

<p>Institution: The University of Northampton</p>
<p>Unit of Assessment: UoA34 Art and Design: History, Practice and Theory</p>
<p>a. Context Research in Art and Design at the University of Northampton has benefited:</p> <ul style="list-style-type: none"> • Commercial, industrial and charitable organisations from the application of research in product design, contributing, through Knowledge Transfer Partnerships, to innovation and with consequent economic benefit; • The regional community of Northampton and surrounding areas, and others at national and international level from the cultural benefit of curation and creation in the form of exhibitions and installations, enriching the lives, imaginations and experiences of individuals and groups; • Post-16 school pupils and their teachers by influencing changes to the school curriculum as a result of research into drawing.
<p>b. Approach to impact The Impact of research carried out by staff in Art and Design at the University of Northampton during the assessment period has primarily grown out of a sustained engagement with audiences and partners over a longer period of time, in some cases dating back over ten years. The nature of practice-based and applied research in areas of Art and Design frequently involves an engagement with a largely non-academic audience.</p> <p>Community benefit and engagement: During the assessment period the approach has been to benefit communities and actively engage with them. The impact of Hollinshead's research has transformed the environment in which significant numbers of people live. Hollinshead (2013) authored/co-authored seven commissioned research reports including the <i>Science Central Art Strategy</i>, which impacted the development of new research methodology for Edinburgh's Royal Hospital for Sick Children and Roseberry Park Hospital. Solutions included the commissioning of age-relevant illustrations within consultation documents; conducting specialist workshops using visual and tactile prompts; and integrating art therapy into permanent artworks into new-build facilities. Formal adoption of each strategy provides evidence for the robustness of the research, but the impact lies in the legacy of commissioning programmes that deliver the strategic aims and objectives.</p> <p>Drawing remains a fundamental activity to all areas of Art and Design, and underpinned Art and Design's engagement with pupils and teachers. The research project <i>43 Uses of Drawing</i>, a group exhibition of drawings curated by Cureton (2013) and Staff (2013), shown at Rugby Museum & Art Gallery and the Avenue Gallery at the University of Northampton, took the outcomes of research, a wide range of approaches to drawing, and engaged post-16 school students and their teachers in workshops and later in feedback sessions to enrich their understanding of drawing, influencing direct changes to the curriculum as a consequence. The impact was recorded by exhibition reviews in <i>Studio International</i> and <i>Artist's Newsletter</i>, feedback from teachers and students participating in the workshops and c.40,000 downloads from the educational materials on the <i>Times Educational Supplement</i> website. Researchers engaged directly with audiences in a series of lectures organised by Harper in 2012 at MK Gallery, Milton Keynes on research undertaken at the Centre for Practice-led Research at The University of Northampton. Impact was documented via attendance figures and recorded question and answer discussions at each of the sessions.</p> <p>The impact of research practices in curation and practice based art and design on the cultural life of the region and beyond has found a focus in actively taking research outcomes to a non-academic audience, particularly through the development of an exhibition and studio space in the centre of Northampton, the Fishmarket, from 2003 to 2012 and NN Contemporary (opened December 2012-) by researchers in art and design during the period. The project supported by The School of The Arts attracted funding of £250,000 from the East Midlands Development Agency and an Arts Council funded exhibition programme with further funding from Northampton City Council, who contributed £137,000 as part of the new Cultural Quarter.</p> <p>International historic and cultural preservation and dissemination: On an international level, during the assessment period, Art and Design focused on collaborating, documenting, investigating and distributing outputs relating to sites and events of cultural and</p>

historic importance. **Darbyshire (2013)** documented the remnants of internment Camp Joffre in France, where 5,714 Jewish internees were held for transport to Auschwitz. *An Embarrassment of Stains, Camp Joffre* documented the disintegration of the camp since 2005. This series explored notions of sacred space, veneration, and remembrance, and queried the circumstances that could see a site such as Auschwitz Birkenau redeveloped. Photo essay as part of the exhibition and symposium *Un Dialogue Ouvert, Paysage Contesté, October-December 2013*. A symposium convened by French scholars debated the issues raised by Darbyshire's research.

Middleton's (2013) *The Lost Kingdoms of China* addresses links between recently discovered Mesolithic cave paintings in the remote Tiger Leaping Gorge, Yunnan Province, China – and the local 4000-image, pictograph alphabet of the region's Naxi Minority People. The research has been evidenced and disseminated by an international touring exhibition, conferences, publications and television coverage that has included a short mini-series within the UK, a longer documentary, and news coverage in the UK, China and worldwide as a result of broadcasts by Chinese broadcaster CCTV. As a result of the dissemination of the research interests a wide audience has been reached. The TV audience for the broadcasts numbers millions and the Beijing exhibition alone received 25,500 visitors including students, scholars and the general public.

The impact of the research has been substantial. The exhibition series in the UK and China has inspired the Government of Lijiang and the Chinese Ministry of Intangible Culture to reappraise the creative capital of the Naxi. As a result, they have decided to establish a research centre for Visual Language and Semiotics, Lijiang to further explore the themes looked at by Middleton. Middleton is advising on the setting up of the centre. Furthermore, the exhibitions and coverage have raised awareness of contemporary Naxi art, and Middleton has also been asked to go to Lijiang to advise on the introduction of a commercial framework for the creative industries. The research has also created a new interest in the Dongba manuscripts of the Naxi people, and the next stage is to continue to document and electronically archive the manuscripts and associated ceremonies.

Puzzovio (2009) published the first illustrated summary of the history and development of Armenian type design and production, providing the means to widely distribute the alphabet of the Armenian people for the first time. The articles drew upon unillustrated scholarly works found in the British Library and archives in Armenia, working with Armenians in the field from 2005-2009 through her collaborations with the Armenian government.

Impacting historic/cultural preservation at an international level:

Puzzovio (2008-2010) (Design) developed "Lagoon", the first modern computer keyboard typeface for the Armenian alphabet. Won Granshan 2008 First Prize for Armenian Traditional Text Fonts, and a Microsoft award. **Puzzovio (2009) (Publication)** Published the first illustrated historic summary of Armenian type design/production, widening distribution the Armenian alphabet.

Impacting research base of psychology/art at an international level: Evans (2009)

(Paper/exhibition) "The Abstract Unconscious" at the *Image and Psyche* conference, San Francisco, explored depth/transcendental experience in contemporary abstract painting. **Bamber (2012) (Design/exhibition)** *Just Another Point of View* solitude and voyeurism in urban settings as part of the London Design Festival 2012 and cited in *Icon Design Trail* magazine 2012, page 37.

Impacting UK health / wellbeing / community: Hollinshead (2013) (Publication) Authored/co-authored seven commissioned research reports including the *Science Central Art Strategy*, which impacted the development of new research methodology for Edinburgh's Royal Hospital for Sick Children and Roseberry Park Hospital. **Hollinshead (2013) (Publication)** *Magnificent Distance* has influenced the approach that Newcastle City Council takes to its public art programming.

Impacting research base of art practice (UK and international levels): Gant (2012-2013)

(Exhibition) *Crossing the Line* improvisational video, drawing and new media processes. Cited in *South London Art Map, Issue 16, Review 16 Part 2, 2012*; and *Tomorrow's Art Today Contemporary Magazine: Jerwood Drawing Prize 2012*. **Gant (2009, 2010) (Exhibition)** *Song for the Auction Caller* video/music hybrid collaboration with music practitioners and communities in North Wales, selected for *The Eisteddfod Visual Arts Exhibition 2009* and *artscreen*, Orebro and Vasteras, Sweden. **Leet (2011) (Publication)** *Reading Photography: A Sourcebook of Critical Texts 1921-2000* won the 2012 *Choice (American Library Association) Outstanding Academic Title award* and explored cultural ambiguity within photography. **Leet (2013) (Publication)** Investigated diaspora and 'home' through her photo essay, "A Passage Through Place: Migrant Homes in London", published in *Visual Ethnography*, Vol. 2, No. 1, 2013. **Leet (2013) (Publication)** Photo-

essay "Nature as Construct: A Conservation Project in Singapore", explored how photography participated in conservation movements. Published in *Photography and Culture* (Berg) special edition: *Wasting Nature: Ecocriticism and Photography*, Spring 2013. **Staff (2009) (Publication)** "Towards a Differential Ontology of Painting" (2007) Japanese translation: Katsumoto Ishizaki, Mie Prefectural Art Museum Curator, Japan, for Japanese art journal, *Rear* (2009).

Impacting government policy and community regeneration: Schaber piloted two projects for the **Sorrell Foundation (2012)** leading to the rebuild and regeneration of regional school campuses, and contributed to government policy on education through the 'Building Schools for the Future' programme.

Impacting sustainability of palliative care charity: As a consequence of the KTP with Sue Ryder the associate Stewart Betts developed quality methodologies for new retail products for charity **Sue Ryder Care**, contributing to gross profits of £589,000 used for palliative care. Betts was awarded **KTP Business Leader of the Future** by TSB and Nesta 2008.

Impacting heritage / community / culture at an international level: Middleton (2013) (Exhibition) *The Deconstructed Image* exhibition, drawings/interaction with veterans of 1944 D-Day Landing sites in France. At Royal Birmingham Society of Artists; RBSA, Birmingham; America Musee Gold Beach, Ver-sur-mer, Normandy, France. Book: *The Deconstructed Image: Contrasting methods and methodologies* (Nov 2013).

Middleton (2012) *Love British Books* exhibition of British book design for Yerevan UNESCO's 'City of the Book 2012' and the 500th anniversary of the first printed book in Armenia; further exhibitions in Northampton, UK and Albania through 2013.

Knowledge Transfer Partnerships: The application of research in design through Knowledge Transfer Partnerships has created economic benefit to commercial, industrial and charitable organisations over a period of ten years documented in the Case Study

c. Strategy and plans

The strategic objectives of the Centre for Practice Led Research in the Arts at the University of Northampton are to increase the reach and significance of the impact of research in Art and Design at the University of Northampton. The processes of tracking the impact of research is being developed, to incorporate further effective quantitative and qualitative performance indicators and methods of capturing external review and feedback in, and alongside the publication event and its legacy within local, national and international territories. Greater use will be made of social media and web sites to articulate interactively in online and interactive environments. Researchers at the University of Northampton will continue to work with: Public exhibition spaces regionally, nationally and internationally to deliver research outcomes that have a cultural benefit to a non-academic audience, monitoring the enrichment and challenge achieved; Commercial, industrial and charitable organisations to identify opportunities to achieve impact in the form of innovation, growth and economic benefit derived from applied research in design; Educational institutions beyond the University of Northampton to stimulate, debate and influence the post 16 school curriculum, to improve skills and understanding in drawing and other fields of art and design, thereby assisting in the potential development of future practitioners and researchers in practice based art and design; New partners creating new audiences to establish collaborative activities which promote cultural and socially enhancing activities enabling 'augmented fit' with the University's prioritised commitment to Social Enterprise.

d. Relationship to case studies

The two case studies submitted, one on the impact of research made public through exhibitions and workshops on Drawing and the other on the impact of research created through Knowledge Transfer Partnerships represent two contrasting aspects of the wide range of engagement that researchers at UoN have with their audiences; one originating in art the other in applied design. Together the case studies are indicative of the nature of the approach to impact, that it has had significance and been sustained over a long period of time yet can also provide the focus for specific projects within a shorter time frame. Also that impact has been and remains pivotal to the work of researchers in art and design at UoN.