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Institution: Newcastle University
Unit of Assessment: UoA34 Art & Design
a. Context

Art and Design at Newcastle includes practice-based research in Fine Art, Art History, Curatorship and Digital/Interactive Media. Practitioners and theorists in the unit work both independently, and in collaboration within and beyond academia, generating wide-ranging forms of outputs. The impacts generated are felt in the cultural life of the North East region, the UK and internationally. Our central aim is to enrich individual lives through engagement with visual culture in the broadest sense. We achieve this through interactions with a wide range of stakeholders. External beneficiaries can be grouped into broad categories, although there is considerable overlap between these groups.

The public: both individuals with an on-going interest in art & design but also people who, whilst not regular consumers are open to engaging with art in their daily lives. To reach a wide public, our work engages people in the public realm, in workplaces, in museums and galleries and in novel ways e.g. **Bromwich Celestial Radio** brought art to new communities by broadcasting from their mirror-coated boat that cruised coastlines across the world (featured as a centre page spread in the Guardian). Research is also disseminated through books, the published and broadcast media and on-line.

The professional visual arts sector, including cultural institutions and organisations: museums, galleries, government funded and independent agencies promoting art & design. Staff work in partnership with local, national and international organisations, e.g. with Tyne & Wear Museums & Archives, Locus +, Tate Britain, People Tree, India as well as through organisations such as the British Council and the Arts Council of England.

Creative practitioners. Our work draws in and benefits artists and designers working outside Higher Education: the unit's project *Intersections*, promoting art at the intersection of academia and the public realm, has led directly to artists being commissioned to create new work. In India, we collaboratively with local practitioners on the AHRC/Science & Innovation Fund/British Council's *UnBox* project, developing innovative approaches to 'mapping'. Our programme of artists' lectures offers employment to artists and, by being open to the public, attracts audiences from the visual arts community into academia. We encourage our staff to undertake external residencies, ensuring mutual and reciprocal benefit to the groups of artists and designers involved.

Education. Research has been deployed in educational settings from primary school (e.g. ceramic workshops at Camden Art Centre) to FE & HE (lectures for adult learners in Belgian academies). We advise on policy, e.g. working with EdExcel on new Art & Design 'A' level curricula.

Disadvantaged or marginalised social groups, including elderly people, teenagers and people with disabilities: the **SiDE** (Social Inclusion in the Digital Economy) project and Creative Hub have targeted a range of local groups, benefitting people disenfranchised from the visual arts. Innovative research has impacted on other marginal groups, for instance communities of craft and agricultural workers in India.

Visual art publishing and media. Staff work with publishers (e.g. Art Editions North), with broadcasters, generating new audiences and enhancing public understanding of art & design and helping these organisations prosper: **Kogelsberger's** *Mystery Spots* was published as a ten-page photo essay in 'Wired USA', and as a result of its success was re-published in 'Wired UK', 'Wired Italy', 'GQ' South Africa and 'Esquire', Spain and 'Quo' Mexico, and in 'American Photographers'.

To ensure effective impact we aim for long-term and deep collaborations, allowing partners a key role in the generation of research, and in supporting its impacts. We are working with Matt's to develop a new model for an artist's residency, and will follow this through the development of work to supporting the exhibition and promoting the active engagement of user groups. Long-term collaboration nurtures the mutual confidence vital to bringing original, risky, speculative ideas to fruition. Staff are Board members of many organisations, completing the circle by ensuring that research expertise is understood in practical terms beyond academia and feeds back into policy.

b. Approach to impact

Our research is intended to reach a substantial audience beyond Higher Education, enriching lives and helping shape creative, intellectual, social and civic agendas. Our emphasis on reach and inclusivity accords with the University's commitment to being a 'Civic' institution, delivering benefits to individuals, organisations and to society, and to fostering research which has a purpose. To

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reach the audiences identified above, the kinds of engagement and activity we strive to generate and maintain can be grouped within four headings:

Making, Exhibiting & Curating. Staff are expected to exhibit their work widely, and to further engage audiences through talks and workshops. Novel approaches to audience interaction include e.g. **Bromwich** *The Encampment of Eternal Hope*, a participative installation where experts in ecology, economy and the arts joined with the public to explore the exhibition's themes. Display of work in the public realm engages audiences that may be new to art, e.g. **Burton's** work in Canary Wharf. Much work in the public context e.g. **Weileder** *Slapende Meermin* happens at the intersection of art, architecture and public space, involving professionals from other fields.

Extending public discourse: we foster public debate through our weekly public lecture programme. Conferences aim to appeal beyond academia, e.g. *Radical Innovation in Art* was organised in collaboration with Lee Hall and held at Newcastle's Live Theatre. We engage with critical dialogues in curatorial practice (e.g. **Bailey's** residency in Marfa, Texas, revisiting practice and exhibition strategies from the 1960s) and on the practicalities of art-making: **Burton's** lectures on the relationships between 'art' 'craft' and 'skill' and the use of everyday materials.

Developing Collaborative Platforms, Partnerships and Residencies: innovative cross-disciplinary platforms within and beyond the University engage a range of practitioners, cultural institutions and stakeholders. ***Intersections***, <http://intersectionspublicart.org.uk/> links the unit with the wider cultural sector through events and sector-relevant projects (including AHRC funded CDA, Networking, and Knowledge Exchange. ***Connecting Principle*** is a multi-disciplinary forum that brings together academic researchers with practising artists, musicians, critics, curators and scientists for intensive periods of creative action and discussion. Participation in residencies e.g. **Grayson**, ArtPace, led to the creation of work subsequently curated into exhibitions world-wide benefitting other artists involved. The unit collaborates with artists and organisations on high-profile projects, e.g. **Leibermann**, visiting professor in Culture Lab, conducted R&D for his Cultural Olympiad 2012 project *Connecting Light* on Hadrian's Wall.

Engaging Communities: *Culture Lab* opens up terrain at the interface of arts and digital technologies and transfers knowledge through partnerships with the creative industries, heritage, design, and health and well-being. Activity is centred on the ESRC-funded project **SiDE**, which aims to tackle social exclusion by making it easier for people to access the life-changing benefits offered by digital technologies, and the AHRC-funded **Creative Exchange**, which brings together creative sector businesses, connecting them with digital designers, major corporations and leading researchers in the arts. University-wide societal challenge themes, *Ageing*, *Sustainability* and *Social Renewal*, provide a backdrop and framework around which such interdisciplinary research is developed and disseminated.

Working with the Visual Art Sector. Researchers aim to impact policy e.g. **Pollock's** network *Inbetween* changed the way the local authority in Pontypool structure their arts provision; through membership of governing and advisory Boards; changing thinking e.g. **Becker** introduced the first fictional artist into the archives of the Henry Moore Foundation; and changing attitudes e.g. **Burton** introduced dung structures made by illiterate women for the first time in the Craft Museum in Delhi.

Enabling Staff to Achieve Impact. We do not regard our research as complete until it is in the public realm achieving impact. Mechanisms are in place to ensure this happens, e.g. a scrupulously operated one-semester-in-eight system of Research Leave, shorter periods of leave and flexibility in workloads at key moments are all targeted to ensure impact aims are met. Staff are encouraged to undertake projects outside the University, e.g. undertaking commissions or residencies at external centres of excellence. Financial support (circa £2,500 per application) for e.g. production of catalogues and web-based documentation extends the reach of research. Centrally organised training, such as '*Working with the Media*' helps ensure that staff promote work effectively. Competitive Faculty funds are aimed at projects with demonstrable potential for impact.

c. Strategy and plans

The unit has robust structures to manage and encourage on-going impact. Engagement and Impact are standing items on Research Committee agendas and the Director of Engagement is a senior role within the School. The unit's workload model takes impact activities into account.

The University's Civic agenda and its three Societal Challenge Themes (e.g. Social Renewal) provide a framework for the unit's impact policy. Initiatives within the Faculty of Humanities and Social Sciences aim to cultivate sustainable regional research partnerships, e.g. with Tyne and

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Wear Museums & Archives (in line with the AHRC 2013-18 strategy). Plans for the refurbishment of the Hatton Gallery in 2015, with a new learning centre, will revitalise this as a place where the public can engage regularly with University research. We are working with newly established Institutes for Social Renewal (NISR) and Creative Practice (NICAP) to develop projects that will engage communities through art in rural Northumberland, building on the AHRC Northumberland Exchanges project, cultivating arts engagement across the county. A related project will involve working with the National Trust to explore whether repeat visits can be encouraged through siting contemporary art on NT estates. **Weileder's** AHRC project 'Jetty' will engage a wide range of local community groups, as well as FE students in building and construction. The importance of promoting public-facing art is included in BA and MA curricula, and this year we launch a new £12,000 'Offsite Initiative' fund for student projects that engage audiences beyond the campus.

We aim to build on our success in generating co-produced projects which maximise potential for sector-relevant research, and plan to increase bids for CDAs, creating new partnerships and building on current ones, e.g. with Tyne and Wear Museums & Archives, the Henry Moore Institute and AV festival. This parallels our approach of sourcing funding geared to engage non-academic users, including Arts Council and British Council, AHRC Knowledge Exchange grants and Networking grants. Links with the University's AHRC Block Grant Partnership 2 scheme (Durham and Queen's University Belfast) will be important in embedding good practice at doctoral level.

d. Relationship to case studies

Case study 1 (Spalding) highlights ways in which the unit's research reaches and engages both specialist and general audiences and invigorates debate. Spalding's networks and her work with publishers and the media helped ensure optimal impact of the research through effective distribution of her book, its discussion on radio programmes (e.g. R4 Start the Week) and reviews and articles in the mainstream press and specialist journals. The project led to further impact on broadcasting through consultancy. Spalding's network within the sector led to invitations to give talks at an array of venues engaging different audiences in different ways. There was unanticipated impact, e.g. rekindling enthusiasm and a sense of value for some of Piper's more neglected work.

Case study 2 (Grayson) highlights the impact of research within the Visual Art sector at the local, national and international levels. Beneficiaries were individuals: creative practitioners (including artists whose work was exhibited) and people with an on-going interest in visual art, but also organisations: museums, galleries and art agencies. Through its critical analysis his research influenced on-going curatorial practice, impacting on the visual arts for the long term. Reviews in the art press are widely consumed by creative practitioners and his own published writing contributes to the continuing vibrancy of this specialist branch of publishing. Acquisition of Grayson's work by international museums benefits these institutions and ensures that the public have opportunities to interact with the work over the longer term.

Case study 3 (Burton) has been selected to highlight the international impact of the unit's research and its engagement with a range of users and sectors, including specialist, and potentially marginalised communities, for example bamboo breakers in India whose work was brought to wider attention. Burton's extensive programme of talks outside the University, including lectures at art academies in Europe, e.g. those in Belgium which aim to attract adult learners to evening classes, represent one strand of our work in differing educational environments. Burton's sculptures in the public realm reach a broad non-specialist public, e.g. the World Expo in Shanghai and Sculpture by the Sea in Aarhus where thousands of visitors view, touch and discuss the work.

These three studies present examples of the diversity of impacts, including those generated through practice-based research, curatorship, and art historical scholarship. The case studies selected give an indication of how the range of audiences identified in section a) benefit from and engage with the unit's work. All three Case Studies embody the unit's determination to engage a wide range of audiences and partners at the local, national and international level. Our aim is to make a vital contribution to the global visual arts economy through creativity, scholarship, and debate. The benefits are manifold: people's lives enriched through culture, flourishing organisations, educational practices enhanced through creative work and public discourse informed by a better understanding of what artists and designers do. In all the activities highlighted, impact was supported by key mechanisms within the unit: pro-active collegiate support, research leave, short periods of relief from teaching at vital moments and financial support for travel and creative work.