

Institution: University College London
Unit of Assessment: 34B - Art and Design: History, Practice and Theory: Fine Art
<p>a. Context</p> <p>The Slade School of Fine Art is a specialist, practice-based, department of Fine Art within UCL. Our subject areas: painting, sculpture, fine art media and the history and theory of art, together with our interdisciplinary research themes, provide the underpinning for our individual and collaborative research. The non-academic user groups, beneficiaries and audiences for our research fall primarily into two categories. The first is the global art community, including local galleries and museums in Camden and London, as well as organisations across the UK and internationally; public and private collectors; national funding bodies and commissioning agencies; artists; the art-going public; and international educational institutions. These stakeholders benefit particularly from the use of our research to: create and inspire new forms of artistic expression; create new cultural artefacts and develop enhanced modes of conservation and preservation; contribute to developments in the uses of digital technology for the production and exhibition of art; influence the development of curricula in other HEIs; inform professional artistic practices by inspiring new generations of artists. We also make an influential contribution to public discourse on artistic production and its public visibility. The second category of research users includes major public sector constituents such as city councils, with whom we work, for example, on projects that contribute positively to the life and regeneration of cities, and to cultural life through artists' work and the creation of new forms of cultural capital on a local, national and international level. We also deliver benefits to medical staff and patients in hospitals and primary care trusts, particularly through innovative clinical collaborations contributing to improved patient wellbeing. Most of our research impacts result from undertaking original, high quality research in collaboration with a wide range of external partners, as well as creating, inspiring and supporting new forms of artistic expression.</p> <p>b. Approach to impact</p> <p>As practicing artists, writers and theorists with established public profiles, Slade staff have a broad range of artistic, as well as academic expertise. Many enjoy long-standing relationships with a host of cultural partners, who provide vital platforms for our creation and exhibition of new forms of artistic expression, and for our contribution to public discourse about art. We foster and maintain these relationships at an individual level through artists' delivery of commissions and exhibitions. At Departmental level they are supported via the launch of formal collaborative consortia such as <i>Junction: North London Cultural Consortium</i>, of which we are a founding member. The consortium, which also includes Camden Arts Centre, The Place, The Wellcome Trust, Cubitt Studios, Central Saint Martins, and UCLH Arts, provides a framework for developing and sharing new audiences in the London Borough of Camden and of whom we are a founding member. Our research also contributes to gallery audience development. Examples include Reed's <i>Liminal</i> public engagement project at Tate Britain (2012/13), which "invites families into a physical, material and social experience of sculpture through touch, interaction and collaboration"; and Sleeman's curation of the Arts Council Touring show <i>Uncommon Ground: Land Art in Britain 1966-79</i> (2013).</p> <p>The impacts of our practice-based research are realised particularly through exhibitions. Since 2008 our artwork has been the subject of more than 90 solo shows (over 35 abroad), many of which were widely reviewed. Notable examples include Young's <i>Legal Fictions</i> (Migros Museum für Gegenwartskunst, Zurich 2013), Faithfull's <i>Gravity Sucks</i> (British Film Institute, 2009) and Goodwin's <i>Cast</i> (Photographer's Gallery London, 2008). Our work has also featured in nearly 500 group exhibitions, performances and screenings, including major survey shows such as <i>British Art Show 7</i> (2011). Slade artists have worked with National Commissioning Agencies such as Film and Video Umbrella, Modus Operandi and Animate Projects, and are represented by commercial galleries in London including: Carroll/Fletcher, Connaught Brown, Greengrassi, Limoncello, Marlborough Contemporary, Matt's Gallery, The Approach, Wilkinson. International galleries representing our work include: Galerie Polaris, Paris; Honor Fraser, Los Angeles; Locks Gallery, Philadelphia; Parkers Box, Brooklyn; Paula Cooper NYC, and Tanya Bonakdar NYC. The purchase of our work by the Arts Council Collection, British Museum, Centre Pompidou, Government Art Collection, Jerwood Collection, Laboral, Gijon, MIMA, MoMA, National Media Museum, Bradford, Nederlandsche Bank, Saatchi Collection, Tate and the V&A, among others, has allowed us to contribute to future heritage both in the UK and abroad.</p> <p>Collaborations with less traditional organisations - that is, public organisations <i>other than</i></p>

galleries - is a key facet of our approach to reaching the widest non-academic audience. Recent examples include Goodwin's work for London Underground (*Linear* 2010) and St Thomas' Hospital (*Breathe* 2012), and Bright, Milroy, Reed, Rideal and Thompson's work with other UK hospitals including UCLH, Barts, Hammersmith, St Mary's, Charing Cross, Radcliffe, Oxford and South Bristol. We have also been commissioned to contribute to **regeneration initiatives**, including for Hull Primary Healthcare Trust (Allington 2007-09) and Liverpool Lime Street Station (Faithfull 2009). These projects facilitate positive contributions to the public realm, including the public understanding of science (*Breathe*) and experiences of hospitals and cities. Relationships are also sustained through our **interdisciplinary PhD research**. Padfield's PhD into visualising pain (2013), for example, is already being used in clinical practice at Eastman Dental Institute. Our contributions to and influence on UK and international public discourse on artistic production and its public visibility are realised particularly through **extensive public engagement activities**. Since 2008 we have delivered over 150 **public talks and lectures** at organisations such as the Bengal Art Foundation (Dhaka), British Council (Brazil), British Museum, Centre Pompidou (Paris), Foyles Bookshop, Henry Moore Institute Leeds, London Transport Museum, Museum of London, National Portrait Gallery, Tate Britain, Tate Modern, and V&A, as well as contributing to many panel discussions relating to our research specialisms. Our capacity to engage broad public audiences with important social issues relating to our research is evident, for example, in Goodwin's talks at St Thomas' Hospital and the House of Commons on *Breathe*, a work commissioned to raise public health awareness of pollution. We further extend the reach of our public engagement through **contributions to media discourse in both print and broadcast media** with large public audiences. Recent examples include discussions on BBC Radio 3 and 4 and appearances on BBC 1. We contribute to non-academic, art world publications such as *Frieze* and to pamphlets and books for use in hospitals, and have our own Press (Slade Press), which was represented at the London Art Book Fair 2012. Wherever possible, we use **online and digital media** to maximise the reach of our public engagement. Our online presence has been enhanced by a major website redesign (2012); the new site attracts an average of 35,000 unique page views per month. We have also increased our use of social media, including twitter, to share research activities, events and outcomes. A Slade events officer was appointed in early 2013. Increased **engagement with a wide range of international groups** has been driven and supported by our *Intercultural Interaction* research theme, which is also one of UCL's four 'Grand Challenges'. Initiatives include a three-year British Council INSPIRE strategic exchange project (2010-13) with Dhaka University, Bangladesh; and *Japanese Modern Sculpture* research with Henry Moore Institute, Leeds, Tokyo National University of Fine Arts and Music, Mushashino Arts University and Aichi Prefectural University of Fine Arts and Music. In addition, our Artist-in-Residence Programme at the Slade Research Centre has, since 2008, hosted artists and researchers from Australia, China, Hong Kong, Palestine, Thailand, the Netherlands and Portugal. In 2013 we host our first artist/researcher from Africa (Uganda). Slade staff have participated in numerous international residency programmes including in Bangkok, Corsica, Shanghai, Qatar, Rome and Gujarat. We are also a founder member of EARN (European Artist Research Network), providing international opportunities for research students and staff. We **provide expert advice based on our research expertise**. Research by Slade Centre for Electronic Media, for example, has **contributed to the conservation and preservation of digital media cultural objects and artefacts**. This expertise has been shared, for example, through Collins's membership of Tate's AHRC New Media Research Network (2008-10) and through the acquisition of Thomson's work for the Harris Museum, Preston as part of a pioneering case study for the addition of digital artworks to existing permanent collections (2011). We **regularly judge high-profile art competitions**, including the Art Fund Prize for Museums and Collections 2012; Jerwood Drawing Prize 2012; Max Mara Art Prize for Women 2010-12; Threadneedle Art Prize 2011; Prix Ars Electronica 2011, and the Art Foundation Fellowship in Printmaking 2012. We also contribute advice through key artworld committees, including Arts Council Collection's Acquisitions Committee (Young 2009-11) and Milroy's appointment as Tate Trustee (2013). As a key criterion for senior academic promotion at UCL, **knowledge transfer** is embedded at the heart of the institution. UCL supports this through the provision of exhibition spaces, the Slade Research Centre and initiatives such as UCL's *Open City Docs Fest* Film Festival and UCL Festival of the Arts. Funding to support knowledge transfer has been provided through UCL's Public Engagement Unit (Beacon) and Grand Challenges, as well as Slade seed funding. We

capitalise on central UCL resources and initiatives to maximise the reach and impact of our engagement activities, including by contributing to UCL's highly successful Lunch Hour Lectures, which showcase UCL research through free, public events streamed live online and archived on YouTube. We also regularly **collaborate with UCL Museums**, including by curating pop-up displays. In 2010 the Slade Word/Image Forum staged live, public events re-examining UCL's rare Small Press collection. Further on-going collaborations within UCL include those with Digital Humanities (Slade Archive Project), UCL Earth Science (Slade Materials Research Project) and Eastman Dental Institute, all of which will be used as bases for impact generation in the future.

c. Strategy and plans

Key plans to support and maximise the impacts of our work include: **Maintaining and maximising our existing relationships with external organisations** such as Camden Arts Centre, with whom we plan to develop new initiatives including a **CPD Summer Residency Programme** (launching 2014). We also plan to formalise a relationship with national commissioning agency Film and Video Umbrella to maximise the impacts of our research in Fine Art Media through **collaborative public seminars, screenings conferences and publications**. At the same time, we also plan to **broaden our reach among and access new audiences**. This will be achieved through research collaboration with commercial and industry partners, including collaborative studentships. Volley's AHRC Collaborative Doctoral Award, for example, will allow a PhD student to work with art materials manufacturer Winsor & Newton on a project between Slade Materials Research Project and UCL Earth Sciences, investigating the changing role of landscape and its uses through the pigment colours it produces. We will also **capitalise on external relationships** developed through student projects, including with Heals Department Store, Bloomsbury Festival, Speedo, Laird PLC and BBC's The Space. In addition, we will **continue to develop interdisciplinary collaborations** to seed links with new industrial partners. These will include a Bronze Lab research collaboration with UCL Archaeology, centring on the relationship between Slade's Foundry and emerging digital processes, and the continuation of Padfield's work with the Eastman Dental Institute in a postdoctoral research fellowship (2013-16) funded through UCL's Centre for Humanities Interdisciplinary Research. Furthermore, we will seek support from UCL Business to **explore further commercial and industry opportunities**.

We will continue to **foster and develop new international relationships and sustain relationships with new research users abroad** through residency opportunities and exchange visits, building on initiatives detailed above. Plans include a forthcoming UK/Uganda Art Education Exchange, our participation in UK Qatar year of Culture and an extension for 2013-16 of our British Council funded INSPIRE exchange project with Dhaka University. Finally, we plan to **further develop our online and social media communications** strategy and continue to build on links with print and broadcast media. Support for these impact-generating activities will be provided through the appointment of a member of academic staff to the role of **impact and knowledge transfer mentor**, and through the allocation of Slade seed funding and UCL Grand Challenges and UCL Public Engagement (Beacon) funding. We will use data and evidence gathered through UCL's Institutional Research Portal (IRIS) and crowdsourcing techniques developed through our Slade Archive collaboration with UCL Digital Humanities to **map the impact of our research**.

d. Relationship to case studies

All three submitted case studies illustrate important aspects of our approach to impact. The exhibition and display of our **original artwork** forms the basis of the impact described in all three case studies, and all three highlight a wide range of **public engagement activities** including online strategies (UCL34B-COL) and the development of an app (UCL34B-GOO). Our **relationships with galleries, museums, external arts organisations and other public venues in the UK and internationally** is a key impact driver in the many museum and gallery exhibitions underpinning the impact described in UCL34B-BAR and UCL34B-COL; these are already and will continue to be developed through our **international partnerships**. Our **collaboration with public venues and organisations other than galleries** is exemplified in UCL34B-COL and UCL34B-GOO. Our **provision of expert advice** is also evident in UCL34B-COL. Our use of **central UCL resources and initiatives** to maximise the impacts of our research is evident in UCL34B-COL, which includes a description of our use of UCL Lunch Hour Lectures as a platform for public engagement with our work. UCL34B-GOO provides particularly important examples of strategies for expanding the impact and reach of our research through both interdisciplinary collaboration and working with organisations beyond the museums and galleries sector.