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| <p>Institution: University of Worcester</p> |
| <p>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</p> |
| <p>a. Context</p> <p>Non-academic beneficiaries in the period were conceived, primarily, as:</p> <ul style="list-style-type: none"> • Professional artists/illustrators/designers, including those recently leaving formal education. • Individuals and organisations in the subsidised arts and creative and cultural industries with remits to: support and publicly disseminate artists' and illustrators' work; promote public access to/understanding of contemporary art and illustration; deploy artists', illustrators' and designers' work in commercial and third sector contexts; promote/engage in/contribute to international critical debate surrounding the visual arts; develop gallery/museum-based programmes/collections; support innovation and its public/professional visibility; engage in consultancy and arts infrastructure policy development; work with artists in contexts of urban planning/regeneration/architecture; work with the arts in healthcare settings; develop infrastructures/interdisciplinary partnerships/mechanisms for realising all these agendas. • Members of the adult general public with an existing interest in contemporary art, illustration and/ or design, or with little or no prior elected engagement with them. • Children and young people. <p>Main types of impact variously relevant to the unit's research were:</p> <ul style="list-style-type: none"> • Increased public exposure to, engagement with, and deeper understanding of, the processes and practices of contemporary art (including live art) and illustration. • Promotion of visual literacy/sophistication, and engagement of young people and children with visual art and design in support of creativity, articulacy, and visual/cultural engagement. • Promotion of social interaction, cultural pleasure and the value of creativity. • Furtherance of public and professional critical debate surrounding the visual and live arts and the role of the contemporary visual image. • Heightened individual engagement with political and social polemic, debate and issues. • Increased understanding of the potential of visual arts and design practices and outcomes to contribute to the planning and design of public space and attendant public consultation. • Opportunities to reflect upon and understand 'experience' derived from exposure to one art form through experience of another. • Encouragement to read and to engage with narrative and story-telling. • Promotion of multiculturalism. <p>The unit's activity has comprised practice-led research primarily in fine art and illustration, and to a lesser extent design - to much of which interrogation of the dynamics of space and narrative and their interrelationship has been integral. This resulted, latterly, in formation of an interdisciplinary Narrative Spaces Research Group. All members of the unit submitting REF outputs and/or contributing to research environment have achieved impact in some of the above ways.</p> |
| <p>b. Approach to impact</p> <p>Nearly all the unit's research outputs have been disseminated in contexts outside the academy (eg art galleries/museums; festivals; published children's books/picture books; newspapers and magazines; conferences involving participants and audiences outside academia; other public contexts for exhibitions/performances; public/private collections). The unit's approach to interacting with non-academic beneficiaries/audiences has been to:</p> <p>Render research outcomes and applications as widely publicly accessible as possible, eg:</p> <p>Allen's commissioned performance, <i>Garage Band</i>, as part of Bristol's 2013 <i>Mayfest</i>; Fisher's paintings and prints presented in solo exhibitions, his invited inclusion in Royal Academy Summer Exhibitions (2010;2012), participation in the 2009 Northern Print Biennale, and inclusion in the Jerwood Collection; publication of Grobler's illustrations in children's books translated into numerous languages and distributed worldwide and public exhibition of his work (<i>The Biennale of Illustration, Bratislava, XXII, 2010</i>, touring to five art museums in Japan); Hassall's work with <i>TRACE</i> collective for the National Review of Live Art, Tramway, Glasgow and the National Eisteddfod, Cardiff (2008) and Artspace Sidney (2009), and performances at FADO Performance Art Centre, Toronto and Mobius, Boston (2012); media publication of Hickey's illustrations (eg <i>The Guardian</i>, <i>Independent on Sunday</i>, <i>The Observer</i>, <i>The Daily Telegraph</i>, <i>Reader's Digest</i>), and</p> |

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inclusion of his work in annual *Aol Images: Best of British Contemporary Illustration* exhibitions (2008-11, Bankside Gallery and LCP, London) and in *The Graphic Art of Comment* exhibition, the Guardian building, 2008; Key's solo exhibition at City Gallery, Leicester, presentation of her work in *Ostrale 09*, Direktorenvilla, Dresden and her one-day performance for Trafalgar Square's fourth plinth as part of Anthony Gormley's *One and Other* project (all 2009); exhibition of Roach's work in *The Marmite Painting Prize* (Tannery Arts, London and UK tour, 2013); Hazell's design of the web user interface for Cambridge University's online herbarium, *Darwin's Plants from The Beagle Voyage* (launched 2009); application of Stevenson's digital mapping systems and research to public planning consultation (which contributed to Worcester City Council's national 2010 *MJ Achievement Award for 'Sustainable Infrastructure Achievement of the Year'*).

Create and respond to opportunities to participate in face-to-face public/professional Interaction through talks and discussions that promote understanding, eg:

Fisher's public talk on his research, Peterborough Museum & Art Gallery (2010); Hassall's performance lecture in conjunction with *Tell it to the Trees* (see below) and public presentation of work in progress, Mobius, Boston (2012); Grobler's presentation, with author Wendy Cooling, to the 2012 Federation of Children's Book Groups Annual Conference; Key's public discussion of her work at City Art Gallery, Leicester (2009); Payne's keynote introduction and chairing of *Developing Partnerships between Higher Education Institutions and the Visual Arts Sector*, co-organised London Centre for Arts and Cultural Enterprise and the Visual Arts & Galleries Association (VAGA), London (2008) and contribution to the MADE/Worcester City Council-organised regional event, 'Worcester; the making of a modern city', directed at urban planners, architects, councillors, public art and commissioning agencies and artists (2010).

Contribute to publications associated with research outputs, and produce writing about them designed for professional and general audiences for the visual arts, eg:

Fisher's writing for a catalogue for solo exhibitions of his work at Eagle Gallery, London and Campden Gallery, Gloucestershire (2008), inclusion of his work in the *Northern Biennale 2009 Print Awards* catalogue (ISBN: 0955584647, 9780955584640) and in *Royal Academy Illustrated*, 2010 (ISBN: 978-1-0905711-56-7), and reproduction and discussion of it in *RA Magazine*, 2010 (Issue 107, ISSN: 09506-9332); representation of Hickey's work in Association of Illustrators-published *Images: Best of British Contemporary Illustration* books 32-35 (2008-11) and, as a featured artist, in the professional New York journal *Creative Quarterly* (issue 24, 2011); Key's writing for a catalogue to accompany her solo show at City Art Gallery, Leicester (2009); Payne's writing of extended wall labels to provide public information on works by Clare Woods and Robert Orchardson commissioned for The Hive (see below) and published information on the outcomes of Juneau Projects' Worcester residency presented at venues across the city.

Develop regional partnerships/collaborations with agencies/professionals in the subsidised arts and creative and cultural industries with shared impact agendas, eg:

Grobler's 2012 contribution, with author Wendy Cooling, to the Ledbury Poetry Festival; Gamble's collaboration with the Sidney Nolan Trust, Presteigne on various projects; Hassall's 2010 co-curation, with Anne de Charmant (Director, Meadow Arts) of Meadow Arts' *Tell It to the Trees Performance Day* at the National Trust's Croft Castle, Herefordshire; the unit's various collaborations with Worcester City Art Gallery on development and realisation of contemporary art projects (on a Turning Point West Midlands-funded three months' artist-residency by Juneau Projects in 2012 and activity in association with its *ARTIST ROOMS ON TOUR: Joseph Beuys* exhibition, 2013); Payne's collaboration with Sarah Shalgosky of the Mead Gallery, Warwick Arts Centre on achieving two artists' commissions for The Hive; Bradley's work with Turning Point West Midlands on professional development for artists.

Quantitative evidence of impact has included audience/participant numbers, book sales, the extent and number of non-academic critical reviews and coverage of books and exhibitions, reader numbers for newspapers/magazines in which illustrations have been published, and numbers of web site 'hits'. Qualitative evidence has included professional accolades/recognition (prizes; invitations), positive book reviews and informal sharing of information with collaborating/commissioning partners (where partners have undertaken qualitative evaluation of their audience development work, sometimes at the behest of funders such as Arts Council England, for example) and direct, informal participant feedback. Time and some financial assistance (eg meeting

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associated travel costs) supported the unit's achievement of impact. Informal peer mentoring/exchange also assisted individuals in their development of impact. Local impact was assisted through in-house hosting of some talks/discussions/events (eg as an element of partnership working with Meadow Arts, the Sidney Nolan Trust, Worcester City Art Gallery, Movement Gallery). The unit has largely taken the view, however, that achievement of maximum impact is best served through developing activity in conjunction with venues/ contexts to which public engagement is already integral and many of which offer professional expertise in audience development. (Hence its decision to prioritise dissemination in public museums and galleries rather than focussing on development of a University gallery space, for example).

c. Strategy and plans

Development of the unit's future goals and plans to support impact will be completed by contributing academics in the latter half of 2013/14; these will, in turn, contribute to development of the Institute of Humanities & Creative Arts' overarching 2014-19 research strategy (which will speak to University of Worcester research strategy and its 2013-'18 strategic plan). In outline, the unit envisages the following approach:

- Continued investment in individuals (eg provision of time, meeting travel costs, contributing to publication and materials costs) to facilitate: collaborations/partnerships with professional agencies/individuals to support regionally, nationally and internationally impactful research dissemination/application in non-academic contexts, and writing for such contexts.
- Increasingly active participation in/leadership of regional fora through which local impact can be maximised (eg Gamble's work with the Worcester Arts Partnership; Payne's and Bradley's contribution to the work of Turning Point West Midlands).
- Increased use of The Garage Studios as a venue for publicly accessible presentations/events (eg development of PiLOT events), and hosting and dissemination of annual international symposia.
- Increased emphasis on financial sustainability through making more extensive, successful call on external sources of income available to support impact/sustainability.
- Development of strategic international partnerships and engagements (eg Hassall's existing links with Mobius in Boston; greater use of ERASMUS programme to forge links with European art schools, including for the purposes of strengthening non-academic impact).
- Renewed emphasis on knowledge transfer, especially in relation to the growth of research in design (eg Stevenson's work on multimedia mapping).
- Closer working with the University of Worcester's Communications & Development Department on profile raising in non-academic contexts.
- Enhanced involvement in curation of projects for presentation in public spaces (eg Fisher's forthcoming project for the Daiwa Anglo-Japanese Foundation, London).

d. Relationship to case studies

Both case studies relate directly to the unit's approach to achieving impact in the period, and over the next five years. The study describing Grobler's development of illustrations for *Aesop's Fables* illustrates not only the impact of his ongoing project to explore illustration as a means of promulgating multiculturalism, but also deployment of a range of dissemination and distribution mechanisms (book publishing; exhibitions; fora for professional and academic interaction) as a means of public and professional engagement from which impact can be derived. The study related to Fisher's paintings and prints similarly identifies how, through exhibitions, talks and publishing, a range of public and professional constituencies have been able to engage with the fruits of his research and how dissemination has afforded opportunities to bring new audiences to the visual arts (in Fisher's case capitalising on the potential of the narrative source material of his work to spark conversations with audiences whose prior interests and knowledge are predominantly associated with other art forms). Both demonstrate achievement of effective local/regional impact alongside impact of national/international reach and significance as being a product of effective partnership and collaboration (with museums/galleries/ collectors in Fisher's case; with publishers and professional associations in Grobler's).