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| <p>Institution: University of Central Lancashire</p> |
| <p>Unit of Assessment: UOA 34 Art & Design: History, Practice and Theory</p> |
| <p>a. Context Within this unit there is a strong commitment to active, practice led, public interventions. It is central to our thinking that the collaborative, project-led approach is the most sustainable in these changing times. We are committed to the idea that participants offer as much as initiators, that audiences can shape future creative development and that funding ‘in-kind’ in an industry as economically challenged as ours, can offer much. We believe that we can act as creative brokers, using our research to develop significant dialogues about cultural contribution, curatorial policy and audience engagement, social and educational policy, cultural exchange, and the importance of creative histories. We engage with people in alternative public venues and internationally recognized arenas and situations in an attempt to blur the lines between the established ways of communicating and new ways of thinking about who shapes the cultural landscape.</p> |
| <p>b. Approach to impact The Making Histories Visible projects are designed to help ‘the museum’ increase engagement with audiences from diverse cultures in order to open debates around identity, belonging, slavery and memorialisation. The aim being to ensure that future ethnically diverse communities might experience the institutions and the artefacts they hold in a way that engenders a sense of belonging and inclusion. Partners have included Tate Britain, National Museums Liverpool, Manchester Art Galleries, Tate Liverpool and Lancashire Museums Service. Himid’s strategy of interweaving new artworks into the display of historical collections, and co-curating and recontextualising collections in new ways, allows previously invisible issues to surface. Celeste-Marie Bernier in <i>The burial and un-burial of women</i> (Hampton University Press) says “Leaving her audience under no illusions that the paintings, installations, photographs, sculpture and drawings on view are in any way representative of the total work produced by Black female artists in Britain, Himid liberates her viewers to take account of the artistic and political rationale for this group display” In 2004, Himid made <i>Naming the Money</i> having investigated work in the collection held at the Hatton gallery (Newcastle). It allowed discussion around forcible migration, whilst also initiating a dialogue between the museum and the local communities using neglected fabric samples from the collection. Nine years later this work was acquired by the International Slavery Museum (Liverpool), and in 2007 this installation was central to the exhibition <i>Uncomfortable Truths</i> at the V&A which commemorated the 200th anniversary of the abolition of slave trade in Great Britain. Examining and constructively critiquing museum acquisition records, Walsh made it possible to develop broader more inclusive collecting policies. Complicated issues inherent in making visible the diversity of British art history became easier to debate, when facts and figures around works and artists represented in collections were transparent and quantified. Walsh’s study on the National Art Collections at Tate (2005), for the first time, examined all artists in the collection, and linked them by ethnicity. Between 2005 and 2007 there was a significant increase in acquisitions of work by artist from the black diaspora within the Tate.</p> <p>Projects in the Silicates Research Unit involve the development of a unique composite eco-material formed almost entirely of waste materials, offering a genuinely sustainable alternative to sheet stone and ceramic tiling. The sustainable credentials are both in its material content and through being completely recyclable at end of life. Partners have included Lancashire’s Re-cycling Lives. Tests by CERAM have shown the material meets the necessary British Standards for internal and external architectural materials. Emerging from the research, a recent development addresses the recycling of Cathode Ray Tube (CRT) lead-bearing glass – currently designated by the Environment Agency as hazardous waste and presenting a major environmental problem to both the UK and global recycling industry, due to lead content contaminating groundwater. Tests by the Environment Agency National Testing Laboratory it have verified that incorporation of CRT glass in the new material results in the lead content being safely encapsulated, offering a solution to the global problem of hazardous CRT waste glass recycling - allowing CRT glass to be re-classified within the new material as safe.</p> |

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In Certain Places (ICP) is a programme of temporary public artworks and events, which examines how artists can contribute to the development of a city. The scheme, which was initiated in 2003, is a partnership between the Harris Museum & Art Gallery, Preston, and the University of Central Lancashire (UCLan). Artists who have a particular interest in the city and participation as a main strand of their practice are invited to begin a dialogue with the place. Shezad Dawood, for example, was commissioned by In Certain Places (ICP) in partnership with Modern Art Oxford to create his first feature film and international touring exhibition *Piercing Brightness*. The film was presented at FACT Liverpool in partnership with the AND festival, and the Whitechapel Gallery (London) as a runner up in the Film London Jarman awards (2012). This ICP process responds to the needs of the artist and project, with importance being placed on building relationships with local people. Since inviting Jeppe Hein to create a temporary work for Preston Flag Market, the space has become a focal point for ICP's research. Elena Goukassian in *Sculpture Magazine* (November, 2012) said that this work "transformed Preston's central square from a short cut to other destinations into a true public gathering space". Invitations to form new partnerships with organisations inside and outside the city have resulted. ICP events, such as *Revisiting Utopia: Modernist Architecture in the Post-regenerate City*, enabled presentations by the international writer Owen Hatherley and architect Irena Bauman to coincide with tours of Preston Bus Station, informing debates about its future. All events are recorded and posted as a downloadable podcasts on the ICP website which attracts an international audience.

Collaborative Engagement consists of a cluster of research projects with a broad reach across creative communities with four core areas of focus: **Higher Education Research in Art & Design; Fashion for Inclusivity: working with the clothed body; Sound/Image Mix: encounters between sound, music and the visual arts; Testing Space: innovations in independent publishing.**

Higher Education Research in Art & Design creates dialogues between creativity communities and higher education. Jeffries' research proposed experimental research design as a route towards perceived tensions between the educational need of academia and those of the Games Design industry. Clarke's dialogue, practice and critique examine educational histories to interrogate practice within a European context. Specifically, how the educational development of fine artists manifests within Tunisia, Pancèvo/Belgrade Serbia, Liverpool and Köln. **Fashion for Inclusivity: working with the clothed body** has collaborated with arthritis patient participants and the Arthritis Research UK in an inter-disciplinary approach created a unique focus for the exchange of expertise between medical science and the culture of fashion. Candy's approach is to use digital video, photography, and motion-capture in order to convey their sensory qualities and essential dynamism to wider audiences both within and beyond the academic domain. **Sound/Image Mix: encounters between sound, music and the visual arts**, has developed an approach in which the work can exist equally within and in between, the worlds of music and art; between sonic arts and drawing, music and installation, the archive and the gig. Researchers in this unit have worked with Shazad Dawood, Beggars Banquet records the Nieuw Ensemble and Haapavesi Folk Music Festival as well as the Spanish film festival at the Cornerhouse Manchester. In **Testing Space: innovations in independent publishing**, the approach here is to eschew the gallery and seek out places and people with the express purpose to create new ways of presenting and questioning art and design. Café Royal Books, founded by Atkinson, specialises in producing artists' editions, offering a new space with which to test new work. Murray intentionally appropriates vernacular methods of production and print materials, with the aim being to produce work that actively encourages participation with an audience beyond the conventional art world.

c. Strategy and plans

Strategic research themes: The main research themes identified as key areas for strategic developments: MakingHistories Visible, Silicates Research, In Certain Places and Collaborative Engagements have benefited from significant infrastructural investment including the production and wide dissemination of a full colour publication for Thin Black Line(s) for Tate Britain, internal expertise negotiating Commercial Partnerships, the purchase of new machinery to enable the testing of new materials and several sabbaticals awarded to research active staff.

The impact elements present in our current strategy include: exhibitions and interventions in international museums and galleries public art temporary projects and feature film commissions, the commercial production of sustainable building materials, international community group

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exchange trips, and youth group workshops. We have initiated public lectures and panel discussions in galleries and museums and engaged with a range of audiences on walking tours and site visits, public performances in galleries, cinemas, concert halls and churches. We have negotiated displays in alternative venues – shops, cafes and car parks while participating in international book fairs and independent publishing projects all of which we simultaneously disseminate via radio broadcasts, websites, and social media such as Twitter and Facebook.

The future development of the strategy includes a partnership with the archive and library at Tate Britain, co-curatorial partnerships with museums in Zimbabwe, South Africa, Belgium and France initiated by the appointment of a Guild Research Fellow, the full commercialisation of an composite eco-material, partnerships with the graphic design industry.

In contrast to other disciplines, where impact is a final stage of a project, we see impact as integral. By focussing our early discussions with partners around the exchange of skills and knowledge, or the potential for long term mutual benefits for users, each of our four groups is able to integrate impact within project outcomes.

The funding to facilitate collaboration leading to impact has come from a variety of sources including **External:** Arts Council England; The British Council; The AHRC; Lancashire County Council; Preston City Council National Museums Liverpool; Manchester Museums; BP. **Internal:** UCLan public engagement funding and support from co-ordinator; UCLan Contemporary Arts Development Group (CADG) funding; UCLan Equipment funding.

We have links and will continue to build further partnerships with many organisations including:

International: Tate; International Slavery Museum; UNESCO International Academy of Ceramics; Museum of Arts & Design New York. **National:** Re-cycling Lives; Environment Agency; WRAP; DEFRA; U.K. National Laboratory **Local:** Lancashire County Council; Preston City Council; Harris Museum & Art Gallery; Plaza Community Cinema.

We disseminate information through: the UCLan CLOK repository; Multiple site Web presence: The Making Histories Visible web site, In- Situ project; ColourCode Research Newsletter, Eyonart Blog; Twitter accounts , In Certain Places web site. In addition we negotiate space with various museum service portals via their press offices through press releases and online information pages. We benefit from being featured in the UCLan Breakthrough Research and Knowledge Transfer magazine and website.

Impacts are mediated through a variety of interfaces including: Cultural professionals; Entrepreneurial partners; Creative Industry professionals; Health professionals; City Planners; Community Leaders; Recording Companies; Architects and the Building Industry; Public Museums and Commercial Art Galleries; International Concert Halls; Art House Cinemas; Local, National and International Radio.

Planning and Management of projects toward impact begins in the early stages of every project. As we begin to develop the ideas we initiate conversations with potential collaborative partners so that innovative ideas around impact can grow in tandem with ideas for sharing. Non-academic partners are then able to inform the research, which helps us develop the strategic planning together. This method of knowledge and skill exchange at an early stage means that the benefits have the potential to be experienced much more effectively.

d. Relationship to case studies

The Making Histories Visible Project, and the Silicates Research Unit exemplifies the approach and strategies developed within the unit through their commitment to active, practice led, public interventions, in which a collaborative, project led approach, is central to our thinking.