

<b>Institution:</b> University of Southampton
<b>Unit of Assessment:</b> 34 Art and Design: History, Practice and Theory
<p><b>a. Context</b></p> <p>Winchester School of Art (WSA) researchers' public engagement activities are focused and galvanised through its Centre for Global Futures in Art Design &amp; Media (founded September 2011). The Centre's vision is one of 'deep impact' in sustained, mutually beneficial and interactive initiatives with a range of complementary organisations. These have included galleries, museums, arts and community centres (e.g., Camden Arts Centre), hospitals (Churchill Hospital, Oxford) and businesses (e.g., Sainsbury's and Tesco, Winchester), publishers and online sources (i.e., Taylor and Francis, Wiley-Blackwell, MIT). Through its 4 Strategic Partnerships, with Tate Liverpool, the Victoria &amp; Albert Museum, <i>Third Text</i> journal, and Al Hoash Gallery in Jerusalem, Centre researchers have built relationships with diverse international user-groups, providing significantly increased benefits of cultural enrichment, health and wellbeing, entertainment and critical understanding. As a result of its work with Tate Liverpool and partner Merseyside public organisations, WSA has helped support civil society regeneration in one of the poorest regions in the UK (see Tate Impact Case Study, section d). Centre researchers' outputs benefit diverse established and emergent publics. WSA's reach is wide geographically, extending from Hampshire into wider southern and northwest areas of England, and into Europe and Asia.</p> <p>The Centre's creation in 2011 served radically to re-articulate, in organisational and intellectual terms, the UoA's impact vision and activities' base. Its development led to 7 new senior researcher appointments and initiation of the Strategic Partnerships. Strong thematic and practical continuities nevertheless characterise the period since 2008. Whether the Centre's researchers produced art/design <i>artefacts</i> or historical, critical and creative <i>texts</i>, they all sought concomitant local, regional, national, and international public forums in which developmentally to interact with professional groups and specific publics. All outputs and findings produced by Centre researchers have combined critical and creative intent meaningful within the public realm – providing aesthetic, reflective and other pleasures, but also supporting and stimulating critical thought and purposeful action. WSA researchers intend that the affective, practical and instrumental impacts of their partnership activities are mutually reinforcing.</p> <p>For example, August Davis (Research Fellow, 2011-present), <b>Jonathan Faiers</b> (Reader, 2010-present), <b>Jonathan Harris</b> (Professor, 2011-present) and John Hopkins (Senior Lecturer, 2006-present) were involved during 2011-13 in 'generative' activities that developed the linked curatorial, scholarly and public learning potential concepts for three Tate Liverpool exhibitions (see Tate Impact Case Study, section d). <b>Bashir Makhoul</b> (Professor, 2005-present), in association with <b>Gordon Hon</b> (Senior Lecturer, 2005-present), <b>Ryan Bishop</b> (Professor, 2011-present), Davis and Harris produced artworks and critical texts for the 2009-2013 exhibitions: <i>Hold; Return; Return in Conflict; Enter Ghost, Exit Ghost; and Otherwise Occupied</i> (the latter shown at the 55<sup>th</sup> Venice Biennale) concerned with the lives and history of Palestinians in Israel/Palestinian Authority territories. These shows and related discussions held in the UK, Germany, Italy, Jordan, Russia, Japan and China reached a total of more than 100,000 people, stimulating wide public debate on the future of the Middle East and the role of the arts and culture in social change.</p>
<p><b>b. Approach to impact</b></p> <p>WSA researchers' interactions with partner organisations evolved dynamically within a variety of complementary and practical forms but were always guided by the principle of sustained engagement set out above. Formal agreements were drawn up in order to articulate and underpin a range of interlinked research-based <i>deep impacts</i> in a number of geographical areas directed at different publics identified through trial audience analyses. Two Research Fellows (Davis and Victoria Walters, 2012-present) have the strategic role of managing impact activities in terms of media interventions and feedback reviews, as well as providing support to other researchers working directly with our partner organisations. The Centre's Impact Subcommittee, formed in 2011, comprising all UoA staff, provides a regular and frequent supportive context in which to review our impact vision, objectives, strategies and direction.</p> <p>The two-day event '10 years on: Art and Everyday Life in Iraq &amp; Iran,' co-organised with the Tunisian-based <i>Ibraaz</i> foundation, held at the Mosaic Rooms gallery in London (7-8 June 2013),</p>

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attracted over 80 local Iraqi and Iranian community members. Discussion enriched equally the lives of locals and exiles present, prompting future events examining the cultural status of these nations and peoples, in the UK and overseas. Partnership activities undertaken with Tate Liverpool included two major events that attracted wide public involvement: 'Art, Criticism and the Forces of Globalisation,' 10-14 September 2012 (co-organised with the International Association of Art Critics & *Third Text*, which published selected essays in a special number edited by Harris, July 2013) and 'Glamorama!', a celebration of Glam art and design exhibited at the gallery (see Tate Impact Case Study, section d). Over 25,000 people visited the exhibition and/or took part in these meetings. Seven Centre researchers participated in more than 12 exhibition/public engagement planning events held at Tate Liverpool and Winchester. A joint steering committee facilitated these meetings. Related publications aimed at the general public followed (e.g.: Harris produced the *Glam!* 'time-line' in the Tate Liverpool exhibition catalogue).

In 2012 Harris, with Tate Liverpool, won £217K funding for 4 AHRC Collaborative Doctoral Award (CDA) research students, in a seven-year project examining the relations between social regeneration, knowledge transfer and visual arts communities from the 1960s onwards. This programme includes 25% 'Connected Communities' funding (£54K), a grant stream specifically designed to enable rapid public use of research findings. The first CDA student (enrolled October 2012) worked directly on *Glam!* public learning projects at Tate Liverpool for 9 months. The Centre developed other innovative public learning programmes for galleries and museums worth £25K. For instance, delegations from Al Hoash gallery, Tate Liverpool and the Centre met in February and May 2012, in both countries, to discuss plans for a new public arts centre to be built in East Jerusalem. Al Hoash in association with WSA co-published 3 primers for non-specialist public consumption on Middle Eastern art, artists and societies; for example, *Bashir Makhoul* (co-edited by Davis and Harris, 2012) and *Palestinian Video Art* (edited by Makhoul, 2013).

Ian Dawson (Lecturer, 2001-present) developed artworks in partnership with community and visual arts organisations for particular display, learning and related discussion events. Dawson worked, for example, on building installations at Tate Modern in 2008-9. *The House of Fairy Tales* – a 3-day workshop event for families – attracted 90,000 people to the Thames river area in front of Tate Modern during 22-24 May 2009. Feedback from this event, reviewed by the Centre's innovative audience 'segmentation analysis' group, indicated how thought-provoking and enjoyable this work was and helped Dawson revise plans to extend his activities to a range of other public museums and galleries (see Tate Impact Case Study, section d).

Relationships with partner organisations are creatively *interactive* rather than uni-directional. The Head of Learning at Tate Liverpool, for example, is a member of the Centre and has taken a key role in co-development work to plan new vocational masters degrees in gallery learning and learning research. Research grant applications worth £250K produced by Centre staff in partnership with a variety of non-HEI organisations (e.g. Bishop & **Jussi Parikka** (Reader, 2011-present) with the *transmediale* new media agency based in Berlin) contained strong knowledge exchange components reflecting the Centre's multi-layered approach to deep impact activities.

The University's John Hansard Gallery (JHG), recipient of c. £2.5million Arts Council England funding in the REF period, organised 33 exhibitions, 70 public lectures and related events for varied social groups. For example, given £10K additional funding from the Centre in 2012, JHG significantly extended its impact work to 'hard-to-reach' sectors including socially excluded young offenders in the Hampshire youth justice system (see JHG Impact Case Study, section d). This work was exemplified by impact events organised around numerous exhibitions including the 2011 show of Andy Warhol films and photographs. JHG's *Warhol is 'NEET' Phase 1 & 2* programme was an *Arts Award* scheme for young people Not in Education, Employment or Training. In 2012 a new Regional Advisory Committee (RAG) was set up, with 12 members, in order to extend the involvement of members of the public and professions from the region in the review of JHG's activities – given that a new and expanded Southampton city centre location costing £15 million will open in 2015. A Planning and Coordination Group, including 4 Centre staff, also meets regularly to support all JHG public activities.

Turner Prize-nominee artist Jake Chapman (2011-present) was appointed specifically in order to help focus local, national, and international public attention on the question of the value and purpose of contemporary art in society. Public events at which Chapman has been present (e.g., the Centre's public launch, held 1 February 2012 and a discussion based on one of his sculptures

exhibited at the Centre's gallery held on 14 June 2012), generated interest from 3 local media organisations, valuably raising the issue of the contribution contemporary art makes economically and culturally to British and global society. Chapman's reputation for producing challenging art was harnessed by the Centre in its longstanding series of public events held at Winchester and in other locations, as part of a vision of impact based on working in partnership with both public institutions and commercial organisations. Chapman's *White Cube* gallery, for example, lent the Centre his sculpture without charge as a prompt for debate in one of its well-attended public talks on art series (60 people attended). 35 such talks have taken place with over 2000 attendees since 2011.

### c. Strategy and plans

Centre strategy is one of proactive openness to embracing existing and emerging publics, diversity of complementary interrelated activities and entrepreneurial willingness. The Centre's mission statement indicates that researchers highlight 'historical, contemporary and future roles for art, design and media within globalisation. Its members build sustained collaborations with international partners in public service, the creative industries and civil society.' In the Centre's early-2012 Impact Strategy Review, held in order to identify strengths and weaknesses in previous practice and to support future planning and activities, it was decided that new appointments should include specific, formal and permanent responsibilities for impact work, especially in mapping and testing 'deep impact' projects. Accordingly, Davis undertook to extend impact research development work with Tate Liverpool as a key part of her support role in the Centre. Stefanie van de Peer (Research Fellow, appointed February 2012, left September 2012) and then Victoria Walters undertook specific responsibility for developing and managing JHG impact activities, along with press and web communications facets of Centre partnerships' activities. The first CDA doctoral student working at Tate Liverpool convened a joint Impact Research Task Force enabling 7 Centre researchers to further develop and align their relationship with Tate on impact activities. It meets 4 times a year.

The Tate Liverpool partnership is complemented by the relationship Faiers has begun to build with the Victoria & Albert Museum based on design exhibition and learning themes with prospective wide and diverse public benefits. It is through such world-class public and independent research organisations that our researchers find venues and enact dialogues with professionals who deal directly with varied publics, both in this country and overseas. The valuable findings of the Centre-Tate Liverpool Impact Research Task Force will be extended within similar working groups planned for the Victoria & Albert museum and *transmediale* partnerships. The Centre appointed Basia Sliwinska (Research Fellow, January 2013-present) to work with *Third Text* on a range of partnership activities. Leanne Rae Wierzba has been appointed (Research Fellow, July 2013-present) to research the 2015 Victoria & Albert Museum exhibition on 'global luxury'.

### d. Relationship to case studies

Both ICSs fully exemplify Centre research projects focused on the creation of innovative exhibitions and public learning/personal development activities:

*Personal development and public policy benefits of conceptual art.* John Hansard Gallery curatorial and learning staff worked in close conjunction with 7 Centre researchers in (a) broadening the University gallery's regional public effectivity through instituting its new Regional Advisory Committee and (b) extending its learning and personal enrichment programmes carried out in partnership with Southampton's Youth Offending Service. Conceptual art exhibitions were demonstrated to be a key 'deep reach' mode of impact through which to help individuals in crisis and simultaneously benefit society, as Ministry of Justice 'best practice' recommendation in 2012 indicated.

*Reaching new and wider publics for art at Tate Liverpool and Modern:* 6 Centre staff worked with Tate on research for displays, installations, public events and meetings that appealed to diverse publics. These fee-paying exhibitions generated significant total economic benefits (c £220K) in terms of visitor numbers, involvement in public meetings and related social events. Over 122,000 people were enriched by them in numerous ways. The Centre's Impact Research Task Force worked to theorise, plan, conduct and review public events, to the considerable benefit of Tate Liverpool curatorial, learning and communications staff.