

<b>Institution:</b> Birmingham City University
<b>Unit of Assessment:</b> 34 – Art and Design: History, Practice and Theory
<p><b>a. Context</b></p> <p>The Birmingham Institute of Art and Design at Birmingham City University (BIAD/BCU) has always been energetically outward facing and continues to engage closely with its collaborators in, and users of, its research. There are five main non-academic user groups/beneficiaries/audiences:</p> <ol style="list-style-type: none"> <li><b>1. Small to large commercial and business partners or clients</b> These may be engaged variously through our Design Knowledge Network (DKN), Knowledge Exchange and Design Group (KED), or our Jewellery Industry and Innovation Centre (JIIC) plus the continued lead development role of our Knowledge Transfer Partnerships (KTP). Some recent and continuing partners are: Birmingham &amp; Black Country Wildlife Trust; Birmingham City Council; Chiltern Railways; Cartier; Hille; Proctor &amp; Gamble.</li> <li><b>2. Galleries and museum sector</b> These groups include: ARTangel; Black Country living Museum; Canal and River Trust (Birmingham); Eden Project (Cornwall); Eric Franck Fine Art; Guangdong Museum of Art and the Guangzhou Opera House (China); Henry Moore Foundation; IKON Gallery; Library of Birmingham; Museum of Childhood (London); Museum of London; Museum of Old and New Art (MONA, Hobart, Australia); National Archive (London); National Maritime Museum (Greenwich); National Museums Liverpool; Saatchi Gallery; Science Museum (Birmingham); Sharjah Art Foundation, International Academy for Media Arts &amp; Sciences (IAMAS-Ogaki City, Japan); Studio For Electronic Instrumental Music (STEIM, Amsterdam); Whitworth Gallery (Manchester).</li> <li><b>3. Individual artists, collaborative artist groups and groups of diverse communities</b> These user groups cover various ethnic/religious/environmental communities, that, broadly stated are the Muslim community, refugee and asylum seekers, the military veteran's community, LGBTI, children and other under-represented communities. Formal links are with: Afghan Action; Birmingham Photography and Archives Research Group partnered with the Library of Birmingham; Black Country Wildlife; DRUM; Federation of Ex-Service Association; Trees Design Action Group.</li> <li><b>4. Local authorities, energy providers and public agencies</b> These include: Birmingham City Council; Blackburn Council/Blackburn with Darwen Council; Burnley Council; Canal Boats Birmingham; Canal and Rivers Trust; Walsall Council; Carrilion Energy; Hyndeburn Council; Ribble River Trust; Scottish Power; Technology Strategy Board (TSB); Urban River Enhancement Scheme (Black Country).</li> <li><b>5. National and regional bodies impacting on architectural and visual arts policy</b> These are the Arts Council England (ACE), Contemporary Visual Arts Network (CVAN) and Royal Institute of British Architects (RIBA).</li> </ol> <p>Impact from BIAD/BCU arises from the work conducted across its two major research centres, one with a focus on design and architecture and the other on art, broadly defined. The work includes, but is not limited to registered designs, covering for example award winning seating products, life-changing zero-carbon housing re-fit systems and cultural public art activities with footfalls in the hundreds of thousands, ranging from events leading up to and staged in tandem with the 2012 Olympics (including its legacy) to developing unique public arts funded platforms, which in turn have significantly supported local, regional and national developments. Examples follow.</p> <ol style="list-style-type: none"> <li><b>1. Significant advancements in design products</b> These include hugely important developments in zero-carbon design for making existing housing stock environmentally super-efficient, work conducted collaboratively with Carillion and funded by the TSB [see outputs by <b>Jankovic</b>]. There are also the unique developments at JIIC deploying digital/laser and 3D printing techniques for, amongst other things, making museum artefacts more accessible to the general public through the creation handleable replicas of precious and fragile artefacts, work contributing to the transformation of museum curation and exhibition practice [see outputs by <b>Carey</b> and <b>impact case study A</b> or visit <a href="http://www.artcam.com/jewelsmith/">http://www.artcam.com/jewelsmith/</a>]. Also of note is the massively successful advanced seating design series, including both models for schools as well as musicians' chairs, now rolled out on a global scale [see outputs by <b>Snell</b> and <b>impact case study C</b>]. Substantial continuing work, initiated within BIAD/BCU, has also successfully introduced strategic design innovation and enterprise management capabilities into very many SMEs. During</li> </ol>

the review period BIAD/BCU has worked closely with well over 300 SMEs to develop their design management infrastructures, marketing approaches and production methods and have helped establish over 20 new businesses that are now part of our international network of over 400 companies. [see outputs by **Burns** and **impact case study D**].

2. **Infrastructural and organisational policy impact**

Led from our Centre for Design and Creative Industry (CDCI) BIAD/BCU has influenced several design and service design policies. These include the zero-carbon local policy impact on the lives of Birmingham residents, which, informed through and with the implementation of the work of **Jankovic**, will go beyond the standards of Government's *Green Deal*. Under the newly developed umbrella of Contemporary Visual Arts Network (CVAN), BIAD/BCU has been commissioned by Arts Council England (ACE) to take the lead in developing a visual arts policy and strategy for the West Midlands – supporting the region's artists and arts organisations to develop an art market strategy for the region, which targets a wide range of users including individual and collaborative art groups, arts venues, commerce and the public. Additionally, we have had major impact on re-designing infrastructural archive environments including PACA (Public Art Commissioning Agency) and PADT (Public Archives Development Trust) for improved local and regional public access. [see outputs by **Butler** and **impact case study B**]. For several years we have also maintained a lead role in re-shaping the current infrastructural policy of the Royal Institute of British Architects (RIBA), especially through the work of Professor Ruth Reed (the first academic and first woman president of RIBA), a member of faculty until 2013.

3. **Urban regeneration of low-income inner city areas**

Driven by our Centre for Fine Art Research (CFAR) BIAD/BCU has had major impact on the current development of the new Birmingham Cultural Quarter at Eastside, particularly associated with our establishment of Eastside Projects. The School of Art, having been granted the unusual status of a National Portfolio Organisation, has now become a strategic part of the national Contemporary Visual Arts Network (CVAN). This in turn has had an important effect on the well-being of local and regional residents, making art accessible to a group of people formerly cut-off from public culture. Additionally, we have significantly stimulated urban growth via residencies and arts-related employment (Eastside Projects, TPWM, IPS), alongside massive cross-city participation and connectivity of diverse groups with arts projects such as the Olympics backed biennale *Kalaboration Arts Festival*, plus local authority backed major projects, e.g. *The Rootless Forest, and Health & Well-Being*, involving over a million participants region-wide [see **impact case study B**].

4. **Substantial impact on British-Chinese cultural relations**

Our strong partnership with the Guangdong Museum of Art and the Guangzhou Opera House (China) has resulted in several cross-cultural publications, major international exhibitions and student exchanges as part of the Third Guangzhou Triennial in China [see the outputs of **Jiang** and **impact case study B**].

As indicated above, this work and the related impact and enterprise activity emerges from research carried through its two major well-established centres. The centres provide the infrastructure for framing, nurturing and supporting the research activities of all academic staff of the faculty, ECRs and PhD students. Broadly the impact with commercial enterprises and business partnerships arises out of work in CDCI [e.g. **Burns, Bolton, Snell**], as does work with energy providers [e.g. **Jankovic**] and some work with museums [e.g. **Carey**]. Work in the field of the public engagement with art and urban regeneration stems from work in CFAR [e.g. **Butler, Golding, Jiang**].

The work of both centres has informed national and regional policy developments related to their respective spheres. For further information go to [www.bcu.ac.uk/biad/research](http://www.bcu.ac.uk/biad/research).

**b. Approach to impact**

The title of the most senior post responsible for research within BIAD/BCU is Associate Dean for Research and Enterprise (ADRE) [**Bolton**]. The research/enterprise link clearly signals the close engagement with our non-academic users that characterises much of our work. As noted the key instruments in delivering impact are the two major research centres CDCI and CFAR. Through the leadership of the ADRE, working with the faculty Directors of Research [**Richards, Stanley**] and the Directors of the two major centres [**Coles, Golding**] a research agenda is pursued that embraces activities with a strong applied or audience and community focus. In turn this work informs our outward facing faculty curricula as well as the research tackled by our PhD students.

The nature of many of our research interactions can be evidenced by the various mechanisms that have been deployed and developed to facilitate such engagements. These have already been mentioned here and include: DKN, Eastside Projects, KED, KTP, IPS, JIIC and TPWM. It is in the nature of these arrangements that we establish a continuing dialogue with users and BIAD/BCU has an international network of over 400 client companies that continue to be, or have been engaged with us during the review period. For those projects we have set up with grants, the funding agencies require the gathering of output/impact data, e.g. the Design Knowledge Network had funding of over £2.6m (2003–2008) from the RDA and ERDF and both required the keeping of detailed records of outcomes. Our success in this work led to further £3m funding from 2009 for our current Interiors & Lifestyle Futures programme that helps business find new high-value markets [see **impact case study D**].

In addition to faculty level arrangements staff research and consultancy is facilitated by university level agencies. Research Innovation and Enterprise (RIE) assists with the development of bids for commercial funding and provides administrative and other help with progressing projects, including the documenting of the impact achieved. It also manages the procurement of patents and the arrangements for securing royalties for researchers, as for example, in the case of the chair design project [see **impact case study C**]. This work is assisted by the Head of Corporate Relations who nurtures contacts with existing and potential clients of the university. RIE has a University Director of Research and a manager for EU Funding who identifies to staff EU and other grant funding opportunities and assists with the management of successful EU applications. Within these arrangements there are also managers specifically assigned to providing researchers with quality assurance and financial management support. These university wide facilities also enable the identification of cross-disciplinary opportunities and potential inter-faculty collaborations, e.g. in the area zero-carbon developments mentioned above.

#### **c. Strategy and plans**

The move to the new Parkside development and consolidation of the faculty estate on three key sites, together with the appointment of a new ADRE, are seen as opportunities to build on our current successes and to extend the reach of BIAD/BCU's work. In addition to the present CFAR and CDCI centres it is planned to build on our highly regarded work in jewellery and craft design areas with the establishment of a third centre devoted to 'Making' under the leadership of **Astfalck**. An impact strategy is being developed as an integral part of the overall faculty research and enterprise vision and that will cover these three major centres. Also the faculty arrangements for the training and supervision of research students, who play a major role in the development of our impact capabilities, will be strengthened and these and related developments are to be led by **Green**. Through these and other measures the plan is to make research more transparent and accountable by further embedding and expanding the cultural, creative, commercial and enterprise impact of our research.

#### **d. Relationship to case studies**

In selecting our case studies we have not only picked those with high impact but also tried to indicate the breadth of the impact of BIAD/BCU's work. Thus we have chosen four case studies arising from work in both of our current major research centres, the key drivers of impact, as noted in section **b.** above. These case studies are in the areas of: A. Jewellery craft and digital reconstruction; B. Art networking and public access; C. Advanced seating design for mass manufacture; D. Strategic design innovation and enterprise management.