

Institution: University of Warwick		
Unit of Assessment: D33 – Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: The City and the Archive: Television History, Heritage and Memory Research in Action		
Period when the underpinning research was undertaken: 2007 - 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Rachel Moseley Helen Wheatley	Professors in Film & Television Studies	April 1999 – present September 2005 - present
Period when the claimed impact occurred: 2015-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>Television archives are vital cultural collections, but their significance is often underappreciated. Moseley and Wheatley have used television archives to engage communities, benefit cultural organisations, identify new materials for collections, and raise the profile of archives within media organisations and for the public. An exhibition at The Herbert Art Gallery and Museum, and national tour, of <i>The Story of Children's Television</i> (2014-17), and an exhibition and series of screenings, <i>Ghost Town: Civic Television and the Haunting of Coventry</i> (2018-), have attracted over 144,000 combined visitors. These events have increased revenues, encouraged national and regional engagement with cultural organisations in Coventry, and provided evidence for the sustained resourcing of television archives and children's programming.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>Moseley and Wheatley, founders of Warwick's Centre for Television Histories, have researched and published on children's television as a significant aspect of national cultural production and heritage (3.2; 3.4). Their historical work on television more broadly has redefined the shape of the intellectual field (3.1; 3.3) and drawn attention to previously undervalued forms, including programming for women and young audiences. Working with the Herbert Art Gallery and Museum, Moseley and Wheatley pitched and then collaborated on the exhibition <i>The Story of Children's Television, 1946 to Today</i> (3.4; 3.5), illustrating the importance of children's television cultures for a public audience. The team conducted field research to explore visitors' responses to the exhibition and their encounters with the material histories of children's television (3.4). Through connections made during this project, the team went on to develop the <i>Ghost Town</i> project in collaboration with local, regional and national organisations, looking at how Coventry's history could be 'activated' for its citizens via research that brought key programmes made in and about the city out of the television archive. The research findings emerging from this project have shown how a better public understanding of the cultural value of the television archive can be underpinned by situating its holdings within a civic context (3.6).</p> <p>Research findings from these projects have shown:</p> <ol style="list-style-type: none"> 1. The urgent necessity for engagement with our television history as an important aspect of a shared civic, regional, national and international cultural heritage (3.1; 3.2; 3.4; 3.5; 3.6). 2. Exhibitions of historic television offer significant opportunity for intergenerational discussion and interaction, and expose the powerful relationship between television as a shared cultural form, and personal and social formations of memory (3.1; 3.4; 3.5; 3.6). 3. The significant role television can play in the space of the museum and the exhibition, and the innovative ways in which the history of television can be told in these spaces (3.3; 3.4; 3.5; 3.6). 		

4. Academic research's role in developing/exploiting the television archive and the opportunities that engaging with television brings for cultural organisations, including extending their reach to new audiences and increasing income (3.1; 3.5; 3.6).
5. That television history needs to be simultaneously considered as an industry, a significant cultural form with multiple audiences, and a set of creative/artistic works (3.1; 3.2; 3.3; 3.5; 3.6).

In addition, the research underpinning *The Story of Children's Television* 2015 exhibition, has demonstrated the following findings:

6. The aesthetic and cultural richness of British children's television past and present; this is a significant shift away from dominant paradigms in work on children's television, which has focused solely on media industrial history, ecology and effects (3.2; 3.4; 3.5).
7. That the hand-made aesthetics and material cultures of British children's television are central to its meaning, significance and place in intergenerational, personal and cultural memories (3.2; 3.4; 3.5).
8. That the history of children's television, and the encounter with that history in the museum, offer a direct challenge to Andreas Huyssen's suggestion that 'television denies the material quality of the object' (3.4; 3.5).

Research by Wheatley and Moseley (2017 – present) on the *Ghost Town* project has also demonstrated that:

9. Television archives uniquely gather the traces of a city's cultural, social, and political life and bringing these traces out of the archive presents a way for researchers and the public to examine a city's past, present and future. This presents a radical shift away from conceptions of the archive as being only for specialist users (3.6).
10. Archive television has an important role to play in the cultural offer of cities, and in place making activities that are central to City of Culture years (3.6).

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

Wheatley and Moseley have published their research in monographs and in peer-reviewed journals, as well as producing webpages collecting their practice based research:

1. **Wheatley, Helen**, ed. (2007) *Re-viewing Television History: Critical Issues in Television Historiography*. London: I.B. Tauris. ISBN: 9781845111885
2. **Moseley, Rachel** (2016) *Hand-Made Television: Stop-Frame Animation for Children in Britain, 1961–74*. London: Palgrave Pivot. ISBN: 9781349715893
3. **Wheatley, Helen** (2016) *Spectacular Television: Exploring Televisual Pleasure*. International library of the moving image, 23. I.B. Tauris: London; New York. ISBN: 9781780767369
4. Holdsworth, Amy, **Moseley, Rachel** and **Wheatley, Helen** (2019) *Memory, Nostalgia and the Material Heritage of Children's Television in the Museum*. VIEW Journal of European Television History and Culture, 8(15). pp.111–122. doi:10.18146/2213-0969.2019.jethc168
5. **Moseley, Rachel** and **Wheatley, Helen** (May 2015-February 2017) *The Story of Children's Television, From 1946 to Now, exhibition*:
<https://warwick.ac.uk/fac/arts/film/cthhmr/projects/soct/>
6. **Wheatley, Helen, Moseley, Rachel** and Wallace, Rick (March 2018-) *Ghost Town: Civic Television and the Haunting of Coventry, exhibition and curated events*:
<https://warwick.ac.uk/fac/arts/film/ghosttown/rememberingcoventry/>

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

Working collaboratively with a number of national, regional and civic organisations, Moseley and Wheatley's research has brought historical television programming of international, national and local significance to Coventry (5.1; 5.2). Using their research into television archives, Moseley and Wheatley curated two sets of exhibitions in Coventry:

- 1) *The Story of Children's Television from 1946 to Now* (2015) was developed with the Herbert Art Gallery and Museum, one of Coventry's key cultural organisations. It featured over 200 objects from popular children's television shows (such as original puppets from *Muffin the Mule*, *Play School* and *Rosie and Jim*) and explored how children's television forms a significant part of collective and personal cultural heritages. Following its success, the exhibition toured nationally until January 2017.
- 2) *Ghost Town* (2018-) is an ongoing programme of screenings and exhibitions that bring programmes made in and about Coventry out of the archive, from Philip Donnellan's 1960 documentary *Coventry Kids* to compilations of arts, news and schools programming. The project identifies and commissions restoration and digitisation work on significant programmes with the aim of increasing civic engagement with the television archive, and highlighting the cultural significance of this important national asset.

These exhibitions came at a crucial time for the city's cultural development as it builds towards its year as UK City of Culture in 2021. The exhibitions have benefitted Coventry's cultural organisations, increased community engagement and raised the profile of television archives on a national level, in the following ways:

Raising the profile and increasing the revenue of Coventry's cultural organisation via the television archive

The Story of Children's Television (SCT) brought approximately 83,000 visitors to the Herbert Museum and Art Gallery, 'by far the most successful exhibition in the Herbert's 50 year history' (Head of Collections at the Herbert, 5.6). There was a steep increase in people travelling considerable distances to attend the exhibition, raising the national profile of the museum considerably and providing a strong platform for the future City of Culture year (5.4, p.15). Significantly, the largest and most increased demographic were people from the local area, the museum's key audience. During the SCT exhibition, snapshot analysis showed 44% of visitors had never been to the Herbert before and that 73% of first time visitors were from the West Midlands (5.4, p. 62-66). During the exhibition period, GBP10,000 was donated, an increase of nearly 500% on the same period the year before, and the shop experienced an average retail increase of 65% (5.6). Press coverage of the exhibition, described by the Herbert's Head of Collections as 'unprecedented national media interest' (5.6), included articles in *Daily Mail* (print readership: 3,354,000, circulation: 1,657,867), *The Telegraph* (print readership: 1,183,000, circulation: 486,262) and BBC News' website, as well as featuring on broadcast media such as BBC Radio 4, BBC One Breakfast, Channel 5 News and ITV News at 10 (5.8).

Following the phenomenal success of the exhibition at the Herbert and interest from regional counterparts, the museum organised a nationwide tour for SCT. This was the first media history exhibition and tour the museum had curated and the first ever touring exhibition about children's television in the UK. Tour visitors totalled 61,587, and included new audiences nationwide: in Derby, for example, the year of the tour saw an increase of 30% in schools' visitors (and an increase of 10% in donation revenue) (5.5).

Following on from SCT, *Ghost Town's* (GT) engagement with television history has also brought new audiences into key cultural sites in Coventry such as the Shopfront Theatre (5.10) and Coventry Cathedral (5.3; 5.10). According to the Dean of Coventry Cathedral, GT 'has brought in new audiences who were interested in finding out about the Cathedral and the city's heritage in an accessible way. As a result of the success of the screenings, we have regularly included archive television screenings as part of our programme of events... The screenings have also benefitted staff and volunteers, who now have a deeper understanding of the city and the Cathedral's history' (5.3). Feedback gathered from screenings at the Cathedral showed that all respondents who answered the question would come to another event at the venue; many had never visited before, despite the Cathedral's cultural and geographical prominence in Coventry (5.10).

Engaging communities through Television Archives

Moseley and Wheatley's work has engaged communities with television archives, boosting civic pride and enabling cross-generational conversation at these events. The Director of the Media Archive of Central England (MACE) stated that GT created an 'extremely valuable opportunity [for] local communities to engage directly and in-depth with the archive's collection. As the feedback gathered from your project activities attest, such engagement can result in personal benefit to those who participate (improved sense of wellbeing, community connectedness, sense of pride about ones heritage and environs, learning opportunities)... This deep and direct connection to communities in and around Coventry that your project has enabled would otherwise simply not be achievable' (5.1).

Diverse local communities attended events, from schools and families to BAME women's and refugee groups, local history organisations and individuals investigating their family histories. The CEO of FWT, a women's charity in Coventry which was invited to a special screening event at the week-long exhibition *Remembering Coventry*, stated that GT 'brought the history of the city to a diverse group of women, enabling them to feel more connected to Coventry and to reflect on it as a place to live today' (5.9). Interaction with these exhibitions of archive television prompted 'explosions' of memory in attendees and the unlocking and sharing of personal, familial and civic histories between generations and constituencies: one visitor to a GT event commented 'We were more multi-national than I ever knew... Younger people should see this archive to see the struggles this city has been through' (5.10). Visitors reported increased feelings of belonging and civic pride: 'Reinforced, really, my pride in this city of reconciliation, diversity, inspiration and radical vision'; 'It's made me feel pride in the city and a connectedness which wasn't there before. I have to admit I have struggled in the past to feel love or passion for Coventry – this has inspired it!' (5.10).

Similarly, SCT used children's television programmes to facilitate cross-generational conversations. Feedback from the exhibition demonstrated that people of all ages attended the exhibition, and comments showed how seeing childhood memories created emotional connections: 'Wonderful to share my childhood memories with my own children'; 'So wonderful. Aged 2 to 40 we have all found our favourites and had a lovely afternoon. Brings back great memories'; 'Loved it! Brought back memories of things I watched when I was a child, things my children watched and now things my Grandchildren are watching' (5.4, p.58).

Valuing Television Archives

Through engaging with SCT and GT, organisations have re-evaluated the assets in their collections, making accessible, digitising and restoring key television history holdings. Due to SCT, the BBC and others have exhibited previously inaccessible materials and programmes to the public (5.2). The Controller of CBeebies at the time of SCT's launch, stated that 'for the BBC and the Children's department in particular, this exhibition enabled many of us to reflect upon the rich heritage of British Children's content'. She remarked that 'the exhibition ran during a period of instability in the Children's sector and it was heartening to learn that over 80,000 children and adults visited the Herbert Museum... It certainly helped to raise the profile of Children's content and commitment to our youngest viewers became a key factor during the BBC Charter renewal process' (5.2).

MACE has used Moseley and Wheatley's research into its holdings to 'better identify and add to the knowledge about materials relating to the city of Coventry. [GT] has resulted in digital preservation work on some 80 at-risk individual works held on obsolete film and videotape formats. In turn, this has widened the accessibility of those materials, enabling users to more easily locate materials through enhanced finding aids and providing the archive with the necessary resource and capacity to share the newly-digitised content freely online' (5.1).

For Coventry Cathedral, research into their uncatalogued audio-visual archive led to the discovery (and subsequent restoration) of one of the most significant documentaries in UK

television history, *An Act of Faith* (1962), the BBC's first colour documentary, made about the building of the new cathedral. Whilst historically significant for the Cathedral's sense of its own history, and for the city, it is also nationally and internationally significant in broadcast history terms (5.3). Furthermore, archival footage identified by Wheatley through GT has formed the basis of a new documentary about Coventry Cathedral *Phoenix at Coventry*, due to air on BBC Four in Spring 2021. Producer John Wyver said that GT has brought 'new and exciting material from a huge range of collections ... provid[ing] a fresh perspective on the history of [Coventry Cathedral] and the role that it has played in the cultural development of Coventry and the nation since the Second World War' (5.7).

GT has opened up the richness of the Cathedral's A/V archive and future possibilities for its creative use. According to the Dean of the Cathedral, '...we now have a deeper understanding of the significance of the Cathedral's moving image archive. Helen Wheatley's work...has provided access to the resources needed to restore and digitise these key holdings. We are now in a position to make the best of this collection and to ensure that it is properly preserved for future generations.' The Cathedral has received an archive scoping grant as a result the collaboration which is helping them to identify significant assets in their holdings, and has also invested in new sound equipment to improve its audio-visual events (5.3).

The exhibitions ignited an appetite among visitors for access to the television archive, as a result of an increased awareness and understanding of the value of television history as cultural heritage. Over two thirds of the research participants on the GT project discussed their increased knowledge, or reaffirmation, of the importance of the television archive (5.10). Approximately a quarter of event visitors told researchers that they hadn't previously known about the existence of television archives, but that they now realised its value, and at all research events people talked about wanting better/more open/continual access to the archives the research team had drawn on in curating these exhibitions. This was a significant finding for the projects' partners who wished to develop strategic engagements with the public and use this research to build an argument for funding (5.1; 5.2).

As a result of Moseley and Wheatley's research and collaborations, television archives have become more accessible to the public, have benefitted cultural organisations in Coventry and beyond and have engaged communities with the significance of the archive.

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

- 1: Statement from Media Archive of Central England
- 2: Statement from ex-Controller of CBeebies
- 3: Statement from Dean of Coventry Cathedral
- 4: Herbert Art Gallery Evaluation Document: Story of Children's Television
- 5: Visitor numbers; Derby Museums Evaluation Document for Story of Children's Television
- 6: Statement from ex-Head of Collections and Programmes, Herbert Gallery
- 7: Statement from Illuminations Media
- 8: Story of Children's Television Press Coverage
- 9: Statement from FWT
- 10: Visitor Feedback (Story of Children's Television and Ghost Town)