



Societal Impact of Social Sciences,
Humanities & Arts Conference
2- 4 November, Stockholm

Parallel Session (K.12)

Changing the culture for societal impact of SSHA



Societal Impact of Social Sciences,
Humanities & Arts Conference
2- 4 November, Stockholm

Changing the culture for societal impact of SSHA

Floora Ruokonen

*Director, Division of Social Sciences and Humanities Research,
Academy of Finland*

A decorative background at the top of the slide featuring a network diagram with red and black nodes connected by thin lines, set against a light red gradient.

Societal Impact of Social Sciences,
Humanities & Arts Conference
2- 4 November, Stockholm

Changing the culture for societal impact of SSHA

Toñi Caro

*Strategy Consultant, Senior Researcher, Entrepreneur,
EU Expert & Founder of Eohforgood, Spain*

for good

Changing the culture for societal impact of SSHA:

*The Eoh-for-Good
multi-i Virtuous Tornado*

Toni Caro, PhD

ANNUAL CONFERENCE IMPACT OF SOCIAL SCIENCES, HUMANITIES AND
ARTS

2-4 November 2022 - Stockholm, Sweden





**TORNADO
SEASON
AHEAD**

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Leading Systemic
Transformation for Common Good

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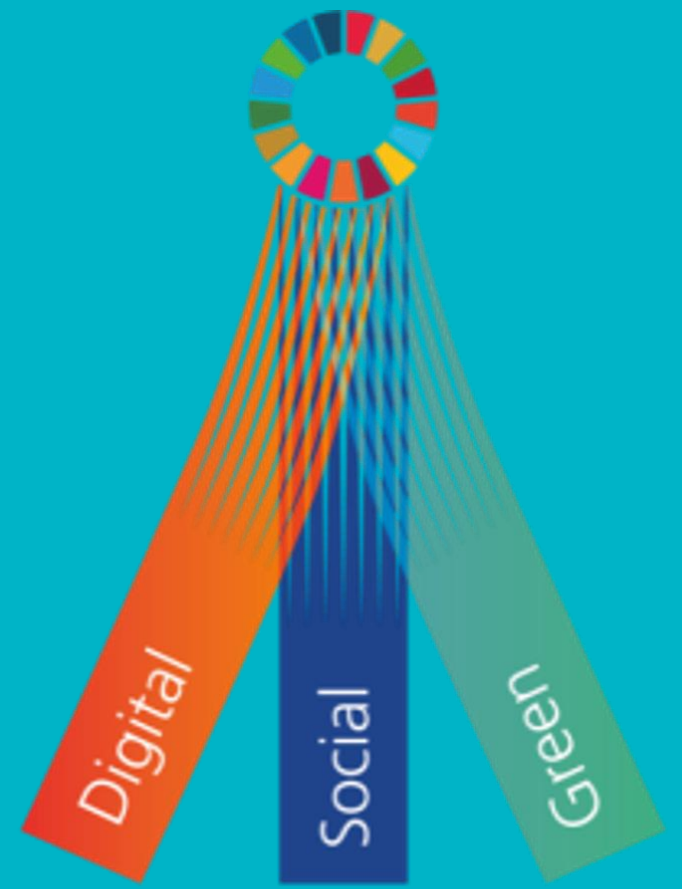
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Transformation for Common Good

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GOCOMICS.COM/NONBEQUITUR

for good



MUSKEUTEERS
4 a JUST Triple Transition

Leading Systemic
Transformation for Common Good

eoh for good

THE CRUCIAL ROLE OF SSHA



MUSKEUTEERS
4 a JUST Triple Transition

Caro-Gonzalez, A., Serra, A , & Albala, X. (et al.) (2022),
The Three MuskEuteers: Envisaging and pursuing a "One for all, All for one" triple transition: social, green and digital.

In, Petrevska Nechkoska, R; Maneski G.; Poels, G.;
Facilitation in Complexity: From creation to co-creation, from dreaming to co-dreaming, from evolution to co-evolution,
Springer Nature. DOI: 10.1007/978-3-031-11065-8

Shifting our fear to change into

multi-i

co-creation vortexes

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Transformation for Common Good

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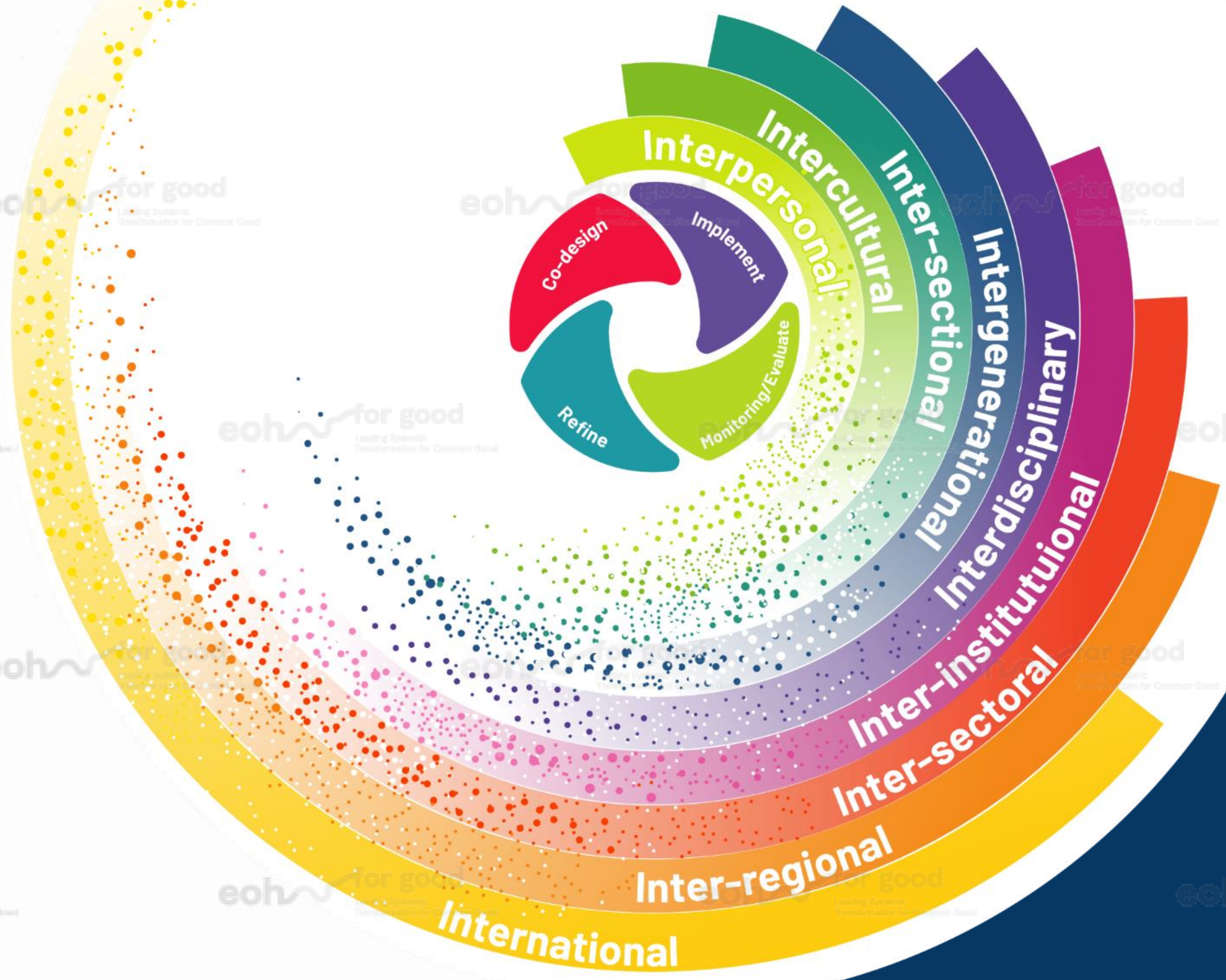
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Transformation for Common Good

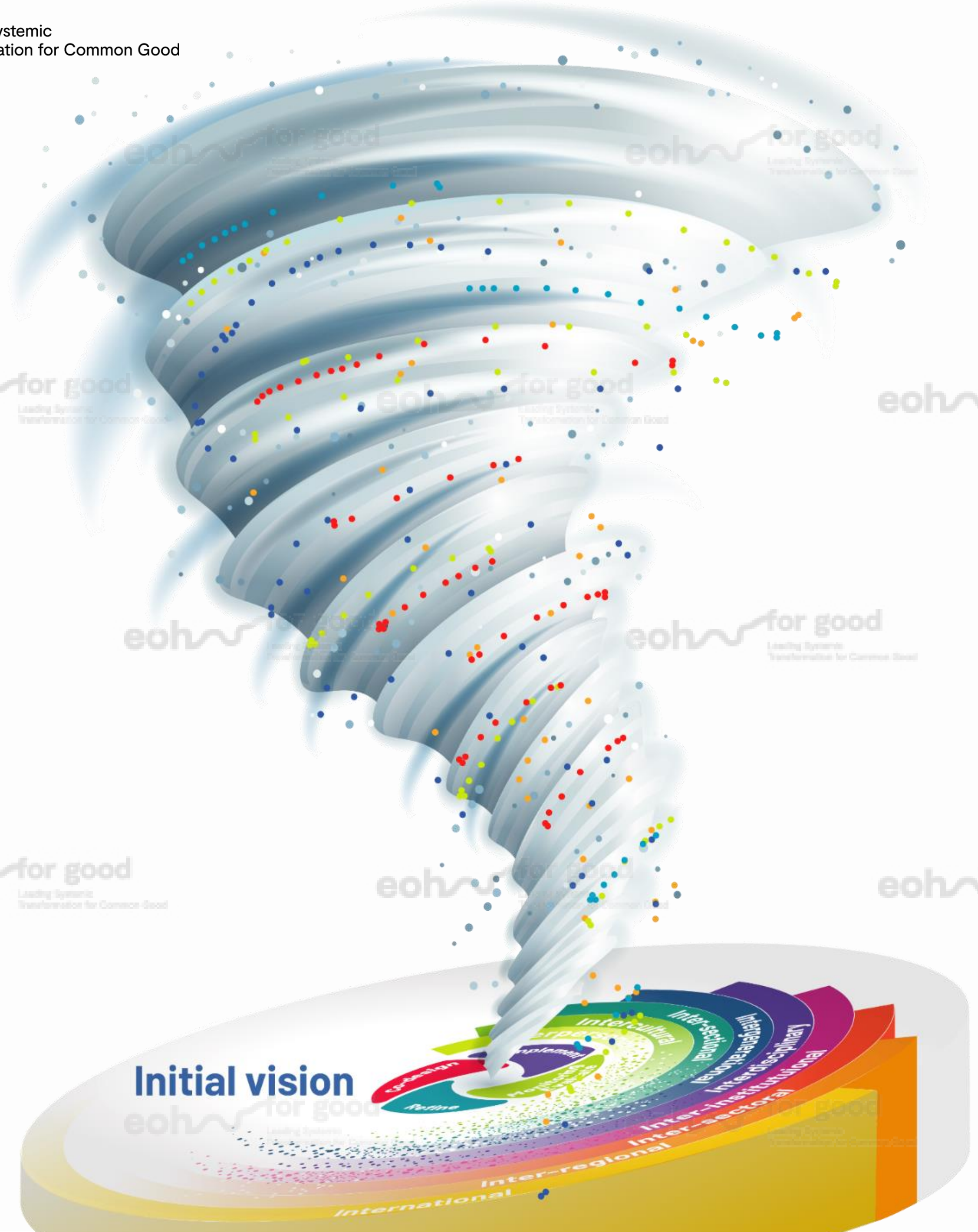
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Transformation for Common Good

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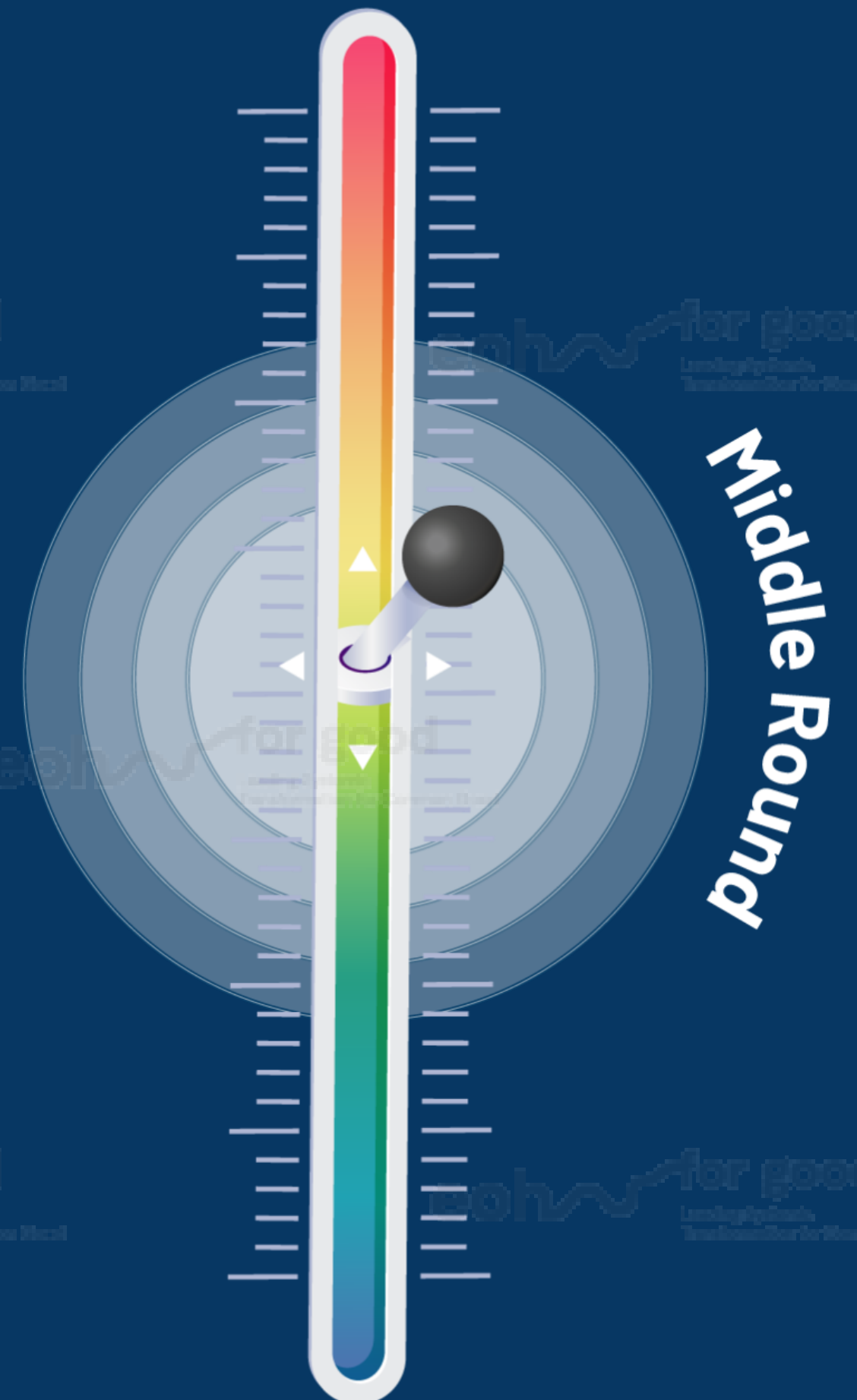
**AMBITION IN CONTEXT:
AN INITIAL IDENTIFIED NEED AND
FORWARD LOOKING VISION TRIGGERS
THE CHANGE**







Top Down



Middle Round

Bottom Up

eoh **for good** Leading Systemic Transformation for Common Good

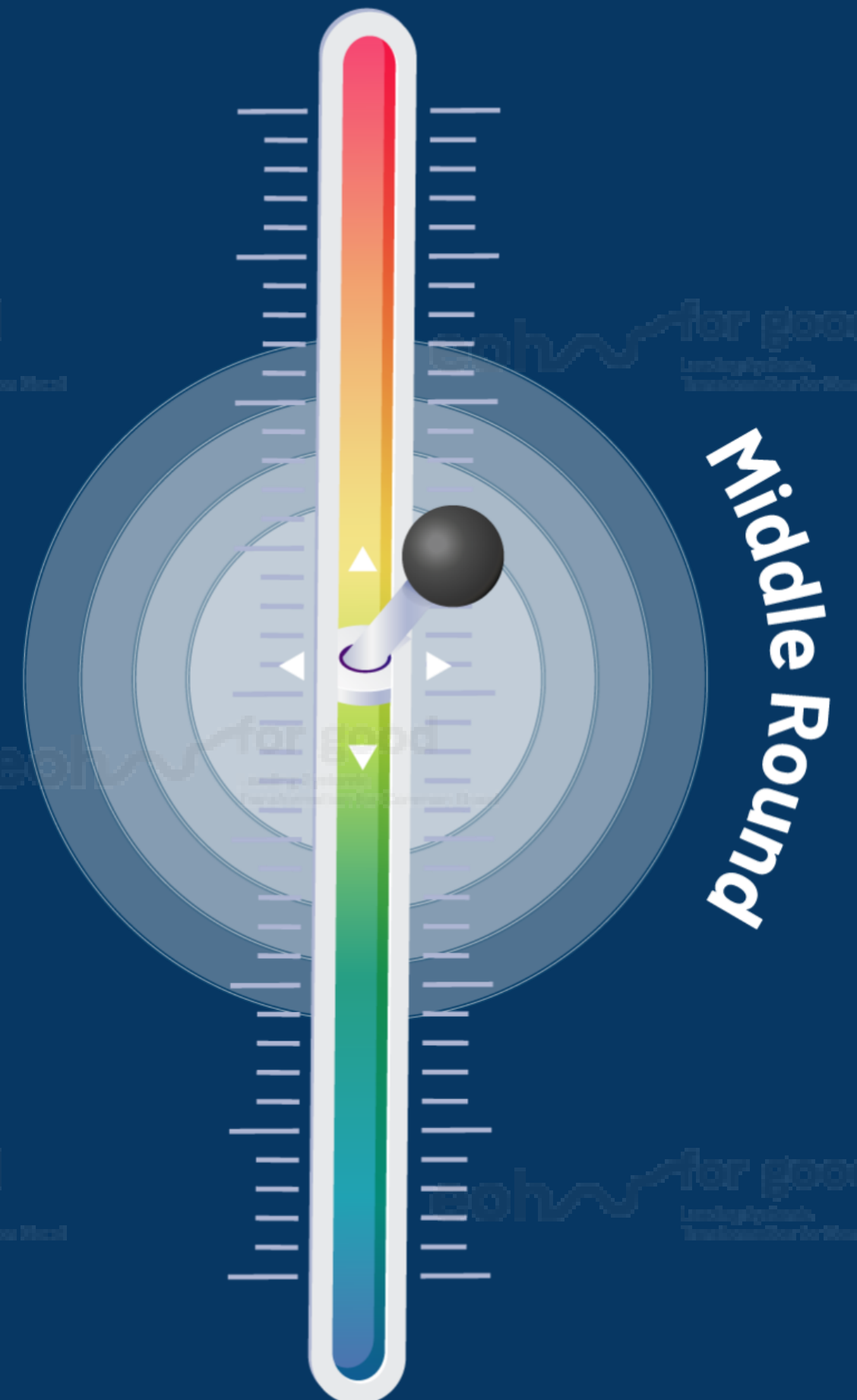
Concrete Initiatives



Initial vision



Top Down

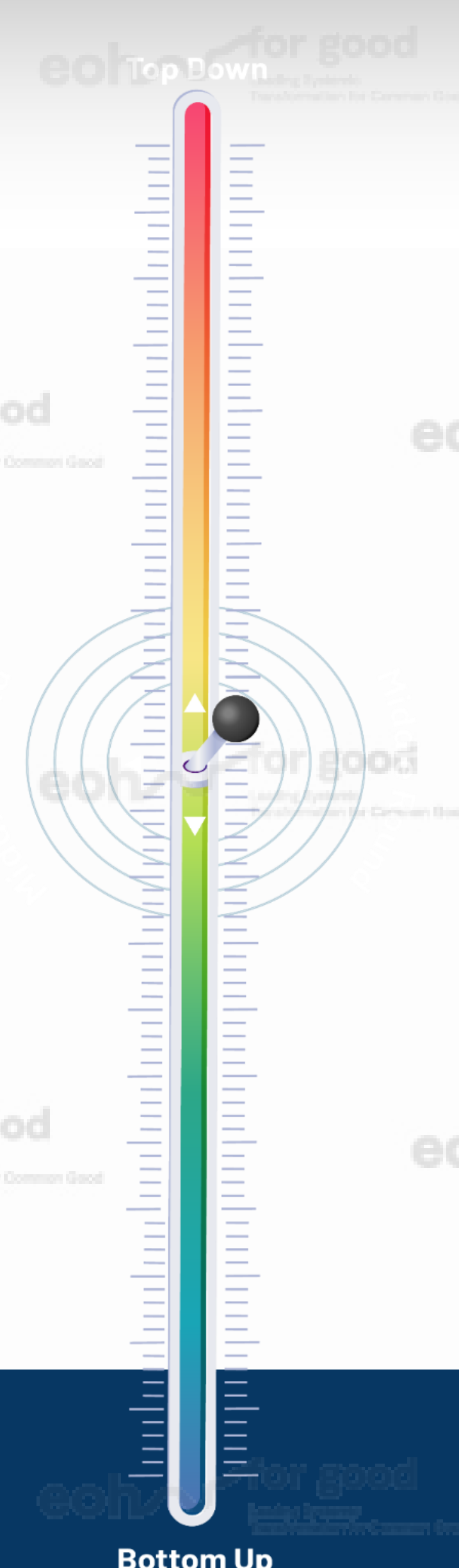
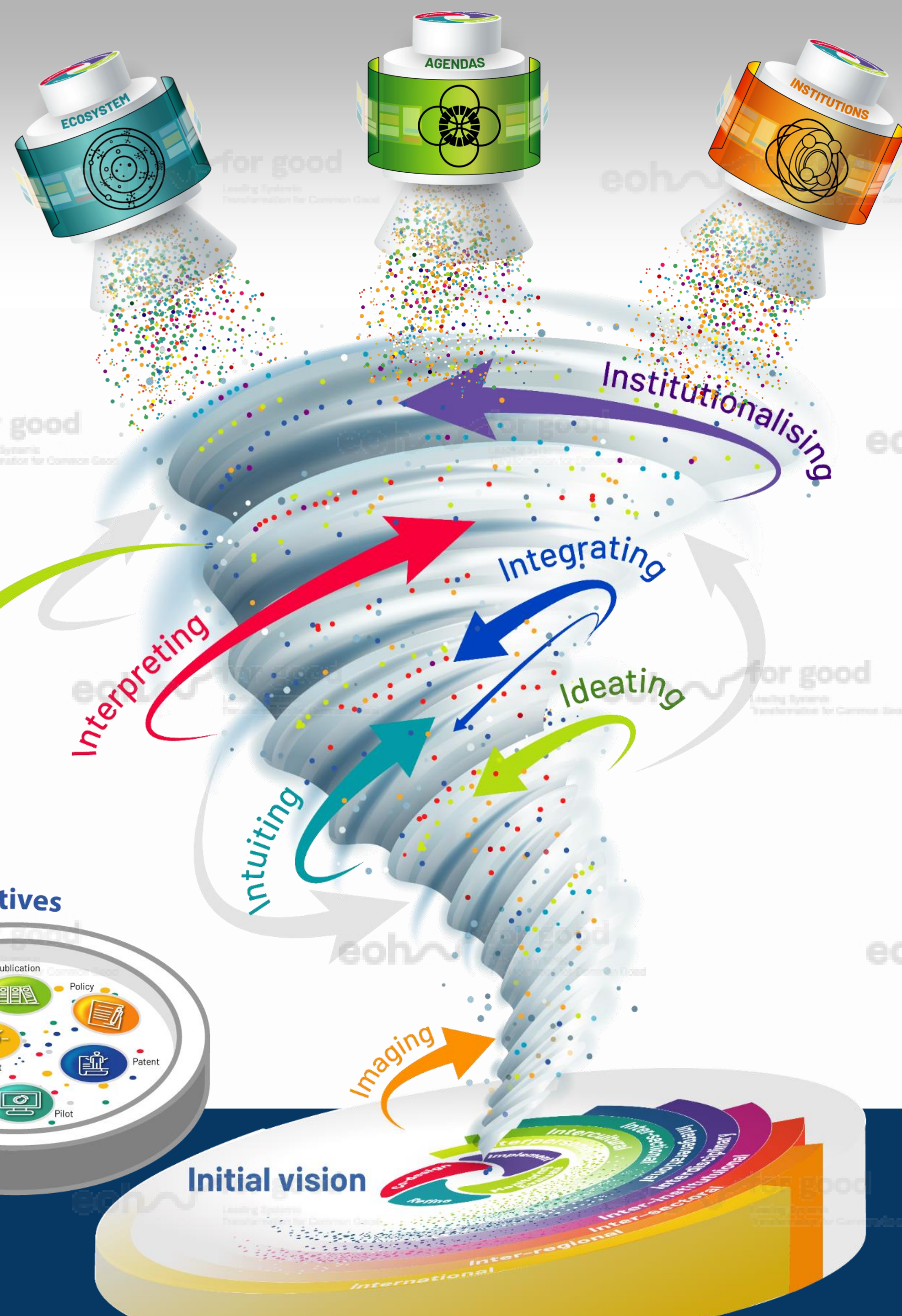


Bottom Up

Shared outcomes
and impacts

Collaborative
innovation journey

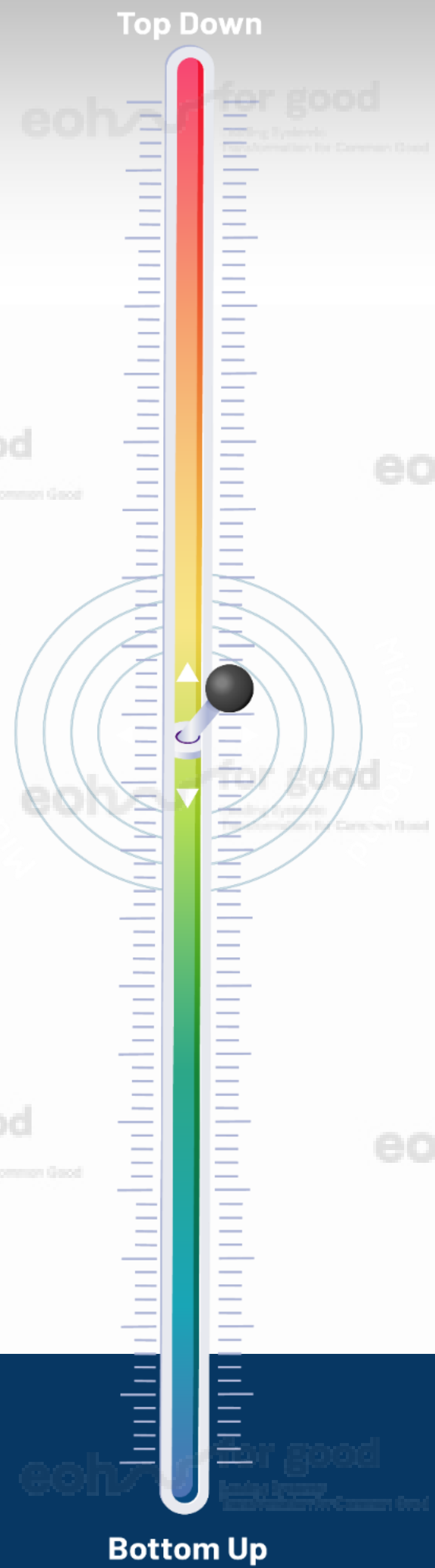
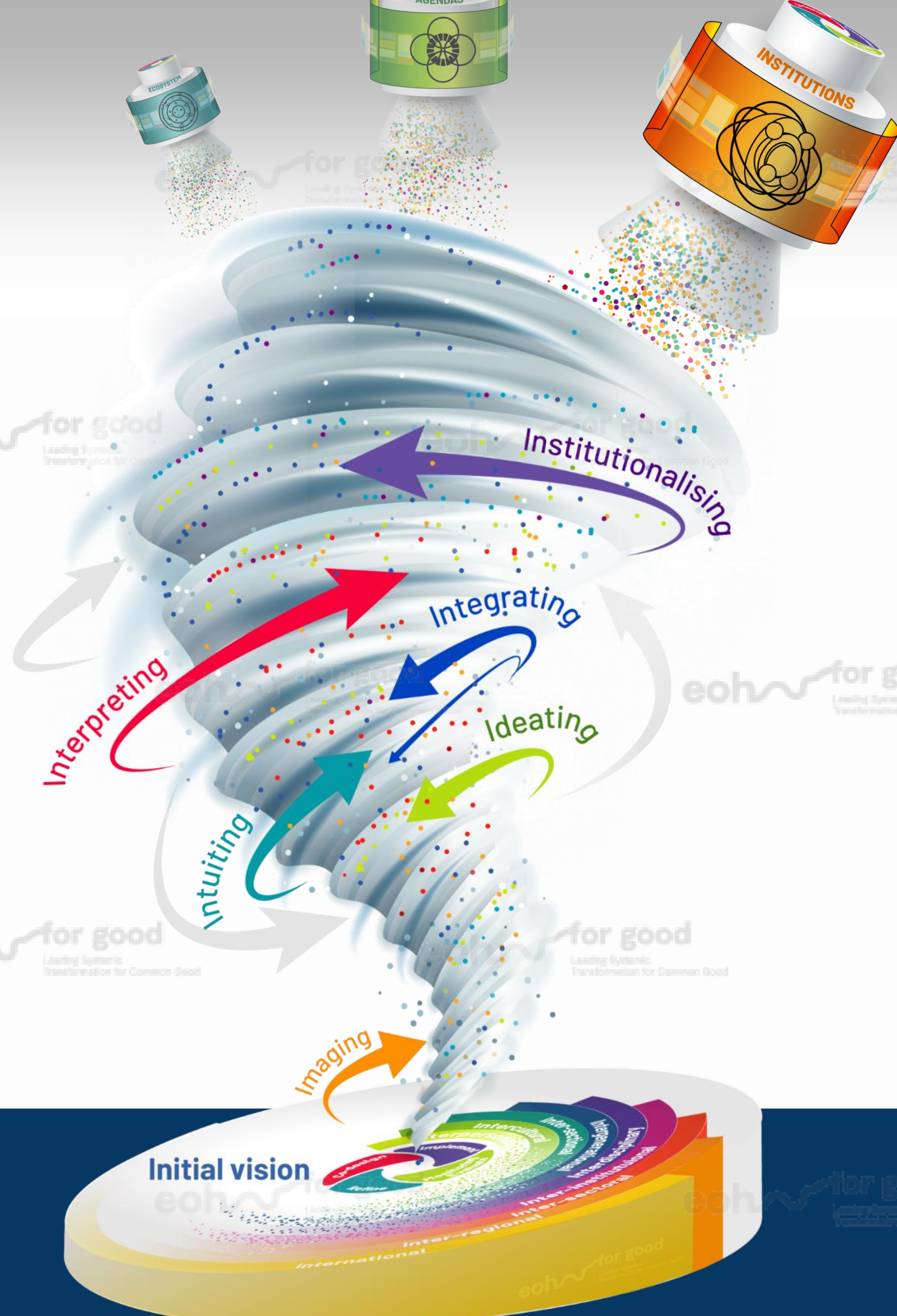
Context
analysis



Shared outcomes
and impacts

Collaborative
innovation journey

Context
analysis



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Transformation for Common Good

thank you

Toni Caro, PhD ▪ tcarogon@gmail.com

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Transformation for Common Good

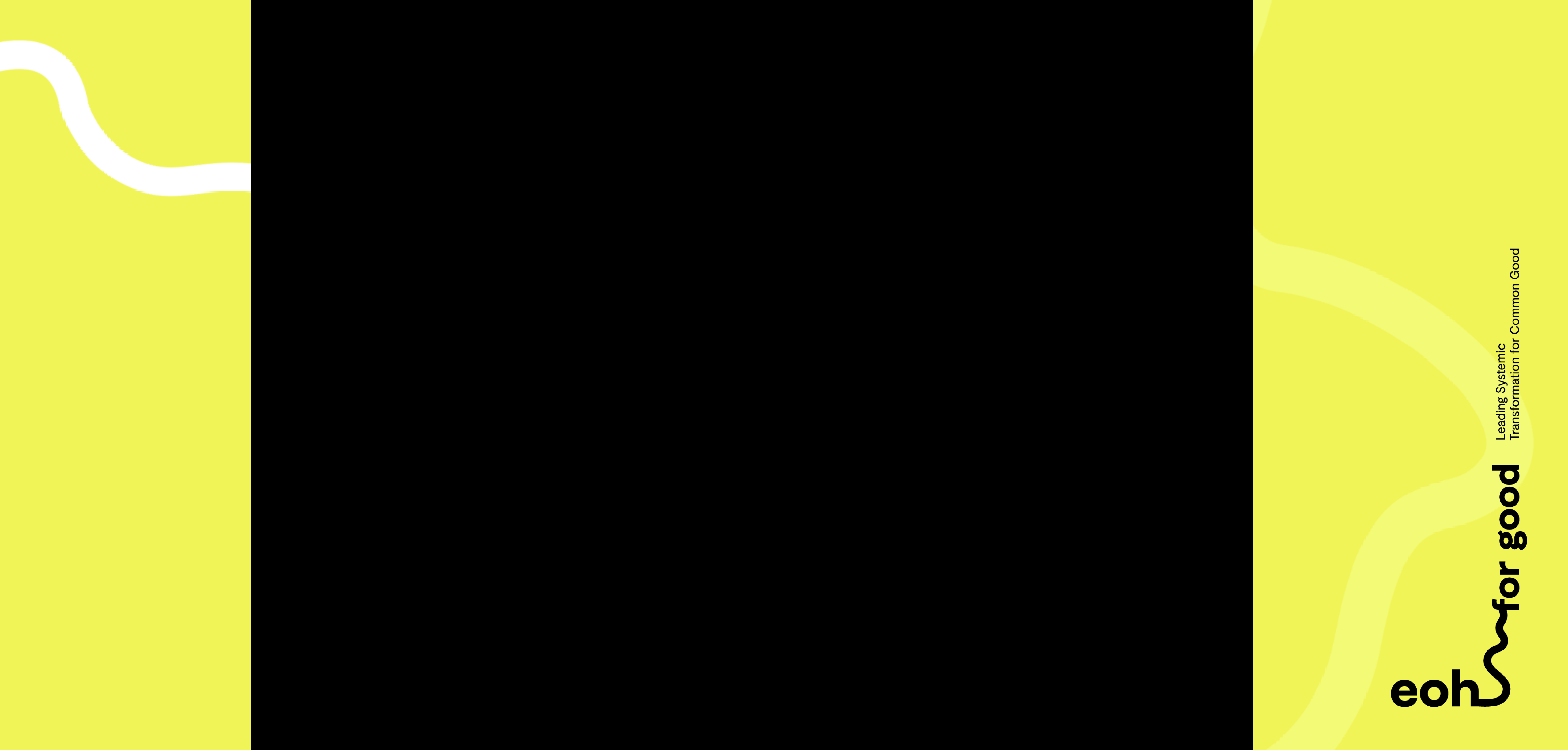
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Leading Systemic
Transformation for Common Good

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Leading Systemic
Transformation for Common Good

ANNUAL CONFERENCE IMPACT OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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Leading Systemic Transformation for Common Good

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AESIS for good
Leading Systemic Transformation for Common Good

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Leading Systemic Transformation for Common Good

ANNUAL CONFERENCE IMPACT OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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A network diagram with red and black nodes and lines, representing connections or relationships, is positioned in the top left corner of the slide.

Societal Impact of Social Sciences,
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Changing the culture for societal impact of SSHA

Barry Dixon

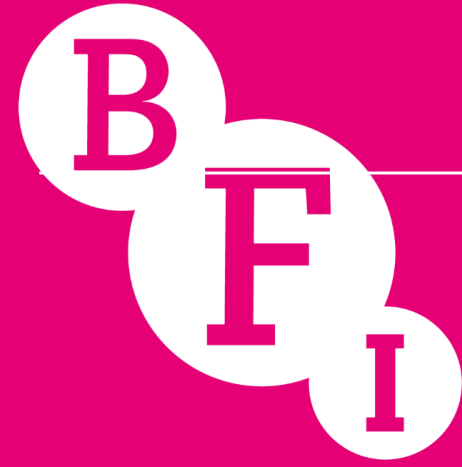
Head of Academic Partnerships at British Film Institute, United Kingdom



Changing Cultures of Impact and the British Film Institute: a case study

Dr Barry Dixon – Head of Academic Partnerships

November, 2022

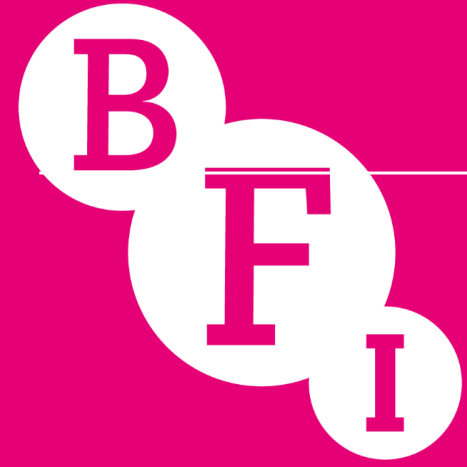


What is the BFI?

Founded in 1933, the BFI is a cultural charity, a National Lottery distributor, and the UK's lead organisation for film and the moving image.

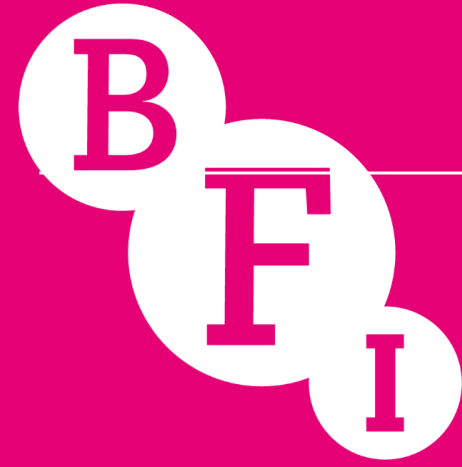
Our mission is:

- To support creativity and actively seek out the next generation of UK storytellers.
- To grow and care for the BFI National Archive, the world's largest film and television archive.
- To offer the widest range of UK and international moving image culture through our programmes and festivals – delivered online and in venue.
- To use our knowledge to educate and deepen public appreciation and understanding of film and the moving image.
- To work with Government and industry to ensure the continued growth of the UK's screen industries.



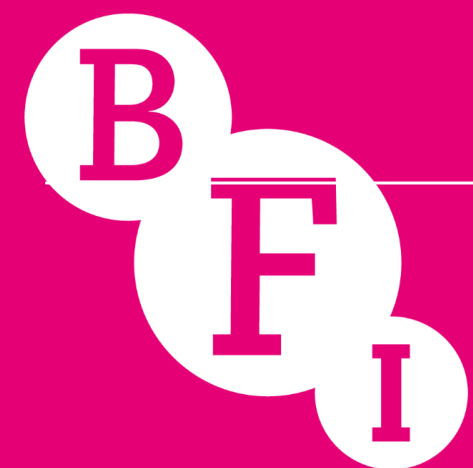
The BFI is also an Independent Research Organisation (IRO)

- Independent Research Organisation (IRO) is a designation created by the UK's Research Councils to recognise the value and quality of research conducted outside Universities
- It is a status that enables IROs to apply for, conduct and manage research funding in the same way as Universities
- Examples from within the arts and humanities include most of the country's major Galleries, Libraries, and Museums (GLAMs) including the British Museum, British Library, V&A, National Gallery, National Archives, etc



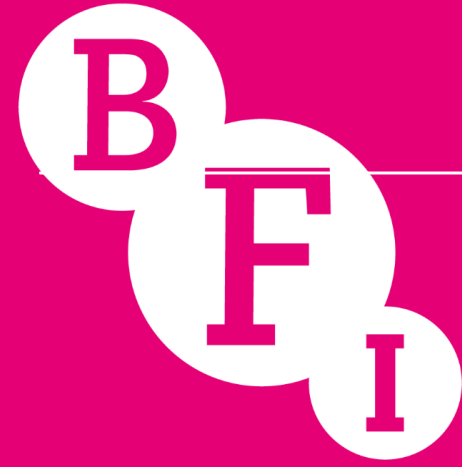
Central Point 1

In order to consider changing cultures of *impact*, we must first consider changing cultures of *research*. Not just in terms of *how* research is done but *where*



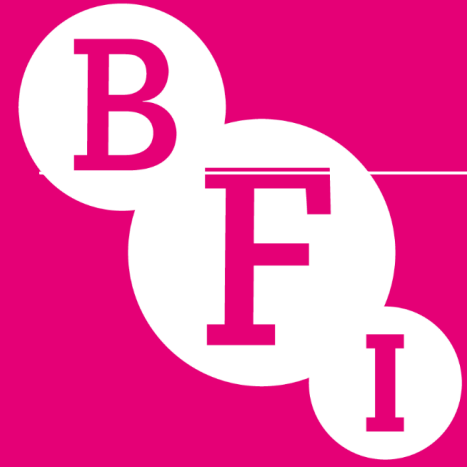
What sort of research do we do at the BFI?

- Within the National Film and TV Archive curators, archivists, film conservation and data preservation experts work on a wide range of historical, digital, physical science, and socio-cultural projects
- Our Research & Statistics Unit support projects across the screen sector, including things like the environmental impact of film production, economic reviews of UK independent film, young audience engagement with XR, international perception of UK screen content, skills reviews and mapping exercises of sub-sectors such as animation and video games.



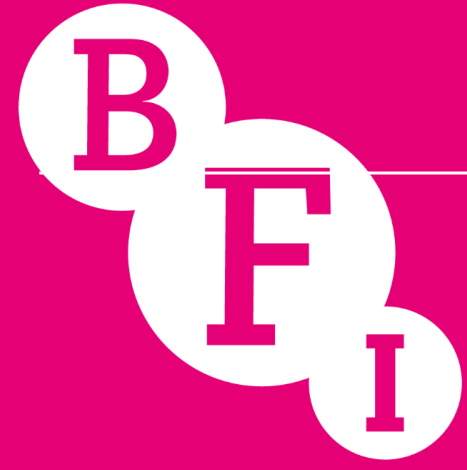
A Case Study of Impactful Research

- The screen industries play a major role in the UK economy
- Combined film and HETV spend alone in the UK in 2020 was £2.84bn in 2020. The sector also employs over 200,000 people with around 66,000 in film and TV
- This is not to mention the cultural impact of the UK's screen industries felt nationally and internationally



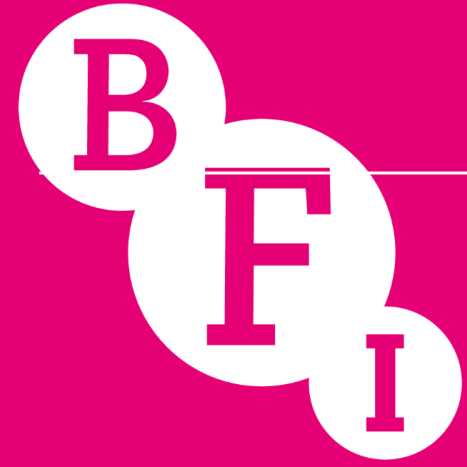
COVID-19: an economic and humanitarian disaster

- Lockdown meant the instant shut down of film production
- As a key representative of the screen industries the BFI had to act immediately to try to help stop the collapse of the industry
- The first step was to create a Screen Sector Task Force, a group of all key industry/trade/Government bodies facilitated and co-led by the BFI
- This enabled the sector to collectively and instantly voice the main challenges it faced and also, when the time came, to act as one singular voice



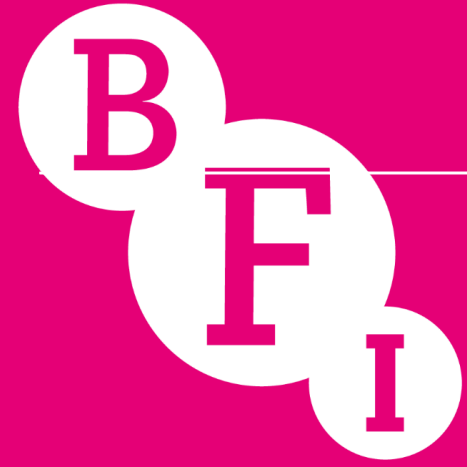
Central Point 2

Creating and maintaining channels of communication with stakeholders is essential, especially (but not exclusively) in times of crisis, as it allows collective research challenges to emerge. Impact is, then, not something that happens *to* stakeholders, but *with* them



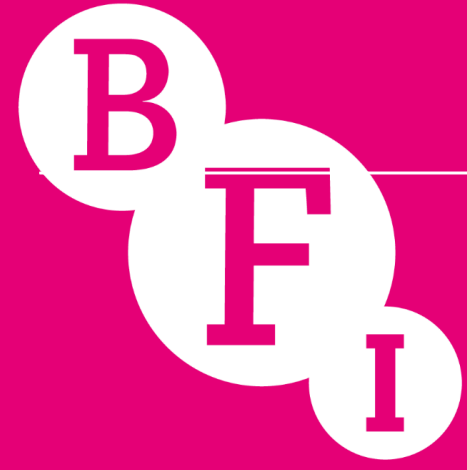
Challenges Facing the Sector

- A number of major issues were raised – from the thousands of workers requiring Government support financially to the prevalence of freelancers in the industry which made support in some cases very difficult
- As time went on, however, and public health guidelines changed to allow some productions to restart under strict terms, an unexpected, yet major impediment was identified which risked collapsing the sector...insurance



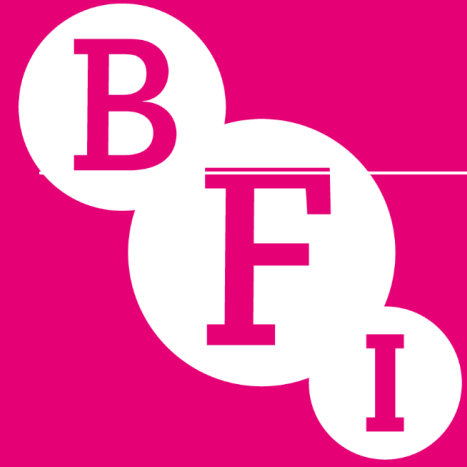
The Production Restart Scheme

- Some major productions – like Mission Impossible or Jurassic Park franchises – were filming in the UK, with investments in the hundreds of millions of pounds. Yet a single positive case of COVID could shut productions down instantly
- Studios could probably survive but independent productions would not
- Through the facilitated networks of the Screen Sector Task Force it became clear that no production, no matter the size, could get insured, putting at risk thousands of jobs



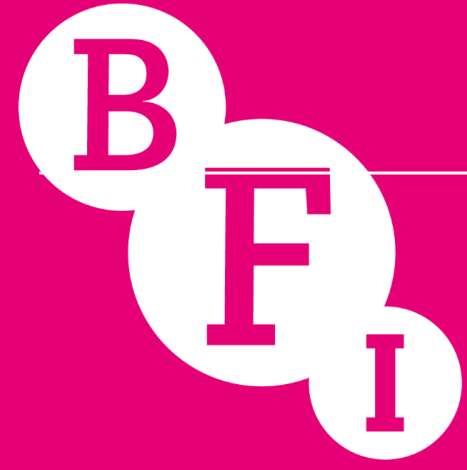
Central Point 3

Issues impacting stakeholders don't always match funding or policy priorities and can sometime seem basic or process-driven in nature. This does not make the issues any less important for stakeholders, nor less worthy of research and development



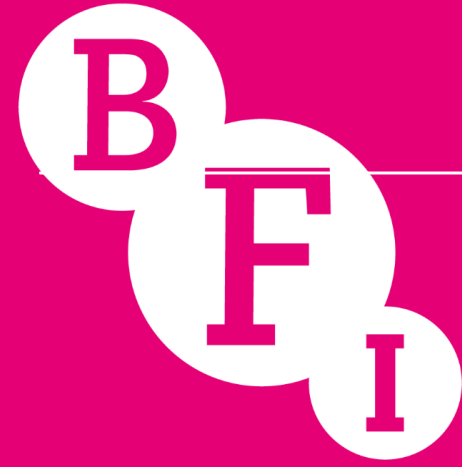
The Production Restart Scheme

- Research supplied by the BFI's Research and Statistics Unit (RSU) demonstrated the number of productions being impacted and the scale of the issue
- Through the collective voice of the Screen Sector Task Force, which included key representatives from the Government, within just a few months a £500M Production Restart Scheme was designed, green-lit, and put into operation.



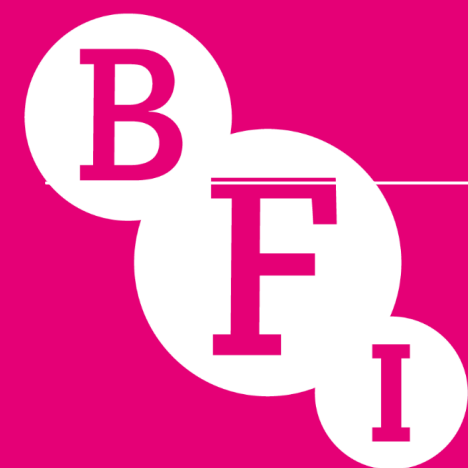
Monitoring and Evaluation

- Monitoring and evaluation was a continuous process with weekly updates provided by the BFI as to how many productions were accessing the scheme and how big the productions were
- Early figures from the BFI indicated that the scheme wasn't being accessed by small and micro-productions – they were least likely to be networked well enough to know about and access the funding
- So using members of the Screen Sector Task Force, specific communication and engagement plans were put in place to encourage greater take-up



Central Point 4

For the greatest impact, monitoring and evaluation must be embedded within the *research* methodology and be a continuous process of investigation and refinement



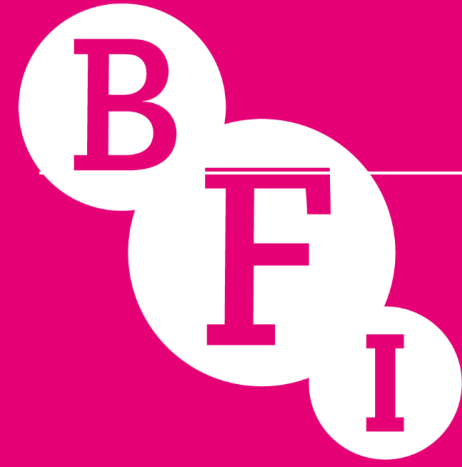
Outcomes of the Production Restart Scheme

In 2021, the combined UK spend on film and high-end (HETV) was £5.64 billion - the highest on-record by a considerable margin (+23%)

420 Film and HETV productions started filming

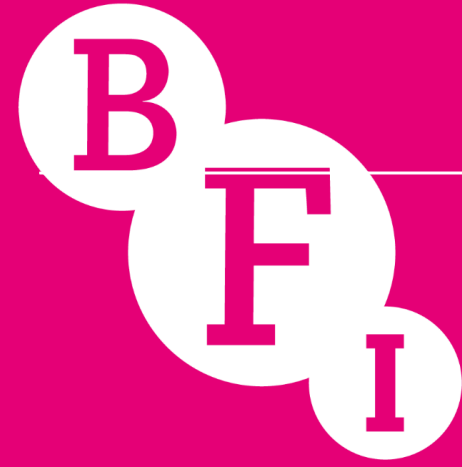
209 films with a total UK spend £1.5 billion (3% increase)

211 HETV productions, UK spend £4.09 billion, by a large margin the highest since the introduction of HETV tax relief.



Conclusions

1. In order to consider changing cultures of *impact*, we must first consider changing cultures of *research*. Not just in terms of *how* research is done but *where*
2. Creating and maintaining channels of communication with stakeholders is essential, especially (but not exclusively) in times of crisis, as it allows collective research challenges to emerge. Impact is, then, not something that happens *to* stakeholders, but *with* them
3. Issues impacting stakeholders don't always match funding or policy priorities and can sometime seem basic or process-driven in nature. This does not make the issues any less important for stakeholders, nor less worthy of research and development
4. For the greatest impact, monitoring and evaluation must be embedded within the *research* methodology and be a continuous process of investigation and refinement



QUESTIONS?



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Panel discussion and Q&A

Floora Ruokonen (Chair)

Toñi Caro

Barry Dixon

Up Next

13.00- 14.00	Lunch Break	K Foyer
14.00- 15.30	Plenary session: AESIS Family Feud & Impact Debate	K.11
15.30- 16.00	Refreshment break	K Foyer
16.00- 17.00	City tour of Stockholm Old Town The bus depart from Stockholmsmässan 15.45	