

# Public Engagement Annual Review 2019

## Table of Contents

<b>Table of Contents</b> .....	<b>1</b>
<b>Introduction</b> .....	<b>3</b>
<b>Highlights</b> .....	<b>4</b>
<b>Horniman X Goldsmiths (March)</b> .....	<b>4</b>
Feedback .....	5
<b>Goldsmiths Showoff at the Brockley Max Festival (June)</b> .....	<b>5</b>
<b>Hilly Fields Midsummer Fayre (June)</b> .....	<b>5</b>
<b>Battle of Lewisham public artwork launch (October)</b> .....	<b>6</b>
Feedback .....	6
<b>Sounds from the Gardens (November)</b> .....	<b>6</b>
Feedback .....	6
<b>Mayor of London - London’s Community Story (December)</b> .....	<b>7</b>
<b>Windrush: Arrival 1948 (Across 2019)</b> .....	<b>7</b>
Goldsmiths (January/February) .....	8
Feedback .....	8
City Hall (June - July).....	8
Public database and downloadable landing cards (June).....	8
Victorian & Albert Museum (September) .....	9
Feedback .....	9

Lewisham Shopping Centre (August – November) .....	10
Feedback .....	10
Home Office BAME Network for Black History Month (October - November) .....	10
<b>Public Engagement Grants 2019.....</b>	<b>11</b>
<b>Dr Anthony Faramelli Visual Cultures £495.....</b>	<b>11</b>
<b>Jimmy Loizeau Design £1000.....</b>	<b>11</b>
<b>Dr Lorenzo Pezzani Centre for Research Architecture/Visual Cultures £985.50 .....</b>	<b>11</b>
<b>Dr Michaela Ross Education £775 .....</b>	<b>12</b>
<b>Rose Sinclair Design £487.50.....</b>	<b>12</b>
<b>Sudip Chakroborthy Theatre and Performance £910 .....</b>	<b>12</b>
<b>Tassia Kobylinska Media Communications and Cultural Studies £300.....</b>	<b>12</b>
<b>Dr Vicky Macleroy Educational Studies/ Centre for Language, Culture and Learning £70013</b>	
<b>Grant Reports 2018 .....</b>	<b>13</b>
<b>Vanessa Hughes Sociology.....</b>	<b>13</b>
<b>Sue Mayo Theatre and Performance .....</b>	<b>13</b>
<b>Naomi Thompson &amp; David Woodger Social, Therapeutic &amp; Community Studies .....</b>	<b>14</b>
<b>Sarah Wiseman Computing.....</b>	<b>14</b>
<b>Sue Clayton Media, Communications &amp; Cultural Studies .....</b>	<b>14</b>
<b>Kat Jungnickel Sociology .....</b>	<b>15</b>
<b>Warden’s Annual Public Engagement Awards 2019 .....</b>	<b>15</b>
<b>Established Researcher category.....</b>	<b>15</b>
Winner.....	15
Commendations.....	16

<b>Early Career Researcher category</b> .....	<b>16</b>
Winner.....	16
Commendation.....	17
<b>Post-graduate Researcher category</b> .....	<b>17</b>
Winner.....	17
<b>Special Award for Community Engagement</b> .....	<b>18</b>
Winner.....	18
<b>Looking Ahead</b> .....	<b>18</b>

## Introduction

Following the launch of our renewed Public Engagement Strategy and the appointment of new Department Reps and an Academic Lead in 2018, 2019 saw our focus shift to forging new collaborative relationships externally.

Of particular note was our work with partners in the museum sector, where we collaborated with the Horniman Museum and Gardens and the Victoria and Albert museum on two of our most successful activities to date. Read more in the Highlights section.

Another thread running through our externally facing work was the way many of our activities engaged with Government. Whether locally with our MP, borough mayor and councillors, through our collaborations with the GLA, or our work with the Home Office, we have reached new people and worked in new ways.

Beginning in January 2019, our collaboration with researchers in the departments of History and Design on the arrival of the MV Windrush resonated powerfully with audiences and built momentum across the year.

What began as a modest exhibition on campus found its way to City Hall, the V&A and eventually back to the Home Office. In 2020 we will be invited to share the project with the independent House of Lords committee responsible for commemorating the Windrush Generation.

2019 also saw the final public output of the 'Remembering the Battle of Lewisham' project, led by Dr John Price, who also led our work on Windrush.

On 26th October 2019, a permanent public artwork commemorating the 1977 Battle of Lewisham was unveiled on the side of Goldsmiths' Library, facing busy Lewisham Way. Designed in consultation with local people, the launch was the culmination of a two-year development process.

The body responsible for driving the public engagement agenda at Goldsmiths, the Public Engagement Advisory Group (PEAG), awarded over five thousand pounds in grants to eight projects across six Departments, while researchers at all career stages were recognised for their achievements at the fourth Warden's Annual Public Engagement Awards in May.

In December 2019, the Public Engagement Advisory Group (PEAG) met for the last time and will be replaced by two new Groups with distinct remits going forward. The new Public Engagement Group (PEG) will provide a much-needed forum for academics to share good practice and nurture collaborations, while the Public Engagement Strategy Group (PESG) will take responsibility for allocating internal grants, awards, and tracking progress against our strategic aims.

## Highlights

Throughout 2019 the PEAG collaborated with academics at Goldsmiths to organise a range of events and engagement activities, bringing their research and practice to the public in exciting and innovative ways.

### **Horniman X Goldsmiths (March)**

On the evening of 21 March 2019, over 1000 paying visitors attended Horniman X Goldsmiths, a collaborative museum late showcasing interactive research and practice at Goldsmiths.

The culmination of over 14 months of discussions and planning, it showcased 10 installations from 6 Goldsmiths Departments across both student and staff research and practice.

Feedback from visitors was overwhelmingly positive, with 93% of attendees surveyed indicating they would return for a similar event, over half of whom had never visited the museum before.

The success of the event has led to further public engagement collaborations and was an important factor in the signing of an institutional level Memorandum of Understanding between the Horniman and Goldsmiths.

## **Feedback**

“Really loved it. Didn’t know what to expect but loved it. Will be back to the museum and similar events.”

“Love the variety of installation and experience and connection with the exhibits and space. Sound particularly good. VR in walrus room good. World Room - the best!! Thank you.”

## **Goldsmiths Showoff at the Brockley Max Festival (June)**

What happens when you fill a pub with lovely people, then invite loads of amazing Goldsmiths researchers to entertain them?

This night of chaotic cabaret saw a line-up of eight Goldsmiths researchers take patrons of the Chandos pub in Honor Oak on a light-hearted, high-speed dash through their chosen subjects.

From the search for Brockley's Victorian King of Wrestling to the 10,000 lies of Donald Trump, the audience was not only entertained and informed, they raised funds to support the local Brockley Max Festival, of which the event was a part.

## **Hilly Fields Midsummer Fayre (June)**

At the Brockley Society’s popular annual summer fayre, Goldsmiths’ welcomed hundreds of local people to its pitch, engaging them with different aspects of local history.

Visitors approached a mid-century filing cabinet containing over 1000 recreations of landing cards detailing each passenger who arrived on the MV Windrush over 70 years ago. Designed to recreate those destroyed by the Home Office in 2010, passengers who settled locally were highlighted on a map of the area.

Secondly, visitors were consulted on the design of a permanent public artwork commemorating the 1977 Battle of Lewisham. More details on both projects can be found below.

## **Battle of Lewisham public artwork launch (October)**

On 26 October 2019, a permanent public artwork commemorating the 1977 Battle of Lewisham was unveiled on the side of Goldsmiths' Library, facing busy Lewisham Way.

Designed in consultation with local people, the launch was the culmination of a two-year development process and the wider Remembering the Battle of Lewisham project.

The launch saw speeches from Goldsmiths Historian Dr John Price, Warden Prof Frances Corner, Lewisham Mayor Damien Egan, followed by a DJ set from Tessa Pollitt (The Slits), film screenings and a panel discussion.

Shaped by the views of hundreds of local people, the artwork stands as a bold and uncompromising reminder of Lewisham's anti-racist / anti-fascist past, reflecting not only its victories, but also the complexity of a contested history.

### **Feedback**

"This mural is outside Goldsmiths College Library, depicting the events. Based on 40 collages made by local people, inspired by 1970's zines and punk/reggae culture. This is the history we need to remember, and the passion we need to continue the fight. #blackhistorymonth". (Twitter)

## **Sounds from the Gardens (November)**

Building on the success of Horniman X Goldsmiths earlier in the year, this weekend of participatory events explored the sounds of the Horniman Museum and Gardens and our impact on the environment.

Curated by Dr Marcus Leadley (Department of Music) and a part of the national Being Human Festival, soundwalks, field recording and composition workshops culminated in a collaborative live performance in the museum's Victorian conservatory.

On the Sunday, performances and sound works exploring environmental change were broadcast from the listed bandstand via wireless headphones, and an interactive sound installation by artist Ambrose Seddon introduced the sounds of the local ecosystem into the Natural History Gallery.

### **Feedback**

"It was unique, accessible, entertaining and beautiful."

“Excellent leaders and helpers who welcomed me in spite of my lack of experience. Really interesting and I learned a lot.”

## **Mayor of London - London’s Community Story (December)**

Building on a series of collaborative activities with the Greater London Authority’s Community Engagement Team, Public Engagement at Goldsmiths was engaged to commission six, one-minute video responses to an audio archive of Londoners discussing the issues that matter most to their communities.

Open to proposals from both staff and students, the six commissioned films were launched at an event at City Hall in December hosted by Deputy Mayor of London, Debbie Weekes-Bernard.

The videos showcase the exceptional creativity and talents of the Goldsmiths community and will be shared through the Mayor of London’s social media channels (@LDN\_gov) in early 2020.

[London’s Community Story webpage](#)

## **Windrush: Arrival 1948 (Across 2019)**

Led by Goldsmiths Historian Dr John Price, this project sought to illuminate and challenge assumptions made about those who arrived on the MV Empire Windrush more than 70 years ago.

Spanning exhibitions, interactive installations, festival activities, institutional collaborations and the publishing of a new online database, the project reached and at times deeply affected hundreds of thousands of people.

Based on information derived from a new transcription of the ship’s manifest held at The National Archives, 1027 passenger landing cards famously destroyed by the Home Office in 2010 were reimagined, recreated and made available to the public.

Each recreated landing card provided a unique snapshot into the lives of each passenger, including their birth date, nationality, occupation and future destination.

Rather than focusing on it as a single moment, the project framed the arrival of the Empire Windrush as part of a long and complex historical narrative.

Many of the activities invited responses from the public, who at times shared moving responses and personal stories.

## **Goldsmiths (January/February)**

The first exhibition, hosted at Goldsmiths in the Kingsway Corridor, included all 1027 recreated landing cards covering almost every surface. Presented alongside the cards were maps of London and the UK plotting each onward address given by the pioneering passengers of the Windrush.

The exhibition also featured a mid-century Caribbean front room installation curated by Goldsmiths designer and lecturer Rose Sinclair, and contemporary arrival stories recorded at Goldsmiths in October 2018.

Visitors were invited to share feedback and their own stories of arrival on mock landing cards, which were displayed in the space.

### **Feedback**

“This is beautiful. It got me thinking of ancestry and what I consider worthy of memory. Thank you.”

“The landing cards are like a stark, official record of surveillance and power. Well curated.”

## **City Hall (June - July)**

As a result of the initial exhibition at Goldsmiths, we were approached by a number of individuals and organisations wishing to host the exhibition. Due to the technical challenges associated with installing 1027 individual pieces, we had to devise smaller, tailored exhibitions that retained the impact of the original show.

The first exhibition of this type was hosted at City Hall on the banks of the Thames. It presented 341 individual landing cards of those passengers who gave a London address as their intended destination in the UK.

### **Public database and downloadable landing cards (June)**

To coincide with Windrush Day and the opening of the exhibition at City Hall, Dr John Price collaborated with Goldsmiths’ digital team to make the transcription and landing cards available to the public in the form of an online searchable database.

Researchers have previously only had access to individual information through a paid subscription to Ancestry, with Windrush records incorporated into their wider historical migration collection.

By filtering and exploring the records, readers can begin to understand the diversity of backgrounds and skills of those who arrived and their enduring contributions to British society.

Since its launch, the page has been visited nearly 5000 times. It's also been covered in press by the BBC's Who Do You Think You Are magazine.

## **Victorian & Albert Museum (September)**

This immersive installation and interactive workshop at the Victoria and Albert Museum's Digital Design Weekend (Part of London Design Festival 2019) powerfully engaged visitors with the history of the arrival of the MV Empire Windrush, the post-war settlement of Caribbean people in the UK, and the unfolding Windrush Scandal.

Divided into two phases, the installation responded to the theme of Heritage and Identity. Participants navigated the 'Hostile Environment' before arriving in the sanctuary of the 'Caribbean Front Room'.

The destruction of the original Windrush landing cards was personalised for participants who not only explored digital recreations of the landing cards and passenger journeys, but completed their own landing card, which was stamped and shredded by a facilitator.

This alienating environment gave way to the warmth of the Caribbean Front Room space where participants joined a craft workshop to weave the shreds of their landing card back together into a unique square of woven card.

In the comfort and kitsch of the Caribbean Front Room, participants engaged with Goldsmiths designer and lecture Rose Sinclair and the story of how Caribbean crafting practices contributed to Caribbean settlement in the UK.

Participants learned to weave, while sharing experiences of travel, settlement and belonging. Each square of newly woven card contributed to an evolving, collaboratively crafted tapestry of arrival stories, redeeming the alienating, and for some shocking, experience of navigating the 'Hostile Environment'.

Across the weekend, 291 people experienced the installation, with 161 donating woven squares to the collective tapestry and 92 sharing written arrival stories or responses.

## **Feedback**

"Moving, connected to personal experience and a sensitive treatment of an emotional history."

“As a woman of Jamaican heritage, born in England, I was immediately moved and engaged as I recognised familiar images, stories and objects from my own life. I loved the workshop, the discussion and the warmth of the workshop leader.”

### **Lewisham Shopping Centre (August – November)**

This iteration of the exhibition was in partnership with Lewisham Council and Landsec. Coinciding with Black History Month, it transformed an otherwise empty retail unit in Lewisham Shopping Centre with 341 individual landing cards, representing passengers who gave a London address as their intended destination in the UK.

Passengers who settled locally were highlighted and visitors were encouraged to locate them on a map of London. With up to fifty thousand shoppers passing through per day, the exhibition reached a huge local audience for whom it was especially resonant.

Importantly, visitors were encouraged to share memories of and messages of solidarity with the Windrush Generation in the form of postcards that became part of the exhibition. 115 people contributed moving messages of support:

### **Feedback**

“Wonderful project to remind our new generation of who we are, a great asset to the UK. It was a great opportunity for my parents which has benefited me and my children’s children. Let’s focus on the greatness of people from the West Indies.” (Postcard contribution)

‘Powerful exhibition in an empty unit in Lewisham Shopping Centre reimagines versions of landing cards (originals destroyed by the Home Office) of people arriving on the MV Empire Windrush in 1948. Painful to see stark evidence of Scotland’s role in enslaving people in the names.’ (Twitter)

### **Home Office BAME Network for Black History Month (October - November)**

The landing cards’ final outing of 2020 was a pointed and symbolic return to the headquarters of the Home Office, who were responsible for the destruction of the original cards in 2010.

Organised in collaboration with the civil service’s BAME Network, the landing cards were displayed in the foyer alongside other materials for Black History Month.

Dr Price also gave a talk on the project and the history of race relations in South London to Government staff.

In 2020, the project will be demonstrated to the House of Lords committee responsible for the commemoration of the Windrush Generation, chaired by Baroness Floella Benjamin.

“It’s clear the landing cards have not only impacted staff on a professional level...but on a personal level as well.” Sir Philip Rutnam, Home Office Permanent Secretary.

## **Public Engagement Grants 2019**

In 2019, nearly £6,000 in grants was awarded to 8 researchers at different career stages from six different Departments. Find out more about some of the exciting projects that have been supported.

### **Dr Anthony Faramelli**

#### **Visual Cultures**

**£495**

In partnership with the charity Single Homeless Project (SHP), ‘Recovery in Action’ seeks to educate and raise awareness of how different disadvantages (whether it be gang affiliation or mental health) effect young people. It comprises of eight workshops where young people visually express their experiences of survival and recovery through drawing and printmaking. The series culminates with an exhibition at Deptford X showcasing the work produced and a discussion with participants, Meghan O’Malley (SHP’s Art Coordinator) and Dr Anthony Faramelli about new approaches to wellbeing for service users.

### **Jimmy Loizeau**

#### **Design**

**£1000**

‘Illegal Town Plan’ brings together several initiatives Jimmy has previously supported in Rhyl, North Wales, which all ask the question: how does design encourage thinking, ambition and inclusion in a time of divisive populism? The mediums to be exhibited include film and album production as well as confectionary in the form of limited-edition Rhyl rock.

### **Dr Lorenzo Pezzani**

#### **Centre for Research Architecture/Visual Cultures**

**£985.50**

‘Tempi Morti’ or ‘Dead Times’ is a two-day workshop followed by an exhibition of the outcomes. It seeks to visualise how ‘hostile environment’ policies affect migrant lives through the creation of a time chart where participants expressed migrants’ experiences of

time under conditions of intensified surveillance and abandonment. The final charts were exhibited and made accessible to all participants as tools for advocacy, analysis and the struggle against the violence of borders.

## **Dr Michaela Ross**

### **Education**

**£775**

'The Art of Protest' was a response to the exhibition 'Art & Protest: What's there to be mad about?' At Bethlem Gallery 7 Sep – 15 Nov 2019, which aimed to increase awareness of mental health issues and showcase the relevance of Goldsmiths research and practice in relation to mental health. It saw banners, placards and protest objects created in three workshops before being carried in a celebratory march across the South London and Maudsley NHS Trust on World Mental Health Day.

## **Rose Sinclair**

### **Design**

**£487.50**

In response to the V&A having no specific Caribbean Gallery, only guided tours that pick out objects around the museum, Rose proposed a series of activities which allowed engagement with 3 specific objects to be found on the tours, and then invited visitors to engage in an intimate workshop exploring the object, its history and then relating it back to their own personal stories.

## **Sudip Chakroborthy**

### **Theatre and Performance**

**£910**

'Identity and Plural Society' is a set of theatre workshops in both the UK and Bangladesh (aiming to investigate notions of identity and plural society), highlighting the significance of diversity as an agent of inclusion and positive change.

## **Tassia Kobylinska**

### **Media Communications and Cultural Studies**

**£300**

'My Home is Not My Home' is a multi-media exhibition of work created by the The Voice of Domestic Workers (a support network and campaign group) raising awareness of their lives and experiences as part of a campaign for amendments to the Modern Slavery and

Immigration Act. The film screening at the Shoreditch gallery L'étrangère was held in 2019 as part of a VODW event, while four exhibitions of art works, photography and artefacts will take place between January and July 2020.

## **Dr Vicky Macleroy**

### **Educational Studies/ Centre for Language, Culture and Learning**

**£700**

'Our Planet – A Multilingual Poetry Workshop and Digital Storytelling Festival' brings together 60 young people from 6 London-based schools (such as Croatian Supplementary School, Bulgarian School Vasil Levski and The Peace School) to share their stories and explore their understandings of multilingualism. An event for the students, teachers, parents, grandparents, researchers and key partners exhibited the film created and it was live streamed to schools in Luxembourg and Cyprus.

## **Grant Reports 2018**

Looking back to projects awarded Public Engagement Grants in summer 2018, we revisit some of the major successes and achievements of researchers and practitioners from different departments and at all career stages.

## **Vanessa Hughes**

### **Sociology**

This project was a collaboration between Vanessa Hughes (PhD student at Goldsmiths) and Let Us Learn who participated in her research. It combined research evidence with personal testimony in a dialogic and performative presentation aimed at young people, MPs, policy-makers and journalists to interrogate the impact of the government's 'hostile environment' policy on young migrants in the UK. Focusing on young migrants' precariousness produced by short-term, costly, and complex immigration rules, the parliamentary event examined the evidence-base and asked what has changed since the start of Let Us Learn campaign #FreezeOurFees in March 2018.

## **Sue Mayo**

### **Theatre and Performance**

'That's Not My Name' was a one-day action/reflection event looking at the disruption of refugee labels. It was the third in a series of events looking at the refugee experience, and the ways in which the arts can interact. The day included workshops, discussions, performance and speakers.

## **Naomi Thompson & David Woodger**

### **Social, Therapeutic & Community Studies**

To unpick Gypsy, Roma and Traveller hate crime in Norway and the UK, Naomi and David brought together GRT groups with police and social care practitioners to invite dialogue and help develop new models for practitioners to engage positively with these groups.

## **Sarah Wiseman**

### **Computing**

'Conducting with Conductive Weaving' was a public workshop at Tate Modern inspired by Anni Albers's work. A collaboration with artist Emilie Giles, it addresses questions such as: What are the hand motions of weaving that might form a kinetic control system for creating music? How do texture and movement relate to our expectations of a responsive interface? Participants explored these questions using electro-conductive thread and computer-generated sounds.

Sarah gathered data from the workshop on how attendees expected to interact with this new medium. Participants left with new weaving skills and a piece of textile that they created themselves.

## **Sue Clayton**

### **Media, Communications & Cultural Studies**

Since 2015, more than 120,000 UK citizens have volunteered to rescue, aid and welcome some of the 1.8 million refugee arrivals into Europe, the largest civic mobilisation since the second World War. Collectively they hold unique insights which until now have gone unrecorded. In response, as part of 'Bringing It Home' Sue is producing a book for Goldsmiths Press and MIT Press based on 200 unique testimonies and 100 new maps and images.

The grant contributed to supporting volunteer forums in Brussels, Paris La Chapelle and Palermo. Sue is now working with key groups to deliver the first international Refugee Solidarity Summit to be held in early 2020 at the Albany Theatre Deptford.

## **Kat Jungnickel**

### **Sociology**

Funding was sought to support the development of an animation of the 'Bikes & Bloomers' research project in an experimental collaboration with Ceiren Bell (Media & Communications dept). Kat and Ceiren have been working closely together resulting in drawings, storyboards and experimental animations. While the completed animation is still being finalised, snippets of the experimental animation has been used at the 2019 York Festival of Ideas and in the 'Bikes & Bloomers' installation at the Royal Institute for Engineering and Technology, for teaching (Visual Sociology modules) and in writing. The animation is due to be completed later in 2020.

## **Warden's Annual Public Engagement Awards 2019**

### **Established Researcher category**

#### **Winner**

**Prof Bill Gaver and Andy Boucher**  
**My Naturewatch Camera**  
**Design**

The Interaction Research Studio teamed up with the BBC's Natural History Unit to create wildlife cameras that people could build at home and use to take a closer look at their local wildlife. The camera was featured on a Springwatch episode which aired on 11 June 2018 to a live audience of nearly 2 million viewers. This prompted tens of thousands of unique visitors to the project website and to date an estimated 2,000 people have made My Naturewatch Cameras, largely in the UK but internationally as well.

**Sue Mayo**  
**Decorum: Manners for Women of the 21st Century**  
**Theatre and Performance**

During three, three-month projects Sue worked with filmmaker Chuck Lowry and groups of women aged 14 to 80 in London, Southend and Peterborough to explore the theme of 'manners' for women. Each group made a film from their stories, unearthing deep and immovable attitudes and beliefs, illuminating difference across age, ethnicity and culture, which have been shown at The WOW Festival in the Southbank Centre, Tate Exchange, Metal Peterborough, and Twenty-One, an arts centre in Southend.

## **Commendations**

**Dr Kat Jungnickel**

**Bikes and Bloomers: Victorian Women Inventors and their Extraordinary Cycle Wear Sociology**

Kat's project worked with different publics to reveal radical cycle wear invented by Victorian women. Ten events ranging from talks to installations, making workshops, costume demonstrations and 'try and tell' sessions actively engaged significant and diverse audiences through partnerships with organisations including the London Cycling Festival, Google, London Transport Museum, Institute of Engineering and Technology, and Field Day Music Festival. In recognition of Kat's achievements on the project, she has secured over €1.8m funding from the ERC to continue her work.

**Tassia Kobylinska**

**My Home Is Not My Home: The Voice of Domestic Workers  
Media, Communications and Cultural Studies**

This exhibition presented the films, photos, documents and other items which are integral to the way migrant domestic workers construct their identities. The exhibition provided the public with new ways to think about what we see or don't see, in both migrant domestic workers and even in ourselves. The project is an important voice in a broader lobbying campaign against the hostile immigration climate in the UK, which facilitates modern slavery of those most vulnerable who cannot return to their home countries.

## **Early Career Researcher category**

**Winner**

**Phoenix Perry**

**Bot Party  
Computing**

'Bot Party' is a game that gives people permission to be playful and to question the social rules and expectations around touch. Played by over 3000 people, the 'Bots' are cubes using capacitive sensing technology to determine when players are touching one another. Each with different 'personalities', the 'Bots' begin to sing when you hold them and make contact with others through simply holding hands or creating complex chains of touch through multiple different people.

## **Commendation**

**Liam Healy**

**DUF-ZINE: Issue 01-13**

**Design**

Liam has produced a series of six self-published 'zines' or publications in collaboration with displaced people across Europe. Each issue documents different aspects of European migration routes – from the everyday experiences of a refugee camp in Lesvos, Greece, to the material culture of post-Jungle landscapes in Calais. By developing collaborative, refugee led publications, refugees are empowered to tell their own stories while creating supportive networks and learning new skills.

## **Post-graduate Researcher category**

**Winner**

**Alessandra Caso and Jo Kenrick**

**Top of the Cops: Murder on the Dancefloor**

**Psychology**

The St James Hatcham Building was transported back to the 1980s for an immersive and participatory murder mystery event led by the Forensic Psychology Unit. The 80s wasn't just chosen for the aesthetic and music but because of the importance of the Police and Criminal Evidence Act (PACE) '84, which fundamentally changed the way police investigations are carried out in the UK. Attendees were encouraged to come dressed in clothing from the era and be ready to take part in an eye-witness line-up, examine evidence, interact with a variety of characters and observe two parallel suspect interviews using either 1980's or current techniques.

**Pedro Douglass-Kirk**

**Stroke Odysseys: Workshops and Performances with Stroke Survivors from Local Communities**

**Psychology**

Stroke survivors worked with professional dancers and musicians to develop performances based on their personal stories. This allowed them to 'remember who they are' and in doing so, build their resilience and confidence. A series of workshops in multiple communities and hospital settings have been completed with national and international performances at theatres around the UK.

## **Special Award for Community Engagement**

### **Winner**

**Rose Sinclair**

**The Women of Windrush**

### **Design**

To mark the 70th anniversary of the arrival of the MV Empire Windrush at Tilbury docks, this project saw weaving workshops, community baking, talks, podcasts and reflective discussions engage the public. Rose created the welcoming and safe space of the Caribbean Front Room for sharing and remembering the often-overlooked contributions of Caribbean women to the UK's social and cultural life. As part of a wider initiative Rose was also invited to participate in the V&A 'Look We Here: Curating the Caribbean' project, which challenged both the under-representation of Caribbean creativity within the V&A, and negative perceptions and stereotypes of the Caribbean.

## **Looking Ahead**

Following a year dominated by external activities, 2020 will see our focus return to nurturing our thriving public culture, while embedding strong public engagement principles and practices.

Our commitment to social justice, radical thinking and creative practice has always underpinned a vast array of externally focused activities; the challenge we face is to focus that energy in a way that not only leads to meaningful, positive change for the public and partners we engage with, but enhances our research and practice in demonstrable ways.

Turbulence in the wider sector and an increasingly challenging fiscal environment will inevitably lead to familiar calls for us to cut costs, while delivering bigger and better outputs. Not only that, the prevalence of audit exercises and scrutiny from regulators will focus minds on evidencing the value of public engagement.

We need to ensure we equip academics at all career stages with the tools and knowledge to not only generate meaningful exchanges with the public, but to do so in a way that allows them to tell a compelling story about the way their engagement affects positive change, both for the people they work with and for themselves.

To that end, we are making significant changes to the governance of public engagement at Goldsmiths in 2020.

The current incarnation of the Public Engagement Advisory Group (PEAG) was established in January 2015 and in some respects, it can be viewed as a victim of its own success. It has outgrown its initial purpose as a forum for academics with expertise in public engagement to help define what public engagement means at Goldsmiths and how it should be supported.

We now have an established calendar of internal and external facing activities and a strategy to define overall direction of travel. While not without issue, public engagement is now an established part of Goldsmiths with staff, resources, opportunities and support.

Therefore, the nature of the PEAG needs to change in order to reflect a more embedded approach to supporting and nurturing our developing culture of public engagement. To that end, the PEAG will be split into two groups with distinct remits:

The Public Engagement Group (PEG) will be a forum where representatives from each academic Department and relevant professional services teams can share good practice and challenges as well as creating a common understanding of the value and purpose of public engagement at Goldsmiths. Internal and external opportunities will be communicated, including information on funding, training, partnerships and activities / events.

The Public Engagement Strategy Group (PESG) will be the body with ownership of the Public Engagement Strategy. It will review progress towards our strategic aims, objectives and implementation of planned actions. It will be responsible for the processes through which internal funding is allocated, reviewed and reported, specifically via the Grant and Award schemes.

Despite this shift in focus, we will continue to provide curatorial and production support for public activities in 2020. Look out for us at local festivals in the spring and summer, new museum collaborations and the return of the Warden's Annual Public Engagement Awards.