

<p>Institution: University of East London</p> <p>Unit of Assessment: 34</p> <p>a. Context</p> <p>The impacts on non-academic users of work conducted within UoA 34 at UEL arise primarily from research in three key areas: sculpture and installation; independent artists' film and video; and art practice / historical studies engaging critically with identity, race and gender. In all three, we make heavy use of outward-facing, practice-as-research methods. We are dedicated to using our research to provide educational benefits that promote cultural engagement for a broadly conceived public, and to produce new insights on cultural heritage. Our expertise in collaborative public and community projects engages non-academic audiences locally, nationally and globally.</p> <p>Creative practitioners and cultural historians work collaboratively within the UoA to provide new insights and artistic resources to national and international museums and art galleries, and to partner organisations in the cultural heritage and creative industry sectors. Research insights are disseminated through art projects, exhibitions, film screenings, publications and educational programmes that enhance audiences' awareness and understanding of topics relevant to our research. Engagement activities, including both public events and contributions to popular and digital media, allow us to communicate research insights and share reusable teaching and learning resources relating to our work with the widest possible audiences outside of academia. The global reach of our work allows us to make original contributions that shape and extend local, national and international public agendas and debates about how art can meaningfully address and inform understanding of major challenges such as global warming, pollution, racism, eco-sustainability and obesity. That international reach of our research notwithstanding, however, the Unit's researchers have forged and maintained particularly strong and sustainable links with local schools, youth groups and communities in East London.</p> <p>b. Approach to impact</p> <p>The two cornerstones of our approach to impact are the production of original artistic and cultural resources contributing to the cultural vitality of local, national and international areas; and our transfer of specialist knowledge and expert advice to national and international museums, galleries and arts organisations. We have maximised the benefits of these contributions by developing original information and learning resources and through media engagement activities.</p> <p>Original art projects include our commissioned and / or collaborative provision of original artworks – particularly sculptures and installations - as key components in urban regeneration initiatives promoting increased community engagement and civic pride. These collaborative public-facing projects demonstrate the capacity for original art (again, especially sculpture and installation) not just to revitalise tourist and visitor industries and support local economies, but to foster greater social inclusivity and, as a result, to improve residents' welfare and quality of life. Our development and maintenance of longstanding and mutually beneficial relationships with local, national and international commissioning agencies, charities and not-for-profit organisations, has allowed us to generate and contribute to numerous important co-research and community research projects. From November 2010, for example, Pinsky's three-year appointment by the Kings Cross Advisory Art panel to co-curate RELAY, King's Cross' first dedicated civic art programme, has underpinned the neighbourhood's transformation into a destination for world class art http://www.kingscross.co.uk/relay-and-the-kings-cross-curators. RELAY's latest installation, Richard Wentworth's <i>Black Maria</i> (13 February-12 March 2013) has attracted 9068 visitors to date with an estimated broadcast and on-line audience of 500,000 and it demonstrates our commitment to engaging local partnerships in major regeneration schemes involving contemporary art.</p> <p>Impact also derives from the production of innovative politically and socially insightful artists' films and videos that raise public awareness of and engagement with major social and geo-political challenges. The non-academic benefits of our production of these films and videos are similarly closely related to our capacity to build and sustain collaborative networks with important external agencies. Eastwood's two-screen installation, <i>The Hiss of the Blow</i> (2009), developed in collaboration with St. Mungo's Homeless Charity and a local East End boxing club, examines two women's experience after major injury. The product of a residency at the Jerwood Space (29 July-31 August 2009) which involved public access to the artist while making his film, the collaborative</p>
--

Impact template (REF3a)

methodology deployed in the project underlines our commitment to open, co-operative and mutually beneficial engagement with key user communities at all stages of the research process.

Our collaboration with external partners often entails close **engagement with their collections** that allow **the transfer of our expertise** both directly to the specialist research users among museums and galleries professionals and, less directly, to the non-specialist audiences for and consumers of those exhibitions. We seek to extend these benefits by running collaborative or associated **engagement events and activities at partner institutions**. These not only increase the reach of our impacts on public engagement with our research, but also help our partners attract and engage diverse audiences. Often drawn from disadvantaged or otherwise marginalised community groups, this has a further impact in terms of its contribution to increasing wider participation in London's museums and galleries. These impacts on social inclusion, particularly through the use of our research as the basis for innovative programmes of **community teaching**, extend the reach of our partners' educational initiatives, and facilitate local schools and community group exposure to novel forms of artistic expression. Prominent examples since 2008 include **Abdu'Allah's** year-long participation project with the National Portrait Gallery, which resulted in the exhibition *Chasing Mirrors* (9 October 2009-10 June 2010; attendance 135,432, <http://www.npg.org.uk/about/press/chasing-mirrors.php>). Supported by the John Lyon's Charity (£40,000), the project connected **Abdu'Allah** with 74 young people from three Arabic-speaking community organisations and included creative art workshops with 27 students explored issues of portraiture and racial identity, an on-line Arabic-English interview with the artist, and the establishment of an archive of the same name at the NPG. Another example is **Stockwell's** large-scale interactive installation 'Sail Away', which was included in Tate Modern's 'hyperlink', a 3-day festival of art, music and fashion for young people (26-28 April 2012) <http://www.tate.org.uk/whats-on/tate-modern/display/susan-stockwell-sail-away>. Funded by the Paul Hamlyn Foundation and part of the 'circuit' national youth network, the event increased the participation of 15-25 year olds with Tate Modern. 'Sail Away' attracted over 5000 visitors; 800 of whom made small boats from paper money, tickets and maps to produce a Turbine Hall flotilla exploring connections through travel, trade and trade routes, mapping and colonial/personal histories. The reach of the impact amongst young people was enhanced by the YouTube success of Stockwell's collaboration with popular rap comedy trio Mandem on the Wall <http://www.youtube.com/watch?v=Az5EfUdU0u0>, 39,994 views).

We further extend the reach of our impacts on public engagement with our work itself and important issues related to it by ensuring that, where appropriate, our work is accessible online, often by developing **inter-active websites**, as well as in 'live' exhibitions. **Pinsky's Plunge** installation (7 February -1 April 2012, <http://plungelondon.com/>) commissioned by Artsadmin and the London International Festival of Theatre, raised awareness of global warming, rising water levels and their implications for London's heritage sites and provides a good example of this strand of our approach to maximising the reach of our research impacts. Attracting 500,000 visitors, its impact was enhanced by its website (10,800 views) and YouTube films that featured interviews with the artist (<http://www.youtube.com/watch?v=o1k7hkJjbJQ> 651 views), time-lapse footage of its construction (<http://www.youtube.com/watch?v=C19w6Q1ILO0> 1262 views) and an interactive facility to engage an audience with issues of climate change. *Plunge* attracted significant media coverage (notably on BBC and CNN) and was shortlisted for the 2013 Climate Change Awards. <http://plungelondon.com/plunge-shortlisted-for-climate-week-awards/>

We also engage with and contribute to **both traditional and on-line media discourse**, and **media commissions** have maximised our impact: **Smith's Dad's Stick**, for example, was commissioned by Frieze Film /Channel 4 Television (£3000). Broadcast on 2 March 2013, it features on YouTube <http://www.youtube.com/watch?v=4JysAh9UPPs>, 4206 views). The film has been screened at 32 international film festivals since January 2012 and at Frieze Art Fair, London (11-14 October 2012: see <http://www.johnsmithfilms.com/texts/upcoming.html>). Through these channels, we are able to ensure the increased impact of our research upon broader cross-sections of the general public. This reach has been facilitated by outward facing research centres such as Moving Image Studio Research Centre (MISRC), by institutional impact support and by the close links that exist between researchers and the University's communications office.

c. Strategy and plans

Over the next five years we plan to embed a more comprehensive impact culture across the Unit to

Impact template (REF3a)

maximise and celebrate our success in the key areas outlined above. In particular we will:

1. **Maintain, and if possible increase, our delivery of original artistic resources** of high aesthetic value and lasting social relevance, **notably in public sculpture, film and installation**, in part to help us consolidate and expand partnerships with local, national and international organisations as part of our development of co-research and community research projects. Wilson's forthcoming (2014) *Slipstream*, for example, will be part of the £2.5bn investment at Heathrow Terminal 2, making it one of the UK's most viewed pieces of public art with an anticipated audience of over 20 million per annum. Over 70 metres long, weighing 77 tonnes, the work will also support new partnerships with structural engineers Price and Mayer and specialist fabricators Commercial Systems International, who will provide the cutting-edge aerospace computer programming technology used to develop the work.
2. Dedicate resources to support new collaborative projects with our research centres. This will help us ensure the continuing relevance of our research to our non-academic users and be used to support **external funding applications for projects to promote increased public awareness of our work** in socially significant areas. From 2013, MISRC will be part of a major collaborative project with the Fabrica Gallery, Brighton and Arts Council England. It involves a Wellcome Trust / AHRC £554k bid with Sussex and Lancaster Universities and St. Christopher's, St. Joseph's and the Martlet's Hospices to fund 'The Interval and the Instant: Inscribing Death and Dying' project.
3. Capitalise on existing links and exploit established and developing cross-institutional collaborations with our museums, galleries and arts organisations partners to **generate new collaborative art projects and educational programmes** engaging diverse audiences and youth and community groups. From 2014, Abdu'Allah will work with the London-based arts consultancy HS Projects on an Insight Community Arts Project to engage youth groups and disadvantaged people in the production of a specially commissioned film. Stockwell's 'Piece Makers' project with the National Army Museum (2012-16) involves working with soldiers in rehabilitation to produce an artwork using sewing and quilting, based on their shared experiences of soldiering and warfare. The piece will be shown at the Museum after touring the Regimental and Corps museum network.
4. Improve procedures for **collating and monitoring the efficacy of our public engagement** and its impact by drawing on areas of best practice across other disciplines. By 2015 we plan to have a clear and comprehensible monitoring system for stakeholders and funders, incorporating an archive showcasing examples of our effective civic and community impact and public engagement activities on our website. This improved evidence base will enable us to better assess the effectiveness of our planning, management and resource allocation as well as celebrating and rewarding our researchers' success in public engagement activities.
5. Provide **bi-annual training courses** for researchers from 2014, examining best practice of how impact can be maximised and engagement directed to benefit our main non-academic users.

d. Relationship to case studies

The two submitted case studies exemplify the most significant strands of the approach to impact outlined above. UEL34-01, on Richard Wilson's *Turning the Place Over*, demonstrates the importance of the **transfer of our specialist knowledge and technical expertise** into the production of an innovative form of public art capable of attracting diverse audiences and, simultaneously, contributing effectively to urban regeneration initiatives. The reach of its impacts were international, thanks to the attention it attracted both among tourism and in the global media. The piece connected local, national and these international audiences with sculpture's powerful and real impact and socio-economic benefits, including promoting civic pride. UEL34-02, which examines the impacts of John Smith's *Hotel Diaries*, demonstrates our extensive **engagement with the art museum, gallery and film sectors**. It describes impacts arising from the film's distinctive aesthetic, using irony and humour to engage non-specialist audiences with important socio-political issues around global conflict. Evidencing our commitment to using our research to benefit global cultural and artistic organisations, Smith's films enrich the cultural experiences of these international audiences, to the additional benefit of the organisations in which they have been shown. Both case studies generated **extensive media engagement**, stimulating questions about the effectiveness of producing aesthetically original, socially insightful public sculpture and artists' films that contribute to debate, whilst enhancing our national cultural heritage.