

Impact template (REF3a)

<p>Institution: University of Wolverhampton</p>
<p>Unit of Assessment: 34: Art and Design: History, Practice and Theory</p>
<p>a. Context</p> <p>CADRE works to actively promote the development and application of creative knowledge across art, craft, design and the performing arts. All five research clusters sitting under the aegis of the Centre for Art, Design, Research and Experimentation have an intellectual investment in contributing knowledge to their professional field, to their academic peers and beyond academia to the wider art world in order to inform specific creative professions and to engage with audiences in the public sphere. Our work is disseminated to both art and design audiences and non-art spectators, participants and specialists, and can be targeted towards individuals, small groups and specific communities. In order to generate research and facilitate impact, our projects are frequently supported by non-academic funders such as Arts Council England.</p> <p>Five research clusters sit within CADRE: Art Critique and Social Practice; Digital Technology Theory and Practice; Materials and Theoretical Practice; Communications and Pedagogy; Creative Processes in the Performing Arts. There are four impact case studies submitted as one from each of the established research clusters in social practice, technology, and materials, plus a fourth to represent our work in Knowledge Transfer.</p> <p>Beneficiaries of impact from CADRE research (as exemplified in the Case studies) include: Art-professionals, and glass artists; The design Industry (KTP work); Non-art specialists i.e. Psychologists, Scientists, the brick industry; General public i.e. Screen/cinema audiences, community work, and festival/gallery visitors.</p> <p>Range of impacts (taken from table D1, P.89 Panel Criteria and Working Methods) include: Civil Society; Cultural life; Economic prosperity; Education; Public discourse.</p>
<p>b. Approach to impact</p> <p>CADRE's overall concern lies in the effect of the arts and design upon society. Our researchers pursue creative inquiry and critical analysis that address issues of practice and theory, as well as the impact and application of art and design upon the wider world. Each research cluster is focussed on a particular form of intellectual engagement within art, design, craft and performance, their members work as individual creatives but with similar concerns for where and how impact from their research takes place beyond academia.</p> <p>Research from the five clusters has impact arising from aspects of their activities that vary from cluster to cluster but always affects non-academic users and audiences. The social practice cluster coheres research towards interdisciplinary artistic and curatorial practice across the art/science, art/performance and art/non-art divide to facilitate new routes and pathways into art/s social engagement. The research intent and extensive reach of this research cluster stems from a long-standing investment in establishing collaborative and social art practice within the School of Art and Design.</p> <p>The digital technology group work largely with screen and gallery audiences using technology as a mediating force for delivering creative thought provoking content on current cultural understandings. This group is able to reach mass-audience across the internet and broadcast media, and has its own Second Life island for experimental work. Research within this cluster foregrounds the transformative potential for technology and explores works shifting across analogue and digital formats. As the group consists of varied practice in moving image and animation, interactive work and installations, and virtual worlds, impact is evidenced through dissemination in the public domain and within art/sci/tech collaborations.</p> <p>The materials cluster is concerned with exploratory and innovative material experimentation within</p>

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both craft and fine art focused practices. Impact from this group is directed towards professional practitioners in their respective fields, industry and the general public. CADRE supports the materials cluster members to contribute to professional symposia and fora as appropriate outside of the expected academic conferences for their subjects. The materials cluster also works closely with industry partners and SMEs, and has been supported by the Wolverhampton Business Solutions Centre to develop knowledge transfer opportunities into partnerships with businesses in the design sector.

The University has an excellent track record in the delivery of Knowledge Transfer Partnerships (KTP) and the ERDF-funded KEEN that is designed to help West Midlands based SMEs to increase profitability and achieve growth through working with the University. Application of research to real problems in the Black Country and the wider West Midlands region is an essential element of the University research strategy with the understanding that the regional business solutions achieved may well have significance more widely nationally and internationally.

There are two research clusters under development and CADRE is supporting their staff to attend both academic and professional events, while strengthening industry links. The communications group is working to establish links with graphic design companies and professional illustrators e.g. Sheaffer and The Library of Lost Books, while the performance arts cluster is developing partnerships with music, theatre and dance companies, e.g. Jasmin Vardiman, Michael Finnissey, Kreutzer Quartet. These research links will enable any research findings to inform and affect the practice of our partners directly.

c. Strategy and plans

The impacts from CADRE research apparent between 2008-2013 have arisen from an inherent intellectual investment in social art forms, spectator experience, collaborative practice and knowledge transfer. Research across clusters has been strategically driven towards a wider reach beyond the confines of peer-review and academia. As practitioners in art and design, our work is developed with an awareness of public response and a desire for cross-disciplinary research to enrich our own understandings and further contextualise our practice within the wider world.

Having gained a closer understanding of what, where and how our research can have impact, the strategy is to strengthen partnerships already in place and develop new bonds with industry and the public sector with a view: To broaden our dissemination platforms in the public domain to National and International audiences i.e. broadcast media and the internet; To generate projects in collaboration with industry and professional partners in order to share knowledge, expertise, and reach, if we are to enable significant and evidenced impact to occur.

Our new initiative of bringing in internationally recognised artists and designers as practitioner-Professors is a strategic move in expanding our knowledge and reach when engaging with the wider public to enable impact to take place. For example, Armstrong has specific expertise in widening participation and exploiting online forums for discussion and mass participation in projects which can affect change.

Over the REF period we initiated an Artists in Residence scheme sited in the School of Art & Design, inviting those from the local region to apply competitively for 8-10 places available annually, the invite was also sent to our alumni and recently completed MA students. To further strengthen links with professional artists and designers within the Wolverhampton and West Midlands area, and advance our visibility to the general public, the University plans to invest 2 million pounds in renovating a central city building to function as an artist studio and gallery space. The studios are to be fully equipped for varied forms of practice and available to both students and professional artist/designers. The gallery is to be a prestigious contemporary site for exhibition, and for University staff, a meeting space for research outcomes and the general public. A means of engagement where the impact of our work on an audience can be monitored more closely.

d. Relationship to case studies

CADRE artists and film-makers create work for exhibit in the public arena and aim to affect impact through their similar concerns with audience engagement and potential for changing awareness.

However, within that, each cluster gets researchers with closer research ideas that have led them to targeting specific groups, businesses, individuals or communities to impact upon.

Case-Study 1, Cluster in Art Critique and Social Practice – The work of five current cluster members is exemplified here, plus that of a research associate within a two year funded project. Wilson works with her sister Louise on real-world projects of public interest such as the Chernobyl incident. Hewitt is included as a member of the FREEE collective active in the public sphere, he also acted as mentor for the research associate (Vykoukal) during the Black Country Creative Advantage urban regeneration project. Lee worked with the National Oceanography Centre investigating the geographical, environmental and epistemological function and identity of water. Penzin is a theorist and member of the Chtot Delat collective working in the public sphere. Kelland engages the gallery spectator in re-visiting popular cultural memory with contemporary understandings. Roberts is a theorist and a widely read author known for his publications on aesthetic theory, art collaborations and the public sphere.

Case Study 2, Cluster for Digital Technology Theory and Practice – highlights the work of six cluster members where research has impacted upon the general public as cinema audience (Armstrong, Sherwin, Kossoff, Moore), gallery spectator (Sherwin, Prof. Harrison, P. Harrison, Doyle) and upon the science/technology specialists (Prof. Harrison, Moore). All seven have had impact upon the fellow professionals in their field. Armstrong's films have reached millions of viewers and her fund-raising/production methods have influenced many aspiring film-makers. P. Harrison has collaborated with John Wood on a developing their unique video-performance practice since the mid 1990s. Sherwin's work is enjoying a renaissance period since his beginnings 30 years ago as a performative film and installation artist, his work continues to be shown in art galleries. Kossoff's films are screened to audiences at Film Festivals and art house cinemas. Moore is currently working with a psychologist in an exploration of synesthesia and presents at Science conferences, she also collaborated with D. Harrison on the *Shift-Life* installation. D. Harrison is known for her ongoing project on the transposition of Duchamp's 'Large Glass' into associative media systems, she transferred this concept to the 'big idea' of Darwin for an interactive installation and delivered it to different audiences.

Case Study 3, Cluster for Materials and Theoretical Practice – exemplifies the work of four members where impact has affected industry (Heeney), art professionals (Brennand-wood, Cummings, Stewart), and presented challenges to the general public. Since becoming a professor in 1993 Cummings has worked to advance techniques of glass casting and kiln forming. Stewart continues this research founded on the work he carried out with Cummings. With his work in numerous collections worldwide Cummings influences both young students and those in the profession. His books are globally distributed and widely read. Brennand-wood is a practitioner bridging fine art to craft, his work informs audiences of both camps. Heeney's new applications for architectural scale brick art have influenced processes within brick companies such as Ibstock Brick UK and the public siting of her works has brought new audiences to brick sculpture.

Case Study 4, Cluster for Materials and Theoretical Practice, Knowledge Transfer Partnership work – examples the knowledge transfer activity from two staff situated in the materials cluster, both designers work with a furniture design company to streamline their business processes, improve sales, and advance their International presence. CADRE has strategically focussed on working with SME design companies to contribute design know-how and delivery informed by our research base in the Materials and Theoretical Practice cluster. Over the REF census period we have contributed 12 KTPs, the case study presents the work Henley undertook for one of them with Tough Furniture Ltd.