

Institution: Queen Mary University of London (QMUL)
Unit of Assessment: D28B (Modern Languages and Linguistics: Modern Languages)
<p>a. Context</p> <p>Modern Languages at Queen Mary has a long-standing practice of public engagement, exemplified by some of our case studies, which build on research published during the last RAE 2008 period. Modern Languages has identified six main strategies to enable and foster impact: the creation of research centres which engage non-academic stakeholders in their activities; the organisation of conferences, festivals, and exhibitions that are partly addressed to non-academic beneficiaries and to broad segments of the public; the resort to AHRC Collaborative Doctoral Awards (CDAs) and to postdocs to establish close partnerships with non-HEI stakeholders; the development of professional contacts, dialogue, and programming with public policy agencies and public organisations; the use of media to disseminate results of our research including press releases, TV or radio interviews, documentary films, social media and internet blogs; and a culture of public engagement, in particular a general readiness to participate in knowledge exchange activities such as public lectures and debates, consultancy, interviews, as well as book launches. Examples of these activities are detailed below. Beneficiaries include the creative and heritage industry (museums and galleries, theatres, film makers, film festivals, literary societies, publishers); policy makers; embassies and associated cultural centres; community organisations; and the general public. In deploying its impact strategies, the unit has been assisted by the QM Communications Office, by Queen Mary Innovation Ltd, and by the QM Centre for Public Engagement, set up in 2012 with an externally funded budget of £1m over four years.</p>
<p>b. Approach to impact</p> <p>1. <i>Research Centres.</i> The Centre for Anglo-German Cultural Relations (CAGCR) has collaborated with the Embassies of Germany, Austria, and Switzerland, the German Academic Exchange Service and the Austrian Cultural Forum; the British-German Chamber of Commerce; the Goethe Institute; the Globe Theatre; the British Museum, Roland Berger Associates, Lufthansa, Bosch, and at least 50 other institutions. This has led to many public events including the annual Angermion lecture, a Writer in Residence Programme, funded by the Deutscher Literaturfonds, and regular meetings of the <i>Gesellschaft für deutsche Sprache</i>. The Centre for the Study of Migration has had impact on the East End of London through links developed with Bishwo Sahitto Kendro, a local Bangla literary organization, with which the Centre has developed a project to translate letters written by freedom fighters during the War of Independence in 1971, thus helping maintain Bangla cultural memory among its east London diaspora. The Centre also worked with Brighter Futures in Summer 2010 to run a summer school offering the experience of community to young refugees living alone and away from their families in London. Nair's work as director for the Centre has led her to be seconded to the United Nations University in Barcelona, where she has created the Institute on Globalization, Culture and Mobility. Its mission is to engage with academic research, grassroots organizations, and UN agencies and contribute to good governance, cultural diversity, democracy and human rights through a better understanding of cultural mobility and diversity in the context of globalization.</p> <p>2. <i>Conferences.</i> A book on Stefan Zweig by Görner has drawn attention to the collection of manuscripts deposited by Zweig in the British Library (BL), and led to the organisation of a joint conference with the BL, including world premiere performances of music from these manuscripts. A conference organized by Schönle on architectural preservation in Russia, based on his book on ruins, has brought together historians, preservationists, and activists and led to the establishment of a working group that prepared a 244-page report on the state of architectural preservation in St Petersburg which was presented at the 2012 General Assembly of the UNESCO World Heritage Committee. The AHRC-funded research network Screening Nature, inspired by Pick's work on the interface between humanity and animality, has led to a major conference which also included the public screening at the Whitechapel Gallery of rarely seen artist short films on nature, accompanied by panel discussions with film makers.</p> <p>3. <i>Partnerships supported by CDAs and postdocs.</i> A successful application for three AHRC CDAs between Modern Languages (Vaclavik), the School of Geography, and the V&A Museum of Childhood led to a five-year project, which entails convening a regular Intellectual Forum</p>

addressed to museum collaborators and the general public. As part of this partnership, **Vaclavik** will be co-curating a major exhibition on Childhood and Death at the Museum of Childhood (2015) as well as an exhibition on Alice and Fashion. Gil Toffel, formerly a Leverhulme Postdoctoral Fellow, has secured an AHRC Cultural Engagement grant to organise weekly workshops for young people living in Tower Hamlets as part of his collaboration with the East End Film Festival.

4. *Public Agencies and Organisations.* **Oakes** has engaged with at least five agencies in France and Canada concerned with French language policy. These bodies have assisted in supplying data for Oakes's research and in turn have benefitted from his conclusions and policy recommendations. **Drazin** has worked with the company Film Finances, underwriters of major British film productions in the post-war period, to open its extensive archive to the public. **Garcia** works with Tripwires (www.tripwires.org), Phakama and Index on Censorship to foster freedom of expression and the poetics of resistance. He co-organized events that use the arts to create an open space where young people can explore issues regarding freedom of expression, self-censorship, and offence. Bazaar cinema, an AHRC-funded network led partly by **Harbord**, is now working with Hi8tus, a media training centre for young people in east London, and the Tata Institute of Science and Technology, Mumbai, the hub of comparative film projects, to explore attitudes to copyright and creativity within alternative film cultures.

5. *Uses of media.*

Documentary Films. **Hicks** has been historical consultant for the documentary film, 'The Unseen Holocaust' (directed by Chris Cowey, Formative productions) produced in 2013 and to be broadcast on the Military History channel, January 2014, based largely on his book on Soviet documentary footage of the Holocaust. **Dadson's** work on the Moriscos of Villarrubia has led to his taking part in a documentary on the Expulsion of the Moriscos, which has been widely broadcast in Spain on national TV RTV2 and on the History Channel. **Olschner** is involved in the production of a feature-length film devoted to Paul Celan, directed by Gideon Koppel, as consultant and co-author of the script, as well as interviewer and interviewee.

Radio and TV interviews. **Bolton**: Channel 4 (2012), BBC Radio 4 (2012), World Service (2010); **Carrera**: 'God's Composer', BBC 4 (2011); **Dadson**: Radio Exterior de España (2013), Radio Cadena Ser (2013); **Görner**: BBC 3 (2010, 2013 twice), Austrian Radio (2012), Bayerischer Rundfunk (2013), Deutschlandfunk (2013); **Kohler**: Westdeutscher Rundfunk (2009, 2010), Radio Bremen (2011), Deutschlandradio Kultur (2011); **Annette Kuhn**, 'Archive Hour', BBC Radio 4 (2011); **Raymond Kuhn**, Radio France London (2011); **Nair**, 'Woman's Hour', BBC Radio 4 (2010), Flamenco Fix (2011); **Nicholls**: Australian Broadcasting Corporation (2011), Deutschlandfunk (2012); **Olschner**: 'Paul Celan – Mapesbury Road – London 1968', BBC Radio 4 (2010); **Schönle**: Siberian TV, Tomsk (2010), Voice of Russia (2012); **Tihanov**: Fema FM, Brazil (2012); **Vieira**: Voice of America, Washington (2010), TV Brasil (2011), Lusofonia em Foco (several appearances). Vieira was also featured in several broadcast news in Brazil as the elected representative of the Brazilians Abroad participating in the inauguration of President Lula da Silva (2010).

Newspapers and magazines. **Görner** writes abundantly for mainstream publications in Germany and Switzerland, and his work in this area has been recognized by the award of the prestigious Deutscher Sprachpreis (2012). **Pfalzgraf** has been interviewed and quoted in *The Guardian*, *The Economist* (three times), and several German newspapers. **Bolton** has written on film in the *THES* (2013). **Korthals Altes** writes for *TLS* (2011-13). And **Tihanov** has written on literary canonization for *Literaturen vestnik*, Sofia (2009).

Internet. **Nair's** blog on Flamenco culture (<http://www.flamencorhythms.com/>) has led to a series of invitations, notably to speak on BBC Woman's Hour (2010), to be interviewed in newspapers in London (2010), to a commission by Sadler's Wells to cover the annual flamenco festival, and to provide consultancy to a group of independent filmmakers preparing a film on flamenco (2011). **Vieira** has developed and maintained a website on the Landless Workers Movement in Brazil, which has drawn considerable attention and is used in schools in Brazil (<http://www.landless-voices.org>). **Armstrong's** AHRC-funded project *Transcultural Critical Editing* is developing a web presence for a non-academic audience in English, French, and Dutch

(<http://www.transculturalediting.eu>).

6. *Public engagement.* **Adamowicz** contributed to Tate Modern's 'Scholars' Morning' (2011). **Moriarty** interviewed literary historian Alain Viala at the Institut Français in London (2008). **Hughes** gave a lecture on Proust at the Collège de France in Paris to an audience of over 500 people, mostly members of the general public. **Jordan** and **Kemp** have participated in public discussions at the Institut Français. **Hicks**, **Rayfield** and **Schönle** have taken part in public debates and presentations at the Pushkin House in London. **Görner** has given 20 public lectures, often to audiences in the hundreds and **Köhler** has given 10, including three lectures to the Abindgon Anglo-German Club. **Nicholls** has given a public lecture on Hans Blumenberg, reported on in the German newspaper *FAZ*. **Köhler's** biography of Klaus Schlesinger was launched before a capacity audience in the Brecht Haus in Berlin and has led to a campaign for re-issuing Schlesinger's works. **Tihanov** delivered a public lecture on cosmopolitanism at the Philosophy Forum of the City of Vienna (2010). Many more such examples of public engagement could be listed. In deploying these strategies, staff have benefited from media training offered by the Communications Office at QM and by the AHRC-BBC New Generation Thinkers Scheme. The Communications Office has also assisted in putting out press releases to promote important events and by liaising with the press.

c. Strategy and plans

In order to incentivise impact, the School of Languages, Linguistics and Film (SLLF) pursues an Impact Strategy, which consists of several elements. A Communication and Impact Coordinator assumes overall responsibility for our communication strategy, in liaison with the QM Communications Office, seeking to promote public awareness of our research. The Coordinator also assists SLLF research staff in developing impact opportunities deriving from their research and generally in fostering the societal impact of research conducted in SLLF. The School has set aside a budget of £5000 yearly to support knowledge exchange activities, for which staff can submit an application, reviewed by the Head of School, the Director of Research, and the Impact Coordinator. Extensive involvement in impact-fostering initiatives is taken into account in the Workload Model and as supplementary evidence in promotion decision and may serve as grounds for nomination for an award from the Contribution Reward Scheme. Grant proposals are reviewed by the Communications and Impact Coordinator prior to submission with an eye toward maximizing opportunities for impact. The impact potential of all research programmes conducted by SLLF staff is also discussed in the yearly appraisal process.

Several impact activities are already scheduled to take place after the assessment period, notably an exhibition in Manchester curated by **Armstrong** in 2014 on the late-medieval Netherlands, with accompanying public and educational events. Preparations for **Vaclavik's** The Alice Look exhibition at the Museum of Childhood (2015) are under way. She is also advising on an exhibition on Childhood and Death (2016) at the same venue. She initiated, and consulted for, an Alice in Wonderland themed fabric collection for SS2015 with Liberty London. An application is under discussion for the creation of a Centre for Childhood Studies. CAGCR is developing plans to start an internet television channel in collaboration with Roland Berger Associates. Its ambition to serve as one of the main channels of communication between the German-speaking countries and the cultural world of London is fast becoming a reality.

d. Relationship to case studies

Our case studies are Language Policy and Planning, Shakespeare is German, Recasting Chekhov, and Film Festivals. The first one exemplifies our strategy of engaging with policy-making bodies internationally, while the other three demonstrate the results of our involvement with cultural organizations, such as the Globe Theatre, the Goethe Institute, and film festivals. Shakespeare is German emerged from contacts developed through CAGCR and illustrates the role of our research centres as a site of interface with non-HEI partners. In every case the impact has been amplified by dissemination of research findings through various media. Recasting Chekhov, in particular, was nurtured by **Rayfield's** tireless participation in TV and radio programmes. All these case studies exemplify the unit's long-standing practices of public engagement, knowledge exchange, and external collaboration.