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| <p><b>Institution: University of Lincoln</b></p>   |
| <p><b>Unit of Assessment: 34 Art &amp; Design</b></p>  |
| <p><b>a. Context</b></p> <p>The Unit of Assessment encompasses contemporary art, conservation and design academics. A culture of collaborating, exhibiting, curating, advising and consultancy is fundamental to the research activity in the Lincoln School of Art and Design (LSAD) and as a result we have generated distinct impact in which non-academic user groups and spectators have benefited. User groups and beneficiaries for research in the unit include international, national and regional arts development organisations and centres, country houses, cultural venues, museums, sites of religious significance, theatres, and government property. The School has established links to other units and Schools such as the School of Life Sciences (Colston), School of Architecture (Watt UoA16), and School of Media (Barrow UoA36). Much of the research in the unit has impact on professional practice and related contemporary social, economic and environmental issues, including projects on understanding entrepreneurship in regional creative industries (Maycroft, Bramston, Bibby) and designing for sustainability agendas (Chick, Maycroft).</p> <p>Since RAE 2008 the LSAD has gone through a considerable period of re-development in the make-up of both its staff and expertise, and as such has established a new strategic plan driven by an ambitious programme of research activity led through two Research Centres, and with a resulting range of thematic priorities and impacts. We are creating pathways to impact within the Research Centres and have begun to identify key stages of impact generation and development early in the life cycle of our research themes. This has allowed the unit to develop subject specific understanding to approaches to impact, especially in the area of conservation research. In doing so, we are creating a richer environment in which staff, at differing stages in their careers, can begin to see impact as a normative scholarly practice, gaining new skills and mentoring opportunities.</p>  |
| <p><b>b. Approach to impact</b></p> <p>Our unit interprets impact in its broadest sense to include the use, application or adoption of our work or practices. This manifests through capitalising on public dissemination of research findings to non-academic audiences, specifically to: encouraging public and professional participation in research; engaging effectively with the widest possible audiences; delivering positive cultural, social, economic and environmental benefits; solving creative and cultural sector problems; and improving professional practice. Our approach to impact to date has encompassed three general categories of activity:</p> <ol style="list-style-type: none"> <li>1. Developing a culture of impact amongst staff</li> <li>2. Engaging with local, national and international non-academic organisations</li> <li>3. Encouraging public participation and engagement in our research.</li> </ol> <p><b>Developing a culture of impact amongst staff:</b> A culture of impact is developed through rewarding and supporting staff with both investment and key developmental support. Staff are required to identify potential impacts of research when requesting support for funding from School and College research committee funds, and this is underpinned by annual discussions through the Academic Interactions Map (AIM) process (elaborated upon in section c and our Environment template), which encourages the planning of research directions, outputs and impacts.</p> <p>Importantly, we accept that impact often develops throughout researchers' careers, following many years of incremental endeavour and more established networks and partnerships. Longer-term support for staff research is therefore critical to developing impact, and this is recognised in the provision for impact generation funds at School and institutional level, and close alignment to training and mentoring support.</p> <p><b>Engaging with non-academic organisations:</b> The School believes that to achieve impact staff must be receptive to approaches from non-academic organisations, as well as actively seek their involvement in research. Our success in following this approach is evidenced by the wide range of organisations with which the School has links at many stages of the research life cycle. Our key modes of working with these partnerships are both to be highly responsive to external interests and needs (e.g. the World Monuments Fund (WMF) approached us to collaborate with Coventry Diocese, resulting in the vital restoration of 12,000 medieval stained glass fragments (Chick, Crick Smith[s] &amp; Croft 2012-13), as well as from being proactive in seeking partners whose interests align to our research strategy and themes (e.g. key curatorial programmes in partnership with</p> |

## Impact template (REF3a)

Sheffield Contemporary Art Forum and The Sheffield Biennial programme, where Dutton and Griffin also hold Directorships). Further examples whereby this responsive and proactive methodology is evidenced can be seen in the following three projects, which have all been developed into case studies for use in staff and student training:

**1. Cheshire's Tennyson Transformed exhibition** (2009) demonstrates the benefits of strong collaborations with local heritage institutions to generate national profile and public benefit. This exhibition drew upon academic expertise to help Lincolnshire County Council highlight the international importance of an archival collection. The underpinning research for the exhibition informed the provision of curatorial practices, editorial expertise for the catalogue and the application of new knowledge in the sector to effectively engage the public in important archival histories.

**2. Maycroft and Poole's engagement with local authorities** informed design entrepreneurs and businesses through the *Hatch* initiative (2008), resulting in the creation and safeguarding of 10 jobs and 3 new businesses. The research was adopted through 46 businesses being assisted to improve their performance, resulting in 88 people gaining high quality employment across the sector during the programme period.

**3. Chick collaborated with the London Design Museum** on their *Sustainable Futures* travelling exhibition (2010), resulting in an environmentally considered exhibition design and system, in addition, to influencing the museum on how to develop their environmental management practices resulting in improvements in environmental performance. This led to her being employed by the Design Council as a British Standards Institute Technical Advisor (2010- 2011) to develop a draft PAS 8910 in Sustainable Design with Bhamra (The Design Centre, Loughborough University), which will be a leading guide for designers in the future.

**Public participation and engagement in our research:** The UOA is placing a high value on public and professional participation in research as a route to enhancing understanding of practices across art, design, conservation and cultural heritage. For example, the initial stages of the conservation process of the Coventry Cathedral project was undertaken at the Herbert Gallery (opposite the Cathedral), in a space visible and open to the general public so they could engage with the research team directly (Crick-Smith, I & M, Faulding: 2012/13). A proportion of the glass is now on public display and the remainder is being developed into a tourist attraction with the aim of becoming a cultural and financial asset to Coventry. The impact here resides in the ability of the research to directly affect change in approaches to audience development, and in doing so raise the economic development of cultural tourism.

The Schools of Art and Design and Media have also researched, devised and delivered two bi-annual large scale digital festivals, entitled *Frequency* (Mooney, Barrow, Dutton, Bracey 2011, 2013). This has provided a rich platform for direct engagement with new audiences, as well as bringing a rich curatorial programme and platform for research, and also had a significant impact upon visitor numbers and the economic offer of the City. The Arts Council England and other partners have supported the festival to the sum of over £350k, and the latest data on the impact on the sector and region has been extensive. With over £1.5m indirect economic impact, engagement of over 50,000 live audiences and over 40,000 visitors to the dedicated website, we are at the cusp of new insights and impacts, and envisage further success in this respect.

In focusing our attention on the three key approaches to impact, as outlined above, the School has aligned good practice to target themes, which has enabled it to monitor the quality outcomes, the effectiveness of staff and student engagement, and to build case studies that may be used to further training and development of impact generation practices across the College.

### c. Strategy and Plans

Staff interacting with non-academic users, beneficiaries and audiences is a recognised expectation in the School and they are encouraged to work with external sites, projects and organisations central to planning their scholarly activity. The Research Centres also provide a supportive and collegial environment for impact development through provision of funding, mentoring and marketing and skills development. **The key impact goals of the Research Centres are:**

- To maximise the potential benefits of research carried out in the School
- To influence policy and practice and enhance public awareness and understanding of art, conservation, cultural heritage and design.

Our ultimate aim is to make impact a habitual practice in our overall research ambitions. The key approaches to achieving these goals are:

## Impact template (REF3a)

**The AIM process**

The AIM process (operating since 2010) supports every academic in the School to plan their research ambitions and outputs. AIM aids and evidences impact through peer-to-peer dialogue and a three-year research plan that includes a distinct element for planning and funding impact generation activity.

**College of Arts' Impacts Focus Group**

A key challenge for the future is to improve the process via which academics are matched to relevant stakeholders and potential users and beneficiaries of research are identified. To achieve this, the College of Arts' cross disciplinary Impacts Focus Group was set up in 2012 to coordinate the wider management of Impact and will facilitate and steer our approach to Impact throughout the next REF cycle. The Group has initiated 'impact champions' to work with colleagues and research students in understanding and tracking the impact of projects. This will enable us to build a coherent 'map' of networks and partnerships, allowing outside communities to view the School as proactive and supportive to 'real world' needs.

**Utilising institutional and external support for developing impact**

The College Research Resources Fund, a targeted mentoring programme, and access to the institutional Impact Generation Fund and Research Infrastructure Fund, all underpin the AIM process. We use the University Research and Enterprise office and College administrative support services as advocates for investment and training. The University Events Office and the Communications and Marketing Department support publicity, public engagement, participation events, press releases and training for academics engaging with the media.

**Inter-disciplinary research**

The School sees *inter-disciplinarity* as another key part of our strategy for developing the widest possible impact for research. We seek to strengthen and broaden the scope of our collaborative networks and build on strong existing intra-institutional links to bring about innovative approaches to sector challenges. We regularly provide interdisciplinary forums for exchange and ensure that the value of impact generation is rooted at the outset of new research projects. Our Dialogues programme provides an ideal opportunity for our PGR students to begin to adopt and test their impact generation skills alongside staff and partners, which we believe is a positive approach to instilling impact as a normative scholarly practice.

**d. Relationship to case studies**

Our submitted case studies tell the story of the growth of our specialist, as well as interdisciplinary work and presents our future plans for practice-based creative arts, design and conservation research. As described in our environment template, our strategy for development in these areas comes from firmly placing our research centres at the heart of the Unit's research ambitions. The **Architectural Paint Research case study** is the result of strategic School planning and resourcing of our historic materials conservation research and enterprise consultancy (Crick Smith). The research consultancy drives and develops practice-based conservation research and enterprise interactions, engagement, and collaborations with external users, beneficiaries and audiences. Conservation expertise in forensic and chemical science expertise has also been enhanced within the School with the appointment of ECR (Skipper) who is mentored by Colston (Historic and Ancient Materials Research Group, School of Life Sciences - HAMR) and is responsible for our **second Impact Case Study, Making Historic Plant Collections Safe to Handle Through the Development of a Simple and Cost-effective Screening Tool**. Both case studies demonstrate how strong science, conservation practices and close engagement with the cultural sector can bring about significant changes in the way the sector embraces new knowledge, practices and academic partnership to best effect.

Crick Smith and the HAMR group are strategically embedded within the Centre for Conservation and Cultural Heritage Research, bringing together conservation practices, historical studies and material sciences around survey, analysis and application. The case studies have been enhanced by the support of a highly inter-disciplinary team including a cultural heritage historian (Cheshire), a Visiting Professor (Foyles), a business development manager (Poole), a Professor of Design (Chick), an AHRC Collaborative PhD studentship (due to complete 2014), a series of AHRC Block Grant Round One MRes studentships, and several research internships. Both impact case studies demonstrate how well managed cross-disciplinary, collaborative research can grow and extend the impact and profile of our expertise.