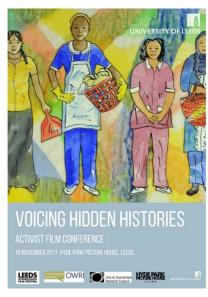# Remapping World Cinemas for the Digital Age

Finding Ways for the Digital Subaltern to Speak

Year 1 Report for the AHRC-Funded OWRI programme
Cross-Language Dynamics: Reshaping Community

Original Objectives

Extracted from the original OWRI application.

This pilot project aimed to:

"Explore the gap between the ways in which national elites seek to use film culture to project themselves internationally, culturally, politically and economically, and how this is understood by communities 'on the ground', in particular those that consider themselves to be excluded – not least linguistically – from such elite discourses".

"Undertake a programme of KE between linguists, media and film-studies scholars, film, heritage, tourism and public policy professionals that seeks to leverage film culture in order to position nations internationally, and international-development NGOs that are concerned with advocating more inclusive national narratives in order to support their work with some of the world's most marginalized communities."

"Funding will be used to support 5 knowledge-exchange workshops and public film screenings and discussions. These events will explore the ways in which digital film culture can provide a platform for culturally, linguistically and politically marginalized groups to find a voice. At the same time, they will also investigate the ways in which the global audio-visual infrastructure continues to shape how digital products are distributed and consumed, and how this constrains the emancipatory potential of World Cinema that the digital age is often seen to promise. This will provide the foundation for a larger-scale, international, community-led filmmaking project."

"This funding will be used as a basis for a further application to Film Hub North in order to put on a series of 5 film screenings across and beyond the region to complement the workshops."

Statistics Overview

KEY FACTS

Remapping World Cinemas for the Digital Age: Finding ways for the Subaltern to Speak

18 SEMINARS & SCREENINGS

including 5 Sadler Seminars, 12 workshops & screenings, and 1 cross-disciplinary roundtable

ATTENDEES 406

speakers and registered attendees in events from 5 countries in 3 continents, including 14 different institutions across the UK

93% FEEDBACK

percentage of attendees that were satisfied or very satisfied overall with the event they attended*

FURTHER FUNDING 8

research grants submitted

£75,920

successfully awarded so far

4 RESEARCH

academic publications successfully submitted, with more in development

*based on evaluation questionnaires completed at the Sadler Seminar events

15% NON-ACADEMIC AUDIENCES

Percentage of speakeres and attendees from outside academia - policy makers, practitioners, activists and general public.

DIGITAL AUDIENCE 883

individual views of live-streamed presentations and edited videos from the seminars.

20 DIGITAL OUTPUTS

including 11 live-stream videos, 4 edited films, 1 new independent blog site, and 4 blogposts on the UoL website.

NEW IDEAS 85%

average percentage of people who left the event with "an idea of how this will influence or impact" their own work.*

OWRI-Funded Activities:

Between November 2016 and November 2017, the Centre for World Cinemas and Digital Cultures (CWCDC) at University of Leeds (UoL) delivered a range of successful academic seminars, discussions and film screenings – all of which have been open to staff, postgraduate students and members of the public.

OWRI funding was used together with the UoL Sadler fund for **5 national and international seminars**. Members of the CWCDC team took responsibility for one event each and each involved academics from universities beyond our immediate OWRI network (see list of participants below):

Remapping World Cinemas seminar series:

18 Nov 2016	Remapping World Cinemas: Film, Tourism and Heritage	Prof. Paul Cooke (World Cinemas)
24 Feb 2017	Can the Subaltern speak online? The Potential of Audio-Visual Media for Advocacy and Resistance on the Internet	Dr. Thea Pitman (Spanish)
24 Apr 2017	Digital Futures: Film and Media and the EU Single Digital Market	Dr. Vlad Strukov (Russian)
5 May 2017	Digital and Quantitative Methods for the Study of Screen Cultures	Prof. Alan O'Leary (Italian)
19 May 2017	European Cinema: Perspectives on Post-Democracy and the crisis of the European Project	Dr. Angelos Koutsourakis (World Cinemas)

Remapping World Cinemas: Film, Tourism and Heritage
Prof. Paul Cooke (CWCDC)
18 November 2016

This sandpit seminar explored the relationship between film, tourism and heritage. Speakers included: Professor David Martin Jones, University of Glasgow; Dr Lisa Kelly, University of Glasgow; Professor Rob Stone, University of Birmingham; Professor Paul Cooke, University of Leeds; Dr Rodanthi Tzanelli, University of Leeds; Dr James Cateridge, Oxford Brookes University

Can the Subaltern speak online? The Potential of Audio-Visual Media for Advocacy and Resistance on the Internet
Dr. Thea Pitman (Spanish/CWCDC)
24 February 2017

This seminar moved away from looking at cinema per se to focus on the subject of audio-visual materials available on the internet. The event had a particular focus on the appropriation of new media by indigenous communities in Latin America.

The event comprised eight presentations from academics, activists and/or indigenous community members, covering a wide spectrum of examples from across the region. In the first panel Vilma Almendra Quiguanás, a Nasa-Misak community member from the Southwest of Colombia and representative of the Pueblos en Camino network, spoke about her experience of appropriating new media in her community as part of the communications team, the Tejido de la Comunicación para la Verdad y la Vida, of the Asociación de los Cabildos Indígenas del Norte del Cauca. Genner Llanes Ortiz, a Mayan anthropologist from the University of Leiden discussed his research on the presence of indigenous language materials from Latin America on the Internet as part of his work with the Global Voices project. And Josep Cru of Newcastle University followed up with an analysis of the comments sections that accompany YouTube rap videos made by Mapuche and Mayan rappers singing in their respective indigenous languages.

In the second panel, we heard from Sebastián Gerlic, director of the NGO Thydêwá, based in Bahia, Brazil, about his long-standing experience of creating spaces for indigenous self-expression online, followed by Laila Thomaz Sandroni, a doctoral student at the Universidade Federal Rural do Rio de Janeiro, who discussed her experience of working with the same indigenous communities as Sebastián in order to co-create web-based materials. Eliane Fernandes Ferreira, from Bremen University, then gave a presentation on her experience of the way in which the internet had been appropriated by Ashaninka communities in the Amazon, and, by way of a counterpoint, Tori Holmes (Queens University Belfast) discussed the circulation and impact of web-documentaries and processes of urban change in Rio. Finally, one last panellist who was prevented from attending in person by Storm Doris, made his presentation via skype: Matthew Brown (University of Bristol) discussed the lessons to be learned from the high-profile Quipu Project which has sought to use digital media to denounce forced sterilisations in Peru in the 1990s.

Digital Futures: Film and Media and the EU Single Digital Market
Dr. Vlad Strukov (Russian/CWCDC)
24 April 2017

This workshop brought together industry experts, intergovernmental representatives, curators and academics to discuss future developments in film and media industries in the digital era. Film and media companies carry a double burden. On the one hand, they are under pressure from large corporations such as Google and Apple that impose a mandatory use of digital standards and consume advertising revenue. On the other, current EU proposals suggest that individuals and businesses should be able to exercise online activities under conditions of fair competition, irrespective of their nationality or place of residence. This workshop brings together industry experts, representatives of intergovernmental organisations, curators of cultural institutions and university experts to discuss future developments in film and media industries in the digital era.

Contributions included presentations by:
- Matthijs Berman (Principal Adviser, OSCE Office of the Representative on Freedom of the Media)
- Gareth Cross (Head of Distribution and Analytics, the Daily Telegraph)
- Christopher Holliday (film researcher at King's College London)
- Col Needham (the Founder and CEO of IMDb)
- Dina Iordanova (Professor of Film Studies at the University of St Andrews)
- Alexander King (Programme Director of the Leeds International Film Festival)

Digital and Quantitative Methods for the Study of Screen Cultures
Prof. Alan O'Leary (Italian/CWCDC)
5 May 2017

The fourth seminar was methodological in emphasis. We considered the achievements and potentials of, as well as some of the problems with, digital and quantitative approaches to the study of film and audiences, and of new and social media.

Allison Cooper (Bowdoin College, USA) discussed her experience of building and annotating archives of film clips using the online digital management system Omeka. Tagging was a big theme – how tags are defined, how tagging can be done effectively, and how the crowdsourcing approach to tagging such as that adopted by Netflix has the potential to offer super-granulated descriptions of texts. Marco Cucco (Università della Svizzera italiana) discussed the payoffs of the economic study of cinema – and some of its frustrations. He mentioned the loneliness of the cinema-economics scholar (at least of Italian cinema) and the fact that so much useful viewing data is never made available by the likes of Netflix and Amazon. Heather Ford (Media, Leeds) talked about the importance of 'cosmopolitan' methodologies and the need to use using qualitative alongside quantitative approaches. She described doing qualitative interviews based on data visualizations which worked as a spur to dialogue and could then be made more accurate by interviewees. Huw Jones (currently University of York, soon Southampton) considered the kind of questions that can be

answered using box office and admissions statistics. He showed how data helped the large MeCETES project answer its ambitious research questions. Nick Robinson (Politics and International Studies, Leeds) talked about a large project on the militarization of social media and the need to approach datasets with a qualitative sensibility. He emphasised how qualitative writing was essential in order to identify categories for the quantitative analysis of video material.

The session was convened and chaired by Alan O'Leary (CWCDC, Leeds). His interest is part of a widespread desire for methods of greater reach that have been articulated in recent years in film studies. Major forums like the Society for Cinema and Media Studies (SCMS) annual conference have hosted discussions and workshops devoted to investigating how film studies can benefit from quantitative and computer-based approaches. Statistical analysis has increasingly been employed 'to answer questions about the economics of the film industry, about patterns in the style and form of motion pictures, about audiences' behaviours and attitudes, and about how we understand and experience the cinema' (Redfern 2014). Identifying and counting the incidences of particular elements within film texts (a useful technique to trace the development of a particular genre over time, for example) has increasingly been done with the help of computers. Software has been developed to generate data (and databases) on shot length and shot scale (e.g., Shot Logger <http://www.shotlogger.org/>, CineMetrics <http://www.cinemetrics.lv/>), or to allow the annotation of digital copies of films (e.g., Lignes de temps http://tinyurl.com/n3pvkxx, Omeka <https://omeka.org/>), and so on. And of course, web resources like the Internet Movie Database (IMDb — founded by Leeds alumnus Col Needham) are a potential trove of user-generated data.

Methods of quantitative study, mapping and the employment of evolutionary models championed by Franco Moretti in the study of literature also have much to offer film and screen studies (see Dudley Andrew's article 'An Atlas of World Cinema', 2005). One advantage of Moretti's 'distant reading' methods is to allow a 'focus on units that are much smaller or much larger than the text: devices, themes, tropes—or genres and systems' (Moretti 2013; Moretti himself has applied some of these methods in 'Planet Hollywood', a not altogether persuasive article from 2001 on genre and national markets). The employment of digital, statistical and 'distant reading' methods is also a response to the return of questions of the 'longue durée' in the discipline of history (Armitage 2012; Armitage and Guldi 2014), being designed to better access changes and continuities over longer periods. But needless to say, there's no need to disown traditional competences in film studies: the ideal is 'a blending of expertise from previously antipathetic disciplines' (Butler 2014). A holistic approach (quantitative and qualitative) is what we might aim for, which adopts empirical, theoretical, historical, and cultural perspectives, dealing with production, aesthetics, reception and discourse. The use of mixed, or as Heather Ford called them in the seminar, 'cosmopolitan' methods should facilitate the 'toggling' of scales from the very largest to the very smallest in order to 'ground quantitative generalizations in the concrete particulars of microhistorical studies' (Maltby 2006). These ruminations are programmatic and abstract: the realities of using data and digital are subject to ethics, access to tech and expertise, and most of all, to the careful honing of research questions.

European Cinema: Perspectives on Post-democracy and the Crisis of the European Project
Dr. Angelos Koutsourakis (CWCDC)
19 May 2017

On Friday 19 May, the Centre for World Cinemas and Digital Cultures organised its last OWRI-funded seminar. The theme of the workshop was European cinema in an age of post-democracy. The workshop addressed the ways that cinema has prefigured the current political impasse following the Brexit vote in 2016, and the broader crisis of the European project intensified by the global financial crash and the refugee crisis.

The first speaker was Professor Martin O'Shaughnessy (Nottingham Trent University), whose paper was titled 'No exit: French and Belgian film and worker suicide'. His paper sought to make sense of the recurrent representation of worker suicide in recent French and Belgian film, focusing on the works of a range of directors. He suggested that the films deploy their own combination of subjective violence as a way to force systemic violence into view, suicides thus becoming symbolically

productive in what is essentially a melodramatic economy. The second speaker was Dr Richard Rushton (University of Lancaster), whose paper 'The Rules of the European Game: From Renoir to Chevalier', drew on the work of Étienne Balibar, Wolfgang Streeck and Thomas Piketty to explore how European cinema responds to the pressures put on European democratic principles by the markets. Dr Dorota Ostrowska (Birkbeck University of London) presented a paper on 'A Spectacle of Crisis in the Festive Guise: Politics of European Film Festivals. The case of Berlinale'. It discussed how film festivals in Europe have addressed questions of political conflict. By focusing on Berlinale, Ostrowska discussed the festival's contemporary politics by looking into its past role as mitigator of conflict during the Cold War years. Dr Thomas Austin's (University of Sussex) paper, 'Benefaction, processing, exclusion: documentary representations of refugees and migrants in Fortress Europe', focused on recent documentaries about the refugee crisis. He discussed representations of migrants and asylum seekers in some recent documentaries made in Europe so as to address how refugees tend to be blamed for broader political uncertainties brought about by globalisation and neoliberalism. Finally, Dr James Harvey (University of Greenwich) in his paper 'Observing Nationalism' addressed questions of nationalism in contemporary European cinema.

These seminars were all highly successful, as outlined by registration statistics (see Appendix A), evaluation feedback (Appendix B), and further funding applications and publications (Appendix C). Each engaged with colleagues at all career stages, from PGR to Chair, as well as a range of policy makers, industry professionals, cultural activists and other members of the public.

Whilst it was ultimately not possible to apply for funding to Film Hub North during this period, through the support of CWCDC postgraduates (principally Maddalena Moretti, Rachel Johnson and Laurence Carr) several film screenings and discussion events were delivered, introduced by academics internal and external to UoL.

Remapping World Cinemas Film Screenings

25 January 2017	*Cave of Forgotten Dreams* (Werner Herzog, 2011)	Discussion chaired by Dominic O'Key (University of Leeds)
21 February 2017	*Leviathan* (Andrey Zviagintsev, 2014)	Discussion chaired by Nathan Brand (University of Leeds)
22 March 2017	*The Missing Picture* (Rithy Panh, 2013)	Discussion chaired by Beatrice Ivey (University of Leeds)
26 April 2017	*Süskind* (Rudolf van den Berg 2012)	Discussion chaired by Laurie Slegtenhorst (University of Rotterdam)
3 May 2017	*The Last Days of Disco* (Whit Stillman 1998)	Discussion chaired by Mike Samuel (University of Leeds)
31 May 2017	*The Consequences of Love* (Paolo Sorretino, 2004)	Discussion chaired by Rachel Johnson (University of Leeds)
20 June 2017	*Rita, Sue and Bob Too* (Alan Clarke, 1987)	Introduction by Dr. Beth Johnson (University of Leeds)
21 June 2017	Film Aesthetics Workshop: Bowie, Berkeley, Beckett; *Film* (Alan Schneider, 1965)	Speakers included Jivitesh Vashisht, Diane Morgan, and Laurence Carr (University of Leeds)
27 September 2017	*Do the Right Thing* (Spike Lee 1989)	Screened in conjunction with the Leeds Scalarama Film Festival
12 November 2017	*Sameer* (Dakxin Bajrange, 2017)	Including director and producer Q&A, with introduction by Will Gould (UoL)

We organised a public roundtable discussion on 25 April 2017 with Leeds Digital Festival on "The Digital In Global Perspective", featuring academics from CWCDC and the School of Media and Communications, helping us to establish new connections across the university.

As part of the Leeds International Film Festival we also organised a filmmaking workshop and an Activist Film Day at the Hyde Park Picture House (13-15 November 2017). On 13 November we brought together a group of young people from Leeds and two filmmakers, Dakxin Bajrange (India) and Daniela Wegrostek (South Africa) to discuss the way film can be used for social activism. The young people then went off and made a film that day about the lack of access of refugees to Higher Education. Then, on the 15 November we held a series of screenings and discussions of a range of community and activist films that have been made to advocate for social change for culturally, linguistically and politically marginalised communities. The films screened were:

- *Voicing Hidden Histories* (Paul Cooke 2017)
- *The Rainbow House Woman* (Gilberto Alexandre Sobrinho 2017)
- *Limpiadores* (Fernando González Mitjáns 2015)
- *They Call Us Maids: The Domestic Workers' Story* (Terry Wragg 2015)
- *Govan Young* (David Archibald 2017)
- *Opportunity Matters* (Andy Horry, Ananya Sriram, Poppy Potts, Matthew Beet, Asif Hussain, Harry Van der Spoort, 2017)

The last of these was the 'world premiere' of the film made by the young people involved in our workshop.

In addition to in-person attendance at events, these events and research areas have also gained wider engagement with a national and international audience through:

- Live-streaming via Facebook:
  https://www.facebook.com/pg/worldcinemasatleeds/videos/?ref=page_internal
- Short films capturing the key themes and conversations at each Seminar event, edited by Prof. Paul Cooke:
  https://www.youtube.com/watch?v=t4htwTA_2TI&list=PLIqhTcoKerUVw9aMONoWlOcAJt62CcJtj&index=2
- Public blogposts by organisers:
  https://www.leeds.ac.uk/arts/news/125052/centre_for_world_cinemas_and_digital_cultures/ ,
  https://cssoblog.wordpress.com/, and http://www.thesalsacollective.co.uk/,
- Dakxin Bajrange (participant in our LIFF event) was also invited to present at the AHRC International Development Summit in June 2017, due to his involvement in the OWRI project http://www.ahrc.ac.uk/research/readwatchlisten/features/international-development-summit/

However, the main purpose of Year 1's set of activities was to lay the groundwork for a community filmmaking project that will be carried out over the next two years in order to test some of the conclusions on the ability of digital culture to support communities that are marginalised both politically and linguistically in order to advocate for change in their lives. This will be the focus of our forthcoming application for further OWRI support. The main focus of this project will be on the speakers of 'minority' languages in the Lebanon and the question of national identity. We will be working in partnership with the British Council and their local partners to co-produce a series of community films and other educational resources.

In line with our original application, we appointed a 0.5fte RA (Inés Soria-Turner) to organise all events, to promote all events across networks and coordinate evaluation across all projects, and to support Cooke's OWRI research, to plan our subsequent fieldwork phase, as well as to support the preparation of future funding bids to support this work and to enhance the overall resources of the OWRI project. As well as supporting the delivery of all the activities mentioned above, the RA carried out a substantial literature review that has informed an edited book project to emerge from Year 1's activities. She supported the development of our successful bid to the AHRC GCRF Network Plus Scheme and has also supported the development of our Stage 2 project, helping us to build a strong relationship with the British Council, who will be our main partner in this work.

APPENDIX A

Registration Statistics

Event	Registered Attendees
OWRI-Funded International Workshops	
Remapping World Cinemas: Film, Tourism, and Heritage 18 November 2016	20
Can the Subaltern Speak online? 24 February 2017	39
Digital Futures: Film and Media and the EU Single Digital Market 24 April 2017	16
Digital and Quantitative Methods for the Study of Screen Cultures 5 May 2017	25
European Cinema: Perspectives on Post-Democracy and the Crisis of the European Project 19 May 2017	18
TOTAL	**148**
ACCOMPANYING FILM SCREENINGS & WORKSHOPS	
Dominic O'Key presents *Cave of Forgotten Dreams* by Werner Herzog 25 January 2017	10
Nathan Brand presents *Leviathan* by Andrey Zviagintsev 21 February 2017	10
Beatrice Ivey presents *The Missing Picture* by Rithy Panh 22 March 2017	10
The Digital in Global Perspective: Roundtable 25 April 2017	32
Laurie Slegtenhorst presents *Süskind* by Rudolf van den Berg 26 April 2017	5
Michael Samuel presents *The Last Days of Disco* by Whit Stillman 3 May 2017	5
Rachel Johnson presents *The consequences of Love* by Paolo Sorrentino 31 May 2017	5
Dr Beth Johnson presents *Rita, Sue and Bob Too* by Andrea Dunbar 20 June 2017	12
Film Aesthetics: Bowie, Berkeley and Beckett 21 June 2017	14
Do the Right Thing by Spike, screened in conjunction with the Leeds Scalarama Film Festival 27 September 2017	27
Activist filmmaking workshop in conjunction with Leeds International Film Festival (LIFF) 12 November 2017	6
Sameer Film Screening 13 November 2017	46
Activist Film Conference in collaboration with LIFF 15 November 2017	76
TOTAL	**258**

Digital Audiences

- To see the latest count of individual views for our Live Streamed presentations visit: https://en-gb.facebook.com/pg/worldcinemasatleeds/videos/?ref=page_internal
- To see the latest count of individual views for our Seminar short films visit: https://www.youtube.com/channel/UCbGqkscgLxnJVLd3p_ca4ZQ/playlists and click on the playlist 'Remapping World Cinemas for the Digital Age'.

APPENDIX B

**Evaluation Statistics for the Seminar series
(click on the links below to access the evaluation summaries)**

Remapping World Cinemas: Film, Tourism, and Heritage, 18 November 2016 *No evaluation material available*
Can the Subaltern Speak online?, 24 February 2017 https://leeds365-my.sharepoint.com/personal/hriis_leeds_ac_uk/_layouts/15/guestaccess.aspx?docid=1093804dccc3249ec99f2a4d7494bbb73&authkey=AU-3drn-dPD0A3uXX3Hdpk8
Digital Futures: Film and Media and the EU Single Digital Market, 24 April 2017 https://leeds365-my.sharepoint.com/personal/hriis_leeds_ac_uk/_layouts/15/guestaccess.aspx?docid=155a88ef64356410fb8140acd64acbc4d&authkey=Ab8IllZ8B3iHXZgElCAteTE
Digital & Quantitative Methods for the Study of Screen Cultures, 5 May 2017 https://leeds365-my.sharepoint.com/personal/hriis_leeds_ac_uk/_layouts/15/guestaccess.aspx?docid=12c06ff39c70c4a80b3c67ab6d68bf972&authkey=AYkyiDG7XQrwjpSMmR672vQ
European Cinema: Perspectives on Post-Democracy and the Crisis of the European Project, 19 May 2017 https://leeds365-my.sharepoint.com/personal/hriis_leeds_ac_uk/_layouts/15/guestaccess.aspx?docid=1adfe6dd2d02d4b1d9698b8fcb9b79dd3&authkey=AWVe3kBxxHYlsV3kyrsXrlI

APPENDIX C

Academic publications (published or submitted) emerging from our workshops:

- * Naomi Wells, 'Introducing a New Series of Reports from the AHRC Open World Research Initiative (OWRI) Programme: "Cross-Language Dynamics: Reshaping Community"', *Journal for Romance Studies* 2017(17:1): 117-119. http://online.liverpooluniversitypress.co.uk/toc/jrs/17/1
- * Angelos Koutsourakis (ed.), *European Film and Post-Democracy*: special issue of *Studies in European Cinema*, forthcoming in 2019.
- A. O'Leary, 'What is Italian Cinema?', *California Italian Studies*, 7 (forthcoming in January 2018)
- A. O'Leary, *Il film storico italiano* (Rome: Donzelli, forthcoming in 2019).

Non-academic publications (not including social media coverage on CWCDC channels):

- All academics submitted blogs relating to their event on the CWCDC university home page: https://www.leeds.ac.uk/arts/news/125052/centre_for_world_cinemas_and_digital_cultures
- * Position papers from all speakers at Dr. Pitman's event were posted on their specially made blog for the event: https://cssoblog.wordpress.com/
- * Dr. Pitman also published her own blog piece entitled: 'The Politics and Poetics of Digital Indigeneity in Latin America' on The SALSA Collective, http://www.thesalsacollective.co.uk/
- * Prof. Cooke made a series of short films capturing an overview of the academic seminars:
  - Can the Subaltern Speak online? https://youtu.be/PTudoYtvnME
  - The Digital Single Market https://youtu.be/uBUaMu-7XiU
  - Digital and Quantitative Methods for the Study of Screen Cultures https://youtu.be/iD7YODh_Od0
  - European Film and the Crisis https://youtu.be/t4htwTA_2TI

 * the asterisk indicates outputs of the Cross-Language Dynamics programme.

Core output in preparation

Co-edited book on 'Participatory Arts and International Development', edited by Paul Cooke and Inés Soria-Turner. Taking as its starting point the 'Participatory Turn' in International Development, this edited volume explores how the growing interest in Community Arts in general, and Community Filmmaking specifically, fuelled by the growing accessibility of the audio-visual media in the digital age, have become something of a 'go to' methodology in a variety of development contexts. At the same time, it explores how participatory and community practices are increasingly perceived to be a 'new tyranny', particularly as they have begun to be taken up by major agencies such as UNESCO or the World Bank (Cooke and Kothari 2001). While, on the face of it, such practices appear focused on the empowerment of communities, be that politically, economically or linguistically, we also explore how they can equally been seen to marginalize these same communities, potentially neutering dissident voices through the co-option of such voices by mainstream development discourses. Bringing together academics from Modern Languages, Social Anthropology, Media and Development Studies, international development professionals and arts practitioners, our volume is focused on exploring the following interrelated questions:

1. Why use participatory community arts as an international development tool? What do participatory projects look like in practice? What can they offer that other approaches cannot? What can they not do that other approaches can? What is the potential of the digital in such projects? What are its limits?

2. What are the enablers of – and barriers to – successful participatory initiatives? How can these lessons be shaped into practical, and sustainable, development projects on the ground, localising best practice to the specific cultural, economic and linguistic contexts faced by specific communities?

3. What happens after a project takes place? How can a project's success be meaningfully evaluated? How can they be scaled up? Can digital platforms help with in this endeavour? How can communities continue to build resilience while also bringing discussions to a policy level?

Contributors include:

Prof Ananda Breed, University of Lincoln

Paul Cooke, University of Leeds

Dr Stephanie Schwandner-Sievers, University of Bournemouth

Dr Nita Luci, University of Pristina

Dr Peter Manning, University of Bath

Dr Kate Newman, Christian Aid

Kate Carroll, Action Aid

Professor William Gould, University of Leeds

Dakxin Bajrange, Budhan Theatre

Simon Dancey and Emily Morrison, British Council

Martin Keat, Bishop Simeon Trust

Prof Gilberto Sobrinho, Universidade de Campinas

Prof Stephanie Dennison, University of Leeds

The book builds on work carried out in both our OWRI project (reported on here) and the cognate AHRC-funded project, 'Troubling the National Brand and Voicing Hidden Histories: Community Film as a tool for International Development and Community Empowerment.' During the seedcorn year of the OWRI project, the RA, Inés Soria-Turner, undertook an in-depth literature review into the role, opportunities and challenges of using participatory arts and community filmmaking initiatives in international development, how such initiatives can, at times support the amplification of community voices and at times confirm their marginalisation. This work will inform her and Cooke's co-authored introduction.

APPENDIX D

List of research applications submitted further to network building through events

- Dr. Thea Pitman submitted a **successful** AHRC Research Networking Highlight Notice for International Development (**£60,000**) at the end of April, which directly involved 5 participants at her event. The title was: Sumak Kawsay and the Sustainable Development Agenda: Critical Debates and Creative Responses from a Latin American Indigenous Perspective

- Dr. Pitman also submitted a Newton International Fellowship (**£64,000**) for a post-doctorate for a Brazilian researcher involved in the event. (pending)

- Dr. Pitman also applied for a Betty J. Meggers travel grant for networking with Latin American indigenous communities (**$10,000**).

- Dr. Pitman also applied **successfully** for a BA/Leverhulme small research grant (**£9,920** to work on an indigenous art project with one of the organisations (Thydewa) of one of the principal speakers.

- She has also supported Thydewa to submit 3 of their own funding applications (one for **EUR 1.9 million** from the European Commission, another for **$40,000** from the Intercultural Innovation Award (UNAOC), and another for **25,000 Reais** (£6,000) to the British Council and Fundo Social Elas for a project called Radia Pankararu, for which Dr. Pitman is named as a Co-I, with Thydea leading. This latter grant has been **successful**, the other two are still pending.

Research funding applications currently in development further to our seminars:

- 'What is History on Film?' The Case of Italian Cinema, 1905-2015'. AHRC, c. £900,000, to be submitted in 2018. It involves Allison Cooper and Helen Ford from A. O'Leary's workshop, both in an advisory capacity.

- Dr. Koutsurakis is currently developing a networking grant for submission in March-April 2018. Symposium speaker Martin O'Shaughnessy will be a co-investigator.