Institution: University of Brighton
Unit of Assessment: D34 Art and Design: History, Practice and Theory
a. Context:

Our experience has been that research will impact on users just as users will shape our research. Through long-lasting partnerships with leading institutions we have constructed new audiences and evolved fresh approaches. Likewise, partnerships with users have helped us to advance our research infrastructure so it is more flexible and responsive. This has enabled us to take a purposeful approach to managing impact. Our user groups draw directly on our research in their core business and constitute five broad categories:

- Cultural institutions and organisations (including museums, galleries, festivals and theatres) promote our research as a core element of their business eg the V&A (REF3b [2]), the New Walsall Gallery, the Bilbao Guggenheim (REF3b [3]), the South Bank Centre, the Venice Biennale and Manifesta 9 (REF3b [4]), and the Design Museum (REF3b [6])

- Commissioners of art and design (including national, regional and governmental bodies responsible for documenting public history and heritage) eg Multistory (REF3b [3]), the British Film Institute, the Heritage Lottery Fund (REF3b [5]) and professional agencies and organisations constructing their own histories eg Magnum Photo (REF3b [3]) and the Chartered Society of Designers (REF3b [1])

- Producers and publishers (including print media, television, radio, music producers and digital media) who draw directly and indirectly on academic and creative research to generate content eg *The Guardian* (REF3b [3]), *The New York Times* (REF3b [6]), Channel 4, ARTE (REF3b [4,5]), V&A publications, Ashgate (REF3b [2]), Sub Rosa Records and Atlantic Books

- Government, public and policy agencies that use our research to develop UK exemplars or to construct an evidence base for policy development eg the Government's Waste Policy Review (REF3b [6]), the British Council (REF3b [4]), the United Nations Institute of Advanced Studies, the strategic planning authorities of London, Berlin, and Brighton (REF3b [7]), as well as the Danish Ministry of Science, Innovation and Higher Education (REF3b [2])

- Corporate and business users that commission and invest in research eg Puma (REF3b [6]), Amicus Horizon (REF3b [7]) and advertising agencies such as BBDO

Within Art and Design there is a reciprocal relationship between users and beneficiaries that converges around the systematic building of audiences. Whether the primary impact intended for research has, or has not, been fulfilled we also recognise that such outputs may, in time, generate unpredicted innovations, forms of creative production or new audiences. Our primary beneficiaries fall into four broad areas:

- Public, educational and online audiences that engage with art and design through visits to theatres, galleries and museums eg the Soho Theatre, Bilbao Guggenheim and the V&A or who encounter work in the public domain through installations or festivals eg the City of Women Festival Ljubljana and the Kyoto Experiment (REF3b [4]), where scholarly and creative research is commissioned, curated, screened, performed and experienced

- Distinct educational audiences in the primary, secondary, FE and HE sectors, where mechanisms for impact include: mobilising young people as advocates for sustainable living, introducing subjects beyond the core curriculum, work experience resulting in new career opportunities (REF3b [4,7]), and mentoring creative and talented students (REF3b [3])

- Communities with whom we co-develop research that has generated new experiences and audiences, new perceptions of self, of community identity or new aesthetic forms. These include: artists with learning disabilities (REF3b [4]), the Snowdon Colliery Welfare Male Voice Choir (REF3b [4]) and members of the Association of Jewish Refugees (REF3b [3])

- Professional associations, creative practitioners, museum, gallery and festival curators, commissioners, journalists, politicians and government officers who use and promote our research to attract audiences, advance particular disciplinary fields or to influence audiences through critical and/or creative production. They include: Magnum, the RIBA, the Whitechapel Gallery, South East Dance, and the Greater London Authority (GLA)

Since 2008, seven key types of impact have emerged from our research. We have:

- Developed new ways of thinking to influence creative, professional and community practices, including contributing to environmental advocacy, sustainable education in schools and developing productive community landscapes (REF3b [7]). In the business sector, with companies such as Puma, our research linking sustainable design and emotional durability has inspired designers to think and work differently (REF3b [6]), and our research has also generated new inclusive and creative paradigms and aesthetic forms (REF3b [4]).

- Contributed to innovation, economic prosperity, and well-being, through, for example, sustainable design that has enhanced Amicus Horizon's public profile, transformed the design and environmental performance of their housing stock, reduced energy consumption, lifted residents out of fuel poverty and improved their well-being and quality of life. Photography and screen research has generated new festivals, new audiences and economic prosperity eg Brighton Photo Biennial and Cinecity (REF3b [3,5]); our design history research has generated new books and exhibitions (REF3b [1,2]).

- Helped organisations adapt to changing cultural values, including, for example, our research with and within the V&A, which has transformed its curatorial and museological approaches and its policies and infrastructure for higher education (REF3b [2]). Emotionally durable design has changed brand values within Puma (REF3b [6]), our 'living laboratory' has supported Brighton & Hove City Council in demonstrating 'one planet living' to its citizens (REF3b [7]), and our work with disabled artists has shifted perceptions of disability (REF3b [4]).

- Underpinned the preservation, conservation, and representation of cultural heritage, through photography and screen, the digitisation, archiving and curation of film (REF3b [3,5]), making accessible the histories of professional design organisation eg ICOGRADA (REF3b [1]) and through design curation at the V&A (REF3b [2]).

- Transformed curricula for design history internationally and changed approaches to HE learning within the V&A eg WOODHAM (REF3b [1,2]) and, through working with the British Council, promoted screen dance internationally eg AGGISS and COWIE (REF3b [4]).

- Contributed to processes of commemoration, memorialisation and reconciliation through material culture and photography by reconstructing memories and creating affective visual narratives that re-shape historical perspectives eg PURBRICK, WINCKLER (REF3b [3]).

- Provided expert advice to governments and policymaking bodies eg informing the UK Government's Waste Policy Review in 2011, and the use of Continuous Productive Urban Landscapes (REF3b [7]) by individual cities and the United Nations in shaping healthier more liveable cities.

b. Approach to impact

Central to our approach to impact and to research is recognition of the need to creatively manage unpredictability through developing a robust framework that carefully introduces potential new users, beneficiaries and audiences into our established networks of trusted partners. This serves to extend our reach and ensures that impact is mutually reinforcing in stimulating new forms of dialogue. Our matrix of cross-cutting Research Themes and Research Initiatives (REF5), is designed to support this cycle of knowledge exchange and co-development, enabling us to identify and exploit different kinds of impact, deepen its significance, and nurture new research ideas. In parallel we have continued to develop and adapt our physical and digital environments.

To manage further the scale and diversity of our impact, we have integrated our Economic and Social Engagement (EaSE) team within the Centre for Research and Development for Arts and Humanities (CRD A&H). This is to ensure that we capture all elements of the cycle of audience development and knowledge translation. Our infrastructure for impact also focuses on: 'People', 'Infrastructure', and developing the 'Impact Base' so complementing our research strategy.

People: Our business development manager (BDM) is a conduit to: the university's EaSE office, which provides legal, IP and contract advice as well as access to the University's Customer Relations Management database (CRM); the Community and University Partnership Programme (CUPP) for developing social impact; and to the Development and Alumni Office (DAO) for seeking promotion and sponsorship. The BDM leads a team within the CRD (A&H) that is responsible for realising our impact strategy 2020. Their role is to seek out potential partners and

work with individuals or teams of researchers to facilitate and broker relationships with beneficiaries in building audiences and/or with user groups. The BDM, with the CRD (A&H), is responsible for identifying project management needs and tailoring support and training programmes for researchers, enabling them to maximise the impact of their research. Working closely with our dedicated Gallery and Theatre, Communications and Widening Participation teams, the BDM ensures that we document impact and that our events are strategically programmed, appropriately channelled through social media and digitally archived.

Translational activities are grounded in the training, support, and reward for researchers undertaking impactful activities through the specific allocation of time, co-investment (eg through EaSE sabbaticals), through bespoke support for funding applications, or through structured matched funding.

Infrastructure: We have developed a blended approach to applied research, economic and social engagement, learning and teaching that draws together the complementary knowledge and skills of the art and design and the humanities communities. We have also integrated support for business development, knowledge exchange and transfer with the building of communities of practice through continued work with CUPP (REF5). This integration has proved effective in safeguarding and accommodating a diverse range of partnerships and also enabled effective exploitation of our strategic resources to widen participation and facilitate commercial and business partnerships, generating, for example, social impact through corporate social responsibility (CSR).

To support impact, we have improved the permeability of our physical environment by opening up and sharing spaces that facilitate proactive public engagement. This has consolidated the outreach work from the Design and Screen Archives and special collections, which strategically curate and target the programming of the university's public gallery and theatre to strengthen our civic engagement. To maximise public access to our research and special collections, we have developed our digital environment, extending our reach through web development, digital innovation, effective mapping and data capture.

Impact base: Through the development of our impact matrix outlined above, and the regular introduction of new user groups, beneficiaries and audiences into our network, we aim to exploit our professional networks, become a partner of choice, and generate new research questions. Wherever possible we aim to ensure our research is accessible and searchable, and is the result of open processes that facilitate knowledge sharing, nationally and internationally. We are thus able to mobilise the collective agency of our partnerships and contribute effectively to social, cultural and public life.

We have been instrumental in underpinning these by building a regionally impactful network that includes Brighton's museums and galleries, the Brighton Festival, the Hospital Development Trust, the City Council and the South Downs National Park, as well as strategic links with bodies such as the Royal Society of Arts (RSA) and RIBA. Maintaining partnerships across the city has also resulted in: significant knowledge exchange projects eg the *Brighton FUSE* (AHRC); professional development seminars at major 'trade and industry' shows eg 100% Design and EcoBuild; and co-development of the Community 21 digital platform with Action in Rural Sussex (AiRS). Our local networks are complemented by international knowledge-exchange projects eg the *BRIDGE* project (EU Interreg 2012–14), a French-British Centre for Excellence for Eco Materials showcasing eco-technologies and stimulating growth in the green economy; and two EU Tempus networks, *IDEA* (2012–14), linking design, engineering, business, innovation and education, and *ESPRIT* (2013–15), examining the social role of universities with partners in Europe and the Middle East.

c. Strategy and plans

Our future strategy for impact complements our research strategy 2020 (REF5). Its central tenet is the maintenance and systematic development of long-term partnerships, the forging of strategic alliances with potential user groups and beneficiaries. It also seeks to continually strengthen these over time, alongside more conscious strategies for building audiences where this is not intrinsic to the research or to the creative cycle of knowledge development.

The role of our professoriate together with the development of our cross-cutting Research

Themes (REF5) will enable us to extend the reach and types of impact. They will facilitate the development of translational skills through participation in interdisciplinary research, thereby deepening its significance and effectively drawing together different disciplinary skill sets.

Within the CRD (A&H), our BDM with the professoriate will develop and deliver our 2020 strategy for impact. Focusing specifically on people, infrastructure and our impact base, we will:

- recognise and reward innovation, leadership and communication of translational activities
- develop, capture and communicate best practice in brokerage and partnership
- enhance our knowledge through the appointment of a research policy office to support the institutional integration and governance of research and impact
- develop curatorial strategies for City Campus to maximise civic and public engagement
- align our physical and digital environments to capture, monitor, and visualise impact data
- advance sector debates on impact across the arts and humanities.

To achieve this we will strengthen our strategic relationships with existing professional bodies and professional organisations such as NCCPE, Vitae and ARMA, to advance the impact agenda of National and European funders. This will be further enhanced through leadership and advisory positions within influential networks as, for example, the 'Creative Campus Network'. Our City Campus will be designed to stimulate public engagement and our new AHRC and EPSRC doctoral consortia have identified social engagement, impact and the exploration of more continental PhD models as vehicles for regularly translating research projects for public and lay audiences.

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d. Relationship to case studies:

Our impact case studies exemplify our approach to impact outlined in section b above. They are: (REF3b [1]) *Designing History and the History of Design*; (REF3b [2]) *Transforming Design Curation at the V&A*; (REF3b [3]) *Expanding the Cultural Imagination through Photography*; (REF3b [4]) *Performing at the Margins*; (REF3b [5]) *Transforming Screen Cultures*; (REF3b [6]) *Designing for Emotional Durability*; (REF3b [7]) *Designing Sustainable Urban Living*. Their links with section b above are:

People: REF3b [7] illustrates the result of institutional support and matched funding for the Interreg IFORE project (MCEVOY); REF3b [5] demonstrates sustained support for GRAY's directorship of the Screen Archive South East since 1992, along with the development, hosting and curation of Cinecity, Brighton's film festival, and the BFI audience development hub; (REF3b [6]) demonstrates longitudinal support for CHAPMAN (ECR in RAE2008), including time and strategic BDM support to develop work with Puma that underpinned his promotion to Professor of Sustainable Design (2013).

Infrastructure: All our case studies embrace models of integrated academic practice, particularly REF3b [1,3,7]. We have targeted resources judiciously to maximise impact and adapted our business processes and systems to facilitate more effective working with different partners eg the Mears Construction Group (REF3b [7]), Puma (REF3b [6]) and artists with learning disabilities (REF3b [4]). We have co-created exhibitions, notably with the V&A, supporting researchers and user groups to position their work effectively in the public domain (REF3b [2]). We have also aligned the curation and programming of our public gallery and theatre to maximise impact with our partners (REF3b [1,3,5]). We have committed to the systematic development of digital resources and sought to preserve, conserve, curate and exploit them for public benefit as, for example, through the Archives Hub (REF3b [1]) and the curation of screen and film histories (REF3b [5]).

Impact base: We have formed and maintained partnerships with a wide range of HEI and non-HEI user groups through our archives (REF3b [1,5]), which have served to cement strong international professional networks, for example, with the UK Design Council, ICOGRADA and ICSID (REF3b [1]). We have also established collaborative agreements with agencies and festivals vital to building audiences and research translation for the wider field of art and design, for example, hosting the headquarters of the international Inter-Society for the Electronic Arts (ISEA), Photoworks, the Brighton Photo Biennial (REF3b [3]), Cinecity, and the BFI Hub (REF3b [5]).