the first time in Australia, Austria, Costa Rica, Mexico and the UK thanks to the BLT, including Q&A sessions with co-director Santiago Garrido Rua. As Garrido Rua acknowledges in his testimonial, the BLT allowed his work to reach audiences in 10 cities and five countries [E8b] that otherwise would not have seen it or known about it. Moreover, showing *BigasxBigas* in the context of a retrospective considerably enriched the understanding of the film. A 'Zurbarán fellowship' in Durham allowed Garrido Rua to complete an unfinished video art piece by Bigas Luna, with the expected premier to take place at a 'Year of Bigas Luna' festival in the Valencian 'City of the Arts and Sciences' [E8b] in 2021. Furthermore, the filmmaker has collaborated with Fouz Hernández on the production of a 'desktop documentary' about key imagery and leitmotifs in the work of Bigas Luna, set to be premiered at the same event [filmmaker testimonial – E8b]. The BLT's impact, then, is also felt by contemporary filmmakers whose work extends Bigas Luna's legacy into present-day creative practice.

## **5. Sources to corroborate the impact**

**E1 Printed media** (25 pp.) – including *Diari Ara* (2016), *El País* (2017), *The Age* Arts Supplement (front page, 2017) or *La nación* (2018).

**E2 Radio and television** (1 page with hyperlinks) – including Radio Barcelona (2016); Barcelona TV (2016), Instituto Mexicano de la Radio (2017), FRED FM The Festival Radio (2018), Instituto Cervantes YouTube (2019 and 2020).

**E3 Programmes, brochures and online materials** (107 pp.) (websites and print).

**E4 Exhibition notes** (8 pp.) inc. Vane Newcastle (2016) and Cervantes Manchester (2019).

**E5 Testimonials cinemas** (7 pp.) – signed by 4 cinema managers or programmers.

**E6 Testimonials festivals** (6 pp.) including directors of MICGénero (2017), Spanish Film Festival Australia (2018) and ¡Viva! (2019).

**E7 Testimonials art galleries/other** (9 pp.) – including certificate signed by President of the Republic of Costa Rica (2018), and testimonials by directors of the Cultural Centre of Spain in San José (2018), and the Instituto Cervantes of Sydney (2018) and Manchester (2019).

**E8 Testimonials Bigas Luna family and collaborators** (6 pp.) – including director of posthumous documentary *Bigas x Bigas* (2020).

**E9 Analyses of audience questionnaires** (95 pp.) (Newcastle upon Tyne event, 2016).

**E10 Selection of photography** (3 pp.) (all events).

*Items E1, E2, E3, E5, E7 and E8 contain material in Spanish and Catalan*