

Institution:	Goldsmiths, University of London
Unit of Assessment:	34 – Art & Design: History, Practice and Theory
a. Context	

Art, Design and Visual Cultures are committed to public-facing research that has impact far beyond academic audiences. We engage and collaborate with a wide range of national and international galleries and museums, NGOs, policy communities, philanthropic foundations and commercial organisations. We support research that develops and engages new audiences, and promotes participation, consultation and collaboration between academic and non-academic audiences in the realms of culture, business and society. Our research over the REF period has had impact on international organisations such as the UN, on cultural and educational policies, and on the development of interactive computer design; and it has been broadly concentrated in three areas:

1. New Audiences for Art and Design: We develop new audiences and new modes of audience engagement with our research through innovative forms of presentation and display. Thus:

- **Carpenter** ran *Open Source Embroidery* workshops/seminars to create the HTML Patchwork and Embroidered Digital Commons in 30+ institutions in the UK, Europe, and USA;
- **Johnstone** screened two architectural films at the 2010 *International Architecture Festival* run by *eme3* which convenes producers of emergent architectures and innovative forms of urban planning in a space dedicated to experimentation, sharing, display and debate;
- **Rogoff** organised *SUMMIT*, convening artists, educators and activists to discuss art education;
- **Gaver's** *Prayer Companion* entailed working with a Catholic Monastery in York; his *Photostrroller* is a cultural probe developed with elderly people living in care homes;
- **Phillips'** project *Actors, Agents and Attendants* was collaborative with healthcare professional and social housing developers in the Netherlands;
- **Butt** programmed *Performance Matters* performances at Bethnal Green Working Men's Club;
- **Kelly's** *Precarious Workers Brigade* brought together unpaid interns in the art gallery and museum community to lobby for better working conditions;
- **Nowotny's** international knowledge exchange project *European Institute for Progressive Cultural Policies* engaged an international network of artists, writers and other cultural workers;
- **Sheikh's** *Former West* created public platforms for discussion of the political and social role of art in Utrecht, Istanbul, Vienna and Berlin;
- **Ashery's** *Party For Freedom* was a performance and film-screening invited by individuals and groups into 25 different private and public venues across London;
- **Weizman's** international research project *Forensic Architecture*, investigating the relationship between architecture and human rights, has been used by Human Rights Watch and the UN Special Rapporteur on counter-terrorism.

2. Governmental and non-governmental organisations [NGOs]: We have been commissioned by the organisations listed below to undertake research or advisory roles which have impacted on policy and position papers, creative agent placement models, and advocacy strategies.

- Creative and cultural organisations include *the Government Art Collection* and *The Art Fund* (**Renton**); the Netherlands' *Foundation for Arts and the Public Domain* (**Phillips**); *Frieze Art Fair* (**Phillips/Malik**); Korea's *Asia Cultural Complex* (**Waller, Rosenberg, Rogoff**); the *Live Art Development Agency* (**Butt**); *SITAC Public Art Congress* in Mexico City, *KUDA New Media Center* in Novi Sad, and *Sarai Center for Social Research* in Delhi (**Rogoff**).
- Governmental bodies include the *European Court of Human Rights* Den Haag (**Weizman**); the *British Nuclear Decommissioning Programme* (**Carpenter**); the *British National Curriculum Development Board* (**Stables**); and the UNESCO Cultural Literacy Program (**Rogoff**).

3. Business and Skills: Research in the Design Dept has had impact in the business and skills sectors, influencing the development of new interactive communications and manufacturing technologies, innovative Design & Technology teaching methods in schools, and product design:

- **Gaver's** Interactive Research Studio has developed concepts, methods, and prototypes which have been drawn on by Microsoft in developing human/computer interaction products.
- **Waller** and **Rosenberg's** PI Studio has collaborated with the BBC, BT, Microsoft and LG Electronics to develop interactive networks and products; it has also won five London Development Agency Grants to facilitate multidisciplinary innovation projects with various companies;

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- The Innovation Group (**Keirl, Bain, Sinclair, Bright**) collaborated with the Design and Technology Association and the James Dyson Foundation on a report on excellence in D/T teaching in schools.
- **Tham** developed a systemic futures perspective (*Lucky People Forecast*) on fashion and sustainability, leading to appointments as advisor to the board of Mistra (Sweden's Foundation for Strategic Environmental Research) and associate of the Sustainable Fashion Academy, Sweden.

b. Approach to impact

Each department develops and assesses impact in different ways according to its specialisms. However, certain shared values and methodologies unite our approach to ensuring that our research has impact on contemporary art, design and visual culture. We are developing an inclusive conceptualisation of research impact that embraces the instantaneous and high profile as well as the slow, sustained, and difficult to quantify. We place equal emphasis on all these qualities, and construe impact as a process that works at a range of scales, in a large range of places and across many time periods.

Our research is typically co-produced with partners, so impact is embedded within the very processes of research, involving all stakeholders (researchers, institutions, funders, users, participants and collaborators) in a transformative process. Thus our activities change institutional practices and alter discourses and methodologies as projects develop, even before they produce their outcomes in terms of tangible conclusions in production or policy.

Impact of knowledge production: Publications reaching large non-academic readerships include **Fisher's** *Capitalist Realism* and **Weizman's** *Hollow Land* and the *Least of All Possible Evils*. **Malik** and **Phillips'** published research on the contemporary art market engaged audiences at the Frieze Art Fair, the Armoury Show New York, Tentsa Konsthall Stockholm, and Art Brussels (all 2011-13). **Rogoff's** special issue of *e-flux*, "Education Actualised", developed a new audience for thinking about and organising new models of education, connecting international forums in Mexico City, Berlin, Stockholm, Serbia, New York, Tel Aviv, and Ramallah. **Batchelor, Le Feuvre, Johnstone, Noble** and **Williams** have edited and introduced four volumes in the Whitechapel/MIT series *Documents of Contemporary Art*. These books were inspired by the BA Fine Art Critical Studies programme at Goldsmiths, and have influenced art curricula in schools and universities globally.

Impact of material processes and design:

- **El Ultimo Grito (Hurtado)** explores the impact of design on contemporary consumer culture. This work is part of permanent collections such as New York's MoMA and Museum of Art and Design, Stedelijk Museum (Amsterdam), and the V&A. In 2012 it was awarded the London Design Medal.
- **Conreen's** 'Crystacast' prototype thermochromic brick is a new material designed to replace resources that are steadily being depleted. It has been exhibited at The Building Centre, London.
- **Atkins'** use of fledgling prosumer motion capture technology in his installations has led to new forms of digital film-making, exhibited at Chisenhale Gallery, MOMA (NY), and the Venice Biennial.

Cultural understanding: Our practices report on and intervene in the uneven ground of global cultural processes and recognitions, facilitating access to information and tools. For example:

- *After Rwanda: In Search of Ethics (Martinon)* is a meditation on the Rwandan Genocide;
- **Stables** developed a portfolio assessment system for D/T assessment in schools;
- **Carpenter's** AHRC early career grant, pump-primed by an Art Dept Research Support Award, enabled her collaboration with the *Submarine Dismantling Project Advisory Group* to monitor and analyse the decommissioning of nuclear submarines;
- **Craighead's** *London Wall* project helped re-launch the Museum of London in 2010 following its refurbishment. Comprising over 500 fly-posters produced by an improvised printing studio representing social media traffic within a three-mile radius of MOL, it asked a random urban audience to consider how digital technology is transforming our perception of the world;
- **Weizman's** Decolonizing Art and Architecture Residency (DAAR) is an art and architecture collective and residency programme based in Palestine. DAAR's work combines discourse, spatial intervention, education, collective learning, public meetings and legal challenges.

c. Strategy and plans

The UoA's research culture is informed by a strong ethos of non-instrumental creativity and inquiry, which contextualises our strategy. Much of both our practice and non-practice based research is collaborative, seeking to build new audiences and, through them, new forms of social and cultural engagement. We believe that new and innovative forms of cultural production do as much to question and diversify our understanding of impact as they do to constitute specific social, cultural or economic effects on broader society. That said, the various processes of collaboration with the public instantiated in much of our research do bring very real benefits in (i) wider opportunities for people to engage in art and design, (ii) heightened awareness and understanding of the issues that inform these fields, and (iii) encounters with critical creative thinking in action. Our research also benefits industry, public policy (particularly around the arts and arts programming) and education.

One of our most effective methods of developing impact is our employment of staff who are practitioners as well as academics. Inhabiting both professional and academic worlds, many produce outputs which impact on businesses, culture and broader society. Our UoA is thus very porous, supporting a vibrant and dynamic relation with professional worlds. We initiate and sustain many kinds of collaboration with internal and external partners and with public audiences globally.

We have drawn on College support to enhance the impact of our research; **Phillips**, **Butt** and **Rogoff** all received competitive awards to engage in such activities. We run funding surgeries and professional seminars and have also supported impact through use of internal budgets, for example contributing to start-up costs for collaborations and partnerships, and providing funding to match support from external partners; for example we supported **Pickering's** collaborative work with le Magasin de Grenoble, **Martin's** with Film and Video Umbrella, and **Gray's** with Iniva.

We plan to build on these support strategies to encourage more transdisciplinary research projects involving new partners and new audiences. In this we will take advantage of Goldsmiths' unique configuration of disciplines, allowing us to interface readily with (among others) computing, music, cultural studies, sociology and politics: a rich vein of possibilities.

d. Relationship to case studies

Our four ICSs reflect a range of expertise across the UoA, and exemplify different approaches to towards achieving impact from our research. Their selection reflects our commitment to the idea that both our research and its dissemination takes place in the broader social world, and is not bounded by specific disciplinary conventions, audiences or validation processes.

1: Weizman's research into the relation between architecture and conflict has established a new field of "Forensic Architecture". With ERC funding of €1.2M he has generated legally crucial spatial evidence concerning the conflicts in Palestine, Guatemala, Pakistan and the Yemen. His extensive collaboration with international human rights organisations and the UN have meant that his work has achieved very wide reach, for example being drawn on by the International Court of Justice, by the UN's Fact Finding Mission on the settlements, and by the Palestinian Ministry of Planning.

2: Phillips' research led to her appointment as advisor to a Dutch art-commissioning organisation, and to co-curate and co-edit international symposia and publications on the future of public art. Public dialogues, expert meetings, and publications convened commissioners, politicians, curators and directors; this coincided with and informed major changes to the Dutch arts funding system.

3: Gaver's Interaction Research Studio develops distinctive practice-based research with a non-utilitarian ethos, exploring the new interactional possibilities afforded by digital technologies. Its methodological innovations such as 'cultural probes' and conceptual processes such as 'ludic engagement', along with its 'exemplary research products', have influenced how major digital corporations including Microsoft approach their R&D programmes.

4: Rogoff is concerned with the expansion of art education to arenas outside academia. She has articulated her research on the 'educational turn' via online articles accessed by professionals as well as academics, by curating exhibitions in several countries, and through public forums which have engaged arts and public organisations in discussion of how contemporary artwork, together with its institutions and social platforms, can transform education practices. Her work has been supported by Siemens, the German Federal Culture Fund, the German Federal Agency for Civic Education and HAU Theatres Berlin. She went on to establish *freethought*, a collective which is building a new curatorial, research and pedagogy model for Korea's Asia Culture Complex.