

<p>Institution: Norwich University of the Arts</p>
<p>Unit of Assessment: 34 Art and Design: History, Practice & Theory</p>
<p>a. Context</p> <p>Longstanding integrated connections with contemporary creative businesses, cultural organisations and public audiences in the UK and overseas underpin NUA's approach to the development of impact from research. Examples include galleries (Bunkier Sztuki, Lisson, Tate), design and media businesses (British Animation Awards, Fonic) and publishers (Occasional Papers, Riding House). Over 165 years the institution has built and maintained close relationships with creative and commercial partners. In cementing the principles of its founding community, the Norwich School of Painters, these connections have been developed in national and international contexts to reflect changing art, design and media practices. Impact at NUA is characterised by public applications of/participation in high quality creative practice and criticism (e.g. Bloom 'Arcade', Fijalkowski 'Surreal House', Pointon 'Charming Little Brats'), methodologies that engage and contribute to creative enterprise (e.g. Morris 'EAST<i>international</i>', Simmons 'Design as Human Interface'), and research undertaken in partnership with and about communities (Baker 'CRICBristol', Brown 'Loganhill'). NUA's focus on enabling a new generation of leaders, confident in their ability to develop and disseminate innovative and engaging research, is evident in collaborations that cross academic disciplines, the creative and cultural industries, and civic and public communities. The results of the University's research are embedded within a variety of sectors, and contribute to creative economies in the UK, Europe and further afield.</p> <p>NUA's proficiency in involving the public with research is evidenced by international engagements and interactions through which audiences across the world engage with research processes and outcomes led by NUA staff and students. NUA curated exhibitions (Fijalkowski, Mitchell, Morris), publications (Brown, Maffei, Miller, Morris, Pointon) and cross-disciplinary creative initiatives (Baker, Bloom, Hanna, Simmons,) demonstrate the international relevance of the University's research to non-academic communities, and sit at the heart of the institution's mission to be a European centre of excellence for art, design and media. Academic staff and research students have extensive experience of working with commercial, social and cultural enterprises, and developing research methodologies that reflect and engage with a variety of industries. Collaboration with civic, policy and business organisations (e.g. Age UK, British Dyslexia Association, the OECD, New Anglia Local Enterprise Partnership (LEP)), industry bodies (e.g. Arts Council England, Design Council, Film London) and public audiences (in the UK, Europe, North and South America, the Middle East, Africa and Australia) through research is a key aspect of NUA's approach to supporting social, economic and cultural development, and quality of life.</p>
<p>b. Approach to impact</p> <p>From support for individual collaborations led by staff and research students with non-academic partners in the UK and overseas, to inter-institutional agreements with major cultural and creative organisations, NUA's research environment is designed to place impact at the centre of contemporary professional academic practice. Within the discipline the University's methodologies for impact are exemplified by work that identifies and engages audiences and businesses in curation, production and public discourse. The academic community includes staff appointed from positions in industry to extend and integrate the reach of the University's research to business (e.g. Electronic Arts, TANDEM Films). Staff with commercial experience (e.g. Zhou, Krishnamma), post-Doctoral and academic backgrounds (e.g. Baker, Brown, Carlisle) work together to develop leadership for research and knowledge exchange, pool expertise and facilitate cross-sector working. Collaborative Doctoral projects (e.g. Animation East, Wick) and HEFCE strategically funded research with regional SMEs (GuildHE Innovation Project, Miller) have been undertaken to identify regional and national economic infrastructures and business needs; to consider how government and universities can work together to enable creative, socially engaged and entrepreneurial graduates; and to develop new enterprises and sustain economic growth.</p> <p>The main types of impact associated with NUA's research stem from projects undertaken by staff and students that have been developed within the two areas of research strength (Moving Image and Sound; Interpretation and Curation) and expanded through the University's three research themes (Objects and Environments, Cultural and Political Narratives, Digital and Physical Interactions). During the assessment period the institution has focused internationally on:</p>

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1. Developing public understandings of, engagements with, and discourses surrounding art, design and media through creative, critical and curatorial practice to enhance cultural life (e.g. Baker, Fijalkowski, Maffei, Mitchell, Morris, Pointon, Simmons);
2. Supporting creative practitioners, businesses, cultural organisations and contemporary markets through developing new content, methodologies and applications to enhance economic prosperity (e.g. Baker, Fijalkowski, Hanna, Morris, Simmons);
3. Identifying and/or contributing to professional policy and skills development through participatory research to contribute to civil society, enterprise and education (e.g. Addison, Hannah, Miller, Morris, Simmons, Wick);
4. Collaborating with leading artists and designers (e.g. Burke, Chaimowicz, Holzer) to develop international knowledge exchange networks with market leading and charitable organisations through commissions, workshops and public exhibitions to expand the impact of the discipline.

Research projects with leading international museums and galleries (e.g. Tate Liverpool, Albertina, Louisiana Museum of Modern Art) have been developed to produce major international shows appealing to large and diverse public audiences. Innovative strategies leading to new public exhibitions have been established with commercial and public galleries (e.g. Bunkier Sztuki Krakow, Gimpel Fils London, Henry Moore Institute Leeds, Trafo House of Art Budapest, White Columns New York) to support emerging artists and their impact on the development of art markets, and to advance public knowledge of challenging art practices. The University has focused on supporting the preparation of authoritative productions and publications to inform public discourse on the arts and humanities (e.g. *The Surreal House*, *Unconcealed*), compendias of primary materials and presentations of under-represented practitioners to develop new educational resources for application beyond the academy (e.g. *Documenting Cadere*, 'Dom Sylvester Houédard and the Cosmic Typewriter', 'Spaces of the Unconscious'), and exposés of artists who have documented or brought about important social change (e.g. *Norman Bel Geddes I Have Seen the Future*, 'Vanley Burke By the Rivers of Birminam' [sic]). International interfaces between higher education and creative businesses (e.g. 'Transatlantic Network for Animation, Poetry and Sound') have been developed to explore connections between past, present, and future communities of practice. In contributing to contemporary society this work often imparts controversial views, and staff and research students are supported in evaluating the impact of their work in a broad range of contexts. The NUA Gallery brings leading creative practitioners with diverse international backgrounds, critics and audiences to the region, attracting c. 40,000 annual visitors.

c. Strategy and plans

In 2009 NUA added a series of milestones to the Research and Consultancy Strategy to: encourage academic staff and research students to collaborate with cultural, educational and commercial organisations; enhance the University's profile; and embed the importance of research and consultancy which is driven by public benefit, has economic, cultural and social impact, and produces additional income. Major initiatives have been established with c. £1.7M HEFCE and other funding to support the development of impact in/from research, business and community engagement, including the Ideas Factory and incubation@NUA incubator and hatchery facility for digital creative businesses. These initiatives are led by Business Director Sarah Steed, who also advises on the development of impact from research. The University has established Norwich as a creative hub through leading the New Anglia LEP's Digital Creative Industries Development Group.

Academic staff articulate the impact of their research, identify training needs and develop flexible impact plans through the University's Research and Consultancy Review, which encourages staff to recognise ways in which impact might be developed over and beyond the lifetime of a piece of research. From initial training and mentoring for research students and early-career staff to support for investigators working on externally funded projects, a variety of mechanisms are used to maximise engagement, exposure and application. Professional training activities (e.g. 'Design as Human Interface' skills development project, EU Culture Programme 'EASTgoesEast' cultural cooperation, training and cross-boarder initiative) are organised to facilitate international networking, stimulate commercial opportunities and promote entrepreneurship in the UK and

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Europe. The criteria used by the University to allocate internal resources for research encourage the articulation of pathways to impact at the primary stage of the design of research projects. NUA Visiting Professors (e.g. Gordon Beckett, Andy Earl, Hamish Fulton, Anthony Hudson, Gina Jackson) have international reputations for their creative, business, industry and policy acumen, and provide guidance for staff and students developing research projects. NUA also confers Honorary Doctorates to recognise the impact of work produced by world-renowned practitioners associated with the University (e.g. Roger Ackling, Keith Chapman, Stuart Craig OBE, Tim Flach, Hamish Fulton, David Juda, Graham Rawle, Colin Self, Anne Tyrrell).

NUA will continue to develop work in these areas through the University's three research themes, focusing on strategic international collaborations in the US and Europe to provide opportunities for staff and research students to extend the reach and influence of their research. In developing the University's European identity NUA plans to consolidate partnerships with European centres of excellence in the creative and cultural sectors. Alongside new initiatives led by the University's academic, research and business staff, these partnerships will be used to expand recruitment, enhance postgraduate and early career staff training, strengthen NUA's MA courses and Research Degrees programme, and provide new opportunities for developing research impact. Planned network initiatives (e.g. Conceptual Art Network, Transatlantic Research Network for Animation, Poetry and Sound) will further support the development of international partnerships with commercial and public galleries, collections and creative businesses in Europe and the US. Through this work NUA will continue to place impact at the heart of research to enhance relationships with non-academic partners, and encourage sustainable cross-sector interactions.

d. Relationship to case studies

The two case studies included in this submission highlight the impact of NUA's research on cultural life and public discourse in art, design and media, contemporary creative art practice, and professional training. Alongside their associated social, cultural and economic benefits the case studies reflect the variety of methods employed by staff and research students in the development of their work. They exemplify ways in which the University encourages staff to maximise the social, cultural and geographic reach of their research, and the influence this has on critical opinion, public understanding, civil society and economic prosperity. The studies provide evidence of the significance of the University's role in the East of England alongside engagements throughout the UK and with communities in Europe, the Middle East and North America. The research and impact plans underpinning each of these pieces of research were informed by extensive internal and external review and critique. The resulting outcomes have significant and continuing resonance for the generations and parts of the world in which they were produced.

The first case study focuses on the impact of research on public understandings of contemporary art, alongside benefits to national economies and quality of life in the UK and Europe, associated with the curation of major art exhibitions. Work in this area is exemplified by research undertaken by NUA researchers for the exhibition 'Picasso Peace and Freedom', its presentation in the UK, Austria, Denmark and the Occupied Palestinian Territories, alongside its public and critical receptions throughout the world. While the impact of this work is primarily located in the UK, Europe and the Middle East, the resonance of the research to audiences worldwide has been reported globally through academic and commercial networks, and major news organisations in the USA, Europe, Asia and Africa. The second case study focuses on the impact of the University's research on contemporary creative and commercial art practice and professional training in the UK and overseas, the formation of influential international networks of artists, dealers and curators, and the impact of research undertaken by NUA staff and students on major cultural collections and prizes. Work in this area is typified by the achievements made through 'EAST*international*' and related activities including 'EAST*goesEast*' alongside commissioned projects with artists associated with 'EAST*international*' such as Marc Camille Chaimowicz and Lucy McKenzie. While the impact of this work is primarily located in the UK and Europe, the networks of artists, selectors, dealers and curators associated with 'EAST*international*' reaches across North America and Asia.