

<b>Institution: University of Derby</b>
<b>Unit of Assessment: 34</b>
<b>a. Context</b>

Art & Design has a strong and coherent commitment to relationships with the museums, galleries, the independent cinema house, dance centre and theatre in the City, and with cultural spaces and places within the region of Derbyshire. Through these, we provide community and audience benefits and contribute to the work of industrial partners. In addition, the impact of the Unit's activities benefits international communities of artists and practitioners of which we are a part. Since 2008, the Unit has developed core research areas and strategically develops relevant research questions for groups and individuals to engage with, alongside encouraging researcher's individual practice. The Impact Case Studies we have submitted are examples of the types of impact the Research Centre has produced and address indicative ranges of impact in civil society, cultural life and economic prosperity.

Examples of Impact with Museums and Galleries: Derby has an important heritage as a centre for industrial history and the Unit's research has manifested itself in activities, which focus on the local and geographic responsibilities that we have as the only University in the County. This was evidenced in the *New Perspectives on Joseph Wright of Derby Conference*, which provided new insights into the work of the Midlands' most renowned artist, Joseph Wright (1734-1797) and was a partnership between researchers at the University of Derby and the Derby Gallery. The planned impact was to raise the profile of the Joseph Wright Collection at the Derby Gallery. The timing of this event coincided with the refurbished Wright Gallery at Derby Museums and Art Gallery, February 2012 after a £150,000 re-fit. The city's unrivalled collection of Wright's paintings, drawings, prints, frames, painting equipment, documents and memorabilia are all being pursued as a way to raise the national and international profile of the artist's work.

Researchers from across the Unit offered new readings of Wright's activities, and we provided real and virtual displays of contemporary art relevant to Wright and to Derbyshire. This is one example of the local, regional and international impact of the Unit's research on cultural life and the cultural heritage of the city.

Example of Impact with Quad Independent Cinema and Media Arts Centre: Our research collaborations with Quad ensure that research contexts are set out for the festival. Conference events have resulted in nearly 10 years of research activity, which has raised the focus of film and photographic work and had an impact on the cultural and economic prosperity of the city, as it stimulates and contributes to tourism.

Example of international impact: The research and restoration of the cult film *Nightbreed: the Cabal Cut*, was restored, screened at Quad and then re-screened in a number of exhibition houses across Europe, America and Mexico. It received press coverage and media interviews on the restoration. Public talks and materials disseminated the process of the restoration, the film itself, informing a wider public and influencing creative practice of the discipline.

Example of impact with industry: Some of our non-academic beneficiaries are exemplified in the relationships we have with the textiles, architectural design industries and engineering, and creative and heritage industries. For example, with Caruso St John Architects in our case study; with Shima Seiki at their UK base in Castle Donnington Derbyshire, looking at their use of CAD/CAM machine knitting; with Rolls Royce Heritage Trust collection to provide widening knowledge and engagement with advanced engineering.

Example of new technologies for impact: A further development from the *Wright* conference was the development of a free Layar App. This informed and enriched the event for audiences and the community of Derby, enabling access to Wright's onscreen online paintings through their smartphones. This has raised awareness of Wright's work for the wider public and added to the interest in the galleries' collections. As the only University in Derbyshire, the involvement with the region is critically important for the intersection of our research and the wider community. This is a key driver of our research strategy and partnerships. We plan at the outset how we can capture the impact of our research activities and demonstrate efficacy.

<b>b. Approach to impact</b>
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The Unit's approach to supporting impact is through the maintenance of our connectivity to the cultural landscapes, industry and heritage. Researchers are approached as experts in their field from which discrete research activity may be developed. D-MARC offers support for the researchers and points of contact for

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academic and non-academic enquiries. The research centre has been successful in garnering public recognition of its work.

Relationships and interactions: Researchers in the Unit are part of the cultural organisations in the City and sit on boards and appointment panels for the Theatre, (Derby Theatre) **Davies, White**, Quad **Davies**, Dance Centre (DeDa) **White**, and Derby Museums and Galleries, **White**, DerwentWISE, **White**. This work enables the research unit to interrogate and reflect on arts practice, activities, connected to businesses of the City.

Follow through and resulting impact: For example, applied textiles case study involved our partner company GRCUK Ltd. (Glass Reinforced Concrete company) who have approached the Unit since the case study to undertake further research into moulds for a new project, which involves a 14 storey building at Kings Cross(2013). Our expertise and collaboration led by **Angus**, has been built up over many years and informs innovative design, influencing architectural practice and creating economic prosperity.

The International Festival case study demonstrates a lasting impact on audiences, students and an international recognition for the scope of the work undertaken and the economic prosperity of the creative industries of Derby who partner with us. It makes full use of all of our researchers, gallery and exhibition and screening facilities acting as conference chairs and hosts, programming with Quad the activities included in the event. **Davies**, Fletcher, **Goto, White**. This event has been a long standing relationship, which engages academics, artists and the general public. Its impact is in the promotion of creativity, cultural awareness, and a very distinct relationship between the city and the university. The event involves the unit in public engagement and attracts gallery executives from across the globe along with the international media. This event is part of our research calendar of impact and is central to the nature of collaborative research projects. We have qualitative and quantitative data and research evaluations planned from its biennial activity.

Example Planning a Collaborative Project: The project 'DerwentWISE' involves a number of researchers and is a liaison with 15 partners from across the county. It is being led by **White** and has a team of researchers from D-MARC, and a PGR student in the area of landscapes and photography. It will contribute to public knowledge and access to the countryside with additional value to the economic prosperity of the heritage sites and galleries in the area, preserving, conserving and presenting the cultural heritage of the area nationally and internationally.

Example of support enabling impact from research, and how relationships and interactions developed impact: **Burstow** received awards from research funds in the Faculty for the Chesterfield Public Sculpture project. The planned impact was to encourage greater interest and appreciation of sculpture in public space, and foster awareness, care and protection of the region's public art. It raised awareness for more information re: urban regeneration, which has increased attention to public art and its function in urban space by policy makers and the general public. The Chesterfield Trail provides a lively, informative, illustrated guide to the artworks, accessed by residents and visitors to the Borough, as Chesterfield's award-winning public art programme becomes better known. It has far wider reach to a range of people, including artists, architects, urban planners, policy-makers, and academics. It has a comprehensive catalogue of artworks commissioned by the Borough, which was written in a scholarly yet accessible manner. Each entry was based on first-hand knowledge of the artwork, on a thorough analysis of the Council's extensive documentation of each commission, and on published sources about the artist's work and similar types of work. References were given within each text to artworks by the same artist, to works commissioned for the same site and to works in the Borough inspired by the same subject. The research has brought social and cultural benefits in several ways: Participation by external body in research-data gathering for the Cavendish Decorative and Fine Arts Society, Buxton (2008). The dissemination of the preliminary findings has resulted in invitations to speak at local history societies. We have received requests from local bodies to inform about lost and damaged sculptures. A range of debates and public lectures including a public lecture at Buxton Art Gallery, 'The Public Sculpture of Derbyshire' (June 2010); participation in public discussions and debates on public art at Tate Britain (*Who Owns Public Art?*, 2013) and Midlands Arts Centre, Birmingham (*Art in the City*, 2010). Further exhibitions and online activities include the authorship of the online Art Trail for Chesterfield Borough Council (2009-11); the authorship of the exhibition guide for Ronald Pope exhibitions at Derby University, Derby Museum & Art Gallery and Derby Cathedral (2008); the curatorship of Ronald Pope exhibition at Derby University (2008). **Burstow** was an advisor to prospective participants in community workshops and open days for the 'Identity, Place, and Heritage' research project at University of Brighton (2012) and a contributor to an online book supporting a

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public art project, Mickleover, Derby (2012). This research interest on Ronald Pope stimulated the creation of a website (2011) with further papers given, which have been archived at the Henry Moore Institute (2012) and work exhibited at Watford Art Gallery (2012). This is an example of our research impact in our geographic region that has national and international influence.

Example of International collaborations and Impact: **Locke** has collaborated and exhibited nationally and internationally, and is widely known for her large-scale installation works. **Williams** developed her strategy for impact for *Critical Cloth* by having a visitor's book which collected the reactions of visitors to the gallery. This forms part of her critical discourse on the work and its reception.

Public engagement with art: The Vickers Fine Art Award is one of the top fine art awards in the UK with a funded artist being awarded £18,000 (second only in value to the Turner Prize £25,000) for a one year residency to produce work inspired by the County.

Institutional facilities, expertise and resources: The studios, equipment and galleries are all used in the outcomes of impact. The FORMAT International Festival would not be possible without the use of the university site. Similarly, our advanced textiles machinery is key to the development of the forms for our case study in applied textiles.

### c. Strategy and plans

Colleagues' efforts to achieve impact are supported by a four part strategy that comprises:

- i. Practical guidance: workshops and examples of providing evidence of impact
- ii. Bidding for external support in collaboration with non-academic beneficiaries
- iii. Exploring and extending the interdisciplinary potentials within the Unit
- iv. Regular group meetings and inter-disciplinary research meetings to promote external engagement.

Our future extends and broadens our research from photographic to lens, live and screen-based activities and technologies to ceramics, textiles, and installation and public artworks. Our Spring, Summer and Autumn research seminars for 2013 have brought together researchers from across the Unit to strategically debate the future directions for research in and in-between Art & Design and to reflect on mechanisms by which the impact can be collated and assessed. The rolling programme of research activities, including exhibitions from staff of their current practice, research seminars and debates will help to focus cogent lines of enquiry towards future projects and research grants. **White** is running an impact workshop for the university in the upcoming series of university sponsored workshops to make sure that the university as a whole embeds these processes in its research activity.

Planning for impact - short, medium and long term:

2013 - 2014 – We have already made appointments into the Unit to strengthen textiles and photography; confirm network of collaborators based on the current year's themes coming from the seminar series;

2014 - 2015 – Workshops on impact related to the themes and ideas to produce 3 bids for external funding;

2014 - Confirm an advisory group for each research project to share best practice on demonstrating impact.

2015 - Increase each researcher's commitment to head-lining impact in their research.

2016 - To have achieved recognition for research in lens – photography and film, crafts – textiles and ceramics; and interdisciplinary research – arts and health; to further our cultural and economic impact with evidenced based research for cultural health.

### d. Relationship to case studies

Areas of Impact: Indicative range of Impact - Economic Prosperity – Research to develop digital relief castings and embossing techniques for precast concrete and exterior architectural decoration. An investigative research project into a method for the digital realisation of high-definition form-liner. The research distilled aspects of vintage textile design methodology with digital prototyping devices. The study began with patterned low relief with seamless repeats, manufactured by a spray injection. Bespoke methods were later translated from digital imaging expertise and were used to develop workable low relief moulds. (1 case study)

Indicative range of Impact – Cultural Life, Economic Prosperity - International Festival of Photography - FORMAT. An exploration of high level creative practice and research in photography and related photographic mediums which biennially creates a legacy resource across the mediums of exhibition, publishing, public debate, participation and the commissioning of new work and contributes to public understanding and engagement, with an international reach. (1 case study).