

Institution: University of East London
Unit of Assessment: 36
<p>a. Context</p> <p>Our outward-facing research in cultural history, politics, practice and diversity/globalisation delivers benefits to a wide range of interested non-academic user groups and audiences. A shared commitment to change underpins our engagement with and influence on national and international governmental policy-makers, public inquiries, quangos and NGOs, with whom we share our expert knowledge of subjects such as media regulation, migration and the representation of Islam. Our parallel analysis of globalisation has led to collaborations with UK and European business, political and cultural organisations. Our creative practitioners contribute original music recordings and documentaries to the independent music and film sectors, and artworks to the national and international gallery sector. We also curate and interpret other practitioners' work for galleries as well as contribute to their cultural and political agendas. Our specialist cultural historians enhance the services provided by partners in the cultural heritage, information and museum sectors by providing expert information and pioneering new approaches to history. Our historians also provide educational benefits to local schools, youth groups and communities through the development of multi-media public history ventures such as Ports of Call and the Bethnal Green Disaster Memorial Project. A broader local, national and international audience benefits from our organisation of and contribution to cultural events and activities, including research-led DJ performances, memory walks and social dance gatherings. These original artistic and cultural contributions offer audiences new ways of experiencing and understanding the world, and enhance community integration and cultural engagement for a broadly conceived public.</p> <p>b. Approach to impact</p> <p>Impacts on policy are achieved through our transfer of specialist information and expert advice deriving from our academic work to policy-makers within and beyond government. Since 2008 we have shared information via policy submissions, organisational leadership and invited talks, and through staff membership of significant policy-making and campaigning organisations. In his role as National Secretary of the Campaign for Press and Broadcasting Freedom, Hardy, for example, made policy submissions on press reform to House of Lords Select Committees, the Leveson Inquiry and Ofcom, and has presented his research to policymakers, regulators, trade unions, civil society organisations, media professionals and foreign ministers (see UEL36-01). Morey, an expert on contemporary representations of Muslims, provided information to the Dialogue Society and the Muslim Institute. As authorities in globalisation, Fisher and Gilbert have contributed specialist talks to organisations including the Architecture Association, the European Business Ethics Network, the House of Commons Media and Politics Group, the Institute of Contemporary Art (ICA), the Knowledge Against Capitalism conference (held at the Museu D'Art Contemporani de Barcelona, Spain), the Oxford Radical Forum, the School of Ideas, the Tavistock Clinic and the Time/Bank platform (Stroom Den Haag/Netherlands).</p> <p>Researchers also produce original artistic and cultural resources that contribute to the cultural life of local, national and international audiences. Daniels' documentary films on location, identity and marginality have been screened at 13 international film festivals, including the 2009 British Film Festival, Los Angeles (where she won Best UK Documentary), the 2010 Brussels Fiction and Documentary Film Festival (Best Direction) and the 2010 filmdirecting4women (Best Documentary). Goodman has played a pivotal role in the development of dubstep as a music producer and also as the owner of the Hyperdub label (see UEL36-02). Fisher exhibited the experimental sound installation 'On Vanishing Land' (Jan-March 2013) at the Showroom, London, where it attracted an audience of 1,454 visitors, and at the Beirut Art Centre/Lebanon (2013). Goodman displayed his 'Dead Record Office' installation at New York's Art in General (2011) and <i>Her Ghost</i> at the BFI (2012), Mutek Festival/Montreal (2012) and Pompidou/Paris (2013). Kempadoo has exhibited her photographic work at the Justina M. Barnicke Gallery/Toronto (2012), London Print Studio (2013), National Portrait Gallery (2010), Photographer's Gallery (2012), Terrace Gallery/Mumbai (2013), and the World Bank Art Program/USA (2011).</p> <p>We have also staged and participated in numerous cultural events, many of them with artistic and cultural organisations. Daniels and Humm delivered feminist re-enactments in Suzanne Lacy's participatory artwork 'Silver Action' at Tate Modern (2013); Fisher discussed hauntology at the</p>

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2013 Bradford International Film Festival; Humm analysed Woolf at the National Museum/Krakow; Kempadoo explored Caribbean visual culture at the London Metropolitan Archives (2012) and Tropenmuseum/Amsterdam (2013); Lawrence presented on Arthur Russell at the Elita Electronic Music Festival Milan (2010) and the Museo della Musica Bologna (2010); and Vitali spoke about Chinese film at the Chinese Film Forum, Manchester (2012). Goodman has DJed scores of times at local, national and international club nights and festivals while Gilbert and Lawrence have produced c. 50 social dance and public symposium events in East London (JEL36-02).

As well as producing our own original artwork and cultural resources, we have increased and enhanced our engagement with the art, museum and gallery sectors through **curatorial work and participation in live events** foregrounding themes ranging from capitalist realism to sonic warfare. These have included talks at **London venues** such as Cafe Oto (Fisher and Goodman 2010), Cole Gallery (Lawrence 2013), the Hayward Gallery (Fisher 2012), the ICA (Gilbert 2010), the Institute of International Visual Arts (Iniva) (Kempadoo 2011 and 2012), the October Gallery (Kempadoo 2013), the Photographer's Gallery (Humm 2010), the Royal Festival Hall (Humm 2013), the Southbank Centre (Fisher 2012, Goodman 2010 and Lawrence 2013) and Tate Britain (Humm 2013); Gilbert also co-programmed the Netaudio digital arts festival (Roundhouse 2011). We have also spoken at other **UK venues** including Modern Art Oxford (Fisher 2012, Lawrence 2010) and the Modern Institute (Lawrence 2010). Extending the influence of our research to international organisations and audiences, Fisher, Gilbert, Goodman and Lawrence discussed their work on capitalism and music in **Austria** (Elevate/Graz 2009, Musikprotokoll/Graz 2012), **China** (Dada Bar/Shanghai 2010), **France** (Nemo/Paris 2010, Palais de Tokyo/Paris 2008), **Germany** (Basso/Berlin 2010, Berlin Music Week 2012, Golem/Hamburg 2012, Kunst und Kulturverein Spedition e.V./Bremen 2012), **Ireland** (Bernard Shaw/Dublin 2012), **Italy** (Festival Arte Contemporanea/Faenza 2010, Rome Museum of Contemporary Art 2013), the **Netherlands** (Het Veem Theatre/Amsterdam 2013, SKOR/Amsterdam 2010, the Stedelijk Museum/Amsterdam 2013 and WORM/Rotterdam 2011), **Sweden** (Swedish Royal College of Art 2012) and the **USA** (Downtown Independent Cinema/LA 2010, Gray Area Foundation/SF 2010). We seek to maximise our engagement with the arts and heritage sectors both at home and abroad through our provision of **consultancy and advisory services**. Humm, for example, has worked as a photographic consultant to the Glenn Horowitz and Hans P. Kraus Jr. galleries in New York (2011), for the Age Exchange Reminiscence Theatre Digital Archive (2013), and is currently providing consultation to the National Portrait Gallery for its forthcoming Virginia Woolf exhibition.

These activities have enabled us to **forge important ties with external organisations**, including Iniva, where Kempadoo works as the first Animateur of the Stuart Hall Library. Our work at Cafe Oto led us to collaborate with music magazine the *Wire*, with whom we staged a four-part public symposium on electronic dance music at Stratford Circus (2011-12). Where possible, we maximise the benefits of such contributions, particularly to local community partners, by **developing information and learning resources** to enhance the educational services they provide. To that end we have contributed information, talks, memory walks and workshops for the cultural heritage, school and museum sectors. Butler's Heritage Lottery-funded (£50,000) development of four **'memoryscape' trails** in the Royal Docks ('Ports of Call'), for instance, included 12 free workshops offering **training in historical research** (including oral history) **and media production** to a total of 85 participants. He also produced a web-based version of the trails (portsofcall.org.uk), which attracts c. 2,000 unique visitors each year. His Victoria Park memoryscape formed part of the £12m redevelopment of the 86-hectare site, which attracts 275,000 visitors a year. Launched in 2013, Butler's Heritage Lottery-funded (£93,000) Bethnal Green Disaster Memorial project contextualises the Stairway to Heaven Memorial, which **memorialises and commemorates** the 173 people who died during an air raid warning on 3 March 1943. Butler has given related lectures to the Hackney Museum and the Institute for Archaeologists; worked as an advisor for the Museum of London; and acted as **community historian** for the Hackney Society, where he provided **training workshops** in oral history and archive research skills

We extend the reach of our impacts on public audiences still further through **media engagement activities** that inform discourse about - and increase public awareness of - important issues relating to our research. Our extensive efforts in this area include granting 60 interviews to local, national and (most numerous) international media outlets since 2008. Examples include Butler on Bethnal Green for ABC Radio/Australia (4 March 2013) and BBC News (3 March 2013); Humm on

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Woolf for BBC Radio 4 and BBC World Service (12 February 2013); and Nava on Selfridges for PBS/USA (3 November 2013). Of the c. 50 features we have published in newspapers and magazines, Fisher has contributed many pieces on film, music, hauntology and capitalist realism to the *Guardian*, *New Statesman* and *Wire*; Gilbert has published regularly in outlets such as the *Guardian* and *Open Democracy*; and Sosa writes about post-dictatorship politics for Argentinean national publications including *Página 12*. Goodman and Lawrence have made extensive contributions to the discussion of dance music culture across a range of traditional and new media (UEL36-02), and Daniels, Fisher and Goodman have had their work reviewed in specialist, national and international publications. We also enhance non-academic access to our research through our maintenance of websites such as www.culturalstudiesresearch.org, www.framingmuslims.org/, www.portsofcall.org.uk, www.raphael-samuel.org.uk/, and www.timlawrence.info/.

Our longstanding commitment to research impact has encouraged an overwhelming majority of our staff to engage in this work. We have been supported throughout the period of assessment by outward-facing research centres such as the Centre for Cultural Studies Research and the Raphael Samuel History Centre, and by our peer-to-peer mentoring programme, which provides advice and support to all researchers. UEL's grant application development, intern and sabbatical schemes help embed impact-related objectives from early career stages, and University-led workshops on impact encourage best practice sharing. UEL's Research Impact Coordinator (appointed November 2011) provides strategic advice for maximising research impact.

c. Strategy and plans

We plan to embed, develop and maximise the impact of current and future research by maintaining and, where appropriate, developing the approaches described above in the following ways. First, we will **realise the impact goals** of current, fully funded, interdisciplinary and cross-HEI projects such as Butler's Bethnal Green Disaster Memorial Project, Hodgkin's Early Modern Memory and Subjectivity Research Network, and Morey's Global Uncertainties Leadership Fellowship. Second, we seek to **increase cross-HEI synergistic alliances** that will allow us to pool both expertise and networks of non-academic users. Specific plans include Butler's RCUK bid with Strathclyde and Concordia Universities to develop an oral history version of the Museum of London's Street Museum app, and Gilbert and Lawrence's application to the ARHC for £750,000 to fund research into East London dance music culture, developed with Goldsmiths College and Winchester University. Impact objectives for the latter include the development of a policy document, documentary film and app, and a public archive of interviews. Third, we will **consolidate our existing relationships** with organisations such as the Bishopsgate Institute, British Library Sound Archive, Dialogue Society, Engage, Iniva, Soul Jazz Records, Stairway to Heaven Memorial Trust and Youth Music in order to create further archives, memory walks, screenings, album releases, public symposiums and training workshops. Fourth, we will **increase our policy impact** by circulating a document on cultural strategy to national and municipal policymakers (Gilbert and Lawrence 2014-17), submitting a paper on democratic modernisation to Compass (Fisher and Gilbert 2014) and seeking funding to review European television product placement policy (Hardy from 2014). Fifth, we will **record and share best practice** in impact-generating activity via a School database (from 2014) and UEL's Knowledge Exchange impact conference (2014). Sixth, we will encourage staff to attend **workshops on impact** once a year. Finally, we will **increase our use of social/digital media** to engage and maximise the accessibility of our research to non-academic audiences by sustaining existing websites and developing apps and websites associated with key research projects.

d. Relationship to case studies

The two submitted case studies exemplify many of the most significant strands of the approach to impact outlined above. UEL36-01 demonstrates the importance of our **transfer of specialist knowledge and advice to policy-makers** both within and beyond the UK government. UEL36-02 details the **production of original artistic and cultural resources**, the development of **curatorial work** and related events for the art/gallery sector, and the **staging of social dance events** that attract local residents as well as national and international tourists. Both case studies have helped us understand the breadth of our engagements and the potential for other researchers to learn from their examples in the future. They will form the backbone of our plan to share best practice.