

<p>Institution: Bath Spa University</p> <hr/> <p>Unit of Assessment 34: Art & Design: History, Practice and Theory</p> <hr/> <p>a. Context Bath School of Art & Design research has impact on cultural life, public understanding of the arts, economic prosperity and education in art and design and across the creative and cultural sectors. Beneficiaries of our research include the general public; professional creative practitioners; employers; commentators, curators and museum professionals; commercial and publicly-funded galleries and museums; media and publishing organisations; and local, regional, national and international government bodies. Our interaction with these groups delivers impact that is artistic, cultural, economic and educational.</p> <p>Members of the public are the greatest beneficiaries of our research. They benefit as museum and gallery visitors, participants in public education programmes, consumers of media featuring our research, and as end users of technological and educational developments. Interaction with audiences is fundamental to the way our research is conducted, whether the research targets individuals (e.g. visitors to galleries, radio listeners), socially defined groups (schoolchildren, teachers, the elderly) or local, regional, national and international organisations (government agencies, private or public companies, galleries, museums and charitable trusts or foundations).</p> <hr/> <p>b. Approach to impact Researchers are actively encouraged and supported to engage meaningfully with audiences, from project inception, and to work with industry to achieve new interpretations, new products and technology, educational and social impact. Examples include Akram's work with Arco/Corian and Head's JISC-funded <i>Poetiks</i>. The School uses a variety of approaches to building, sustaining and measuring the impact of research through public engagement. Researchers work individually and collectively with public and private agencies and organisations (e.g. Jerwood Visual Arts, Tate, The Design Council) to disseminate research outcomes and processes. Proxy measures for impact include visitor and participant data, knowledge transfer activity and income, media coverage, publication and edition runs, quantitative and qualitative project data generated.</p> <p>The School's ambitions fully reflect the University strategy, which emphasises research impact, public engagement and knowledge exchange. The art and design environment allows for regular and effective opportunities to share good practice and to develop pathways to achieve impact through research activity and discourse. During this census period, public engagement and impact was achieved through staff contribution to over 75 conferences, 21 commissions, through presentation of over 530 exhibitions and the associated dissemination mechanisms, The collaborative, external facing emphasis of our research is further promoted through the monthly e-newsletters, publications, seminars, symposia, the Wunderkammer Press and BSAD gallery, fitted with webcams for dissemination of exhibition and process, including Tania Kovats' LOG and Dahn's Shards exhibitions. Distributed QR funding is targeted through a competitive bidding process to optimise research impact. The University Research Office also facilitates collaborative research and knowledge exchange that extends the depth and reach of our work. Examples include the <i>Provenance</i> project, <i>Illuminate Bath</i> project and the <i>Firing Up</i> initiative.</p> <p>Public engagement with national and international audiences includes Vyner's research into the illustration of sports activities using iPad technology. Vyner as <i>The Times</i>' official artist covered The London Olympics, with original outputs featured in the newspaper on all 17 days of The Games reaching up to 500,000 daily readers and 300,000 online subscribers (totalling c13.6 million readers around the world). This also included the artwork for a souvenir wrap-around cover for the newspaper, and led to live performance drawings at the National Portrait Gallery and The Old Vic in London in 2012/2013, reaching further audiences of c7,600. Vyner was one of three BSAD researchers involved in the creative programming for the London Olympics. Woods' two permanent commissions for the Olympic Park resulted in the manufacture of the largest tile mural in the UK; and as part of the wider London Festival, Turk collaborated with Hussein Chalayan for the <i>Britain Creates 2012</i> exhibition at the V&A, and produced an audio-</p>
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visual work and a Selfridges window display in London.

Engagement with local and regional audiences is exemplified through *Illuminate Bath* (Head 2010, 2012, 2014) the outcome of a partnership with Regional Educational Legacy for Arts and Youth Sports, led by Universities South West and endorsed by Legacy Trust UK as a Cultural Olympiad project. 'A programme to inspire and engage young people and their communities in the South West through a creative blend of sport, culture and business', each festival involved over 35,000 people in a free to attend, family orientated, inclusive and accessible festival of light. Impact was actively pursued, showcasing young people's creativity, encouraging volunteering amongst students and developing the role of the University in supporting local employers, organisations, schools and businesses in the community. A bi-annual festival is planned as a major feature of the School's on-going contribution to the cultural life and economic prosperity of Bath and the wider South West region. *Stuff Bath* (2011) aimed to improve understanding in audiences new to art and design through a week-long series of events including exhibitions, lectures, screenings and happenings, supported by The Design Council and the West of England Design Forum. Initiated by BSAD to raise public awareness about the significance of design in every day life and about the benefits brought to cultural life and economic prosperity by creative industries in the region, venues ranged from the Royal Photographic Society to a coffee shop and the local branch of Curry's. Hundreds of members of the public attended the various events in Bath and 150 attended the subsequent presentation at the Helsinki Photomedia Festival. The Crafts Council *Firing Up* scheme (2011-12) encompassed technical and aesthetic training for teachers in ceramics, resulting in on-going engagement with schools in the region and new insights and understanding of the value of ceramics in education. Further examples of educational impact and knowledge exchange include 'e', a learning resource commissioned by Tate Modern Learning to accompany the survey exhibition of Alighiero Boetti, that explored dialogues between artists, teachers and their students to 'open up the conversations to a wider audience for their comment and contribution'; and the continuing Textiles Matters symposium series that focus on the scholarly infrastructure for textiles study and manufacture.

The School recently invested in research leadership and capacity for the future. This includes several new research appointments, including professors and research fellows, who will act as mentors to staff and as catalysts for new research and research funding applications. Their output evidences depth and reach of impact as well as expertise in the curation, publication and dissemination of research, as follows: 1) Tooby, as founding curator of Tate St Ives and a former Director of the National Gallery of Wales, has an established international reputation in the area of curation and public museum leadership. 2) Dalwood, a painter of international repute whose work continues and complements the long established tradition of painting in the School. As a Turner Prize nominee and Trustee of the National Gallery London, his research activity includes criticism and curation as well as artistic practice. 3) Taylor, Director of the UK Jerwood Drawing Prize which, since 1994, has included 942 drawings selected by expert panels from c32.5K submissions with c250K visitations to the 19 exhibitions and tours, and 4) Turk, renowned through his association with the 'Young British Artists (YBA)' phenomena, whose research cuts across the discipline boundaries of the School's activities in provocative and exciting ways. He recently directed the design of a major monograph on his work and contributed to exhibitions and symposia organized by the School. In 2010, the Wunderkammer Press was established with the ambition of producing ground-breaking art and design publication to support and enhance the impact of our research and research interests. Published output from the Wunderkammer Press has already extended the reach of our research to new audiences (Cockayne, Whittaker, Vyner, Turney), and through collaboration with the V&A on *Artists Work in Museums: Histories, Interventions and Subjectivities*, evidences impact and outreach for research more widely reflecting the future plans for the Press through strategic collaborations and partnerships to broaden access and engagement with our work.

Consultancy and contribution of expertise to government bodies includes infrastructure and project development in support of the realisation of their strategic initiatives. This includes the Bath and North East Somerset consultative group for the development of Bath city centre and

the creative directorship of Bath in Fashion that builds international industry engagement with the city. Consultation with the AQA examination authority is on-going with regard to the art and design curriculum in schools; and the longstanding relationship with the National Society for Education in Art and Design, through the hosting of the organisation, its collections and events, continues with the development of jointly positioned advocacy to government regarding education in art and design. Selection panel and board memberships representing art and design expertise for public organisations such as the V&A, National Gallery, British Council Collection and NSW Parliament; with expert contribution to international agencies including the University Grants Committee, Hong Kong Special Administrative Region: Hong Kong Research Exercise 2014, the Engaging Young People in the Arts in Norway and Wales Confidential Report (2012) and cultural ambassadorship for the worldwide Whale and Dolphin Preservation Society.

c. Strategy and plans

Research impact in BSAD is driven by commissions, consultancies, curation, exhibitions, publications and events to actively engage with audiences. The impact of our research will be enhanced in future, by optimising and developing existing strands of activity, as follows:

- Increased participation in and development of national and international conferences and symposia that capitalise on existing and new formal partnerships with Higher Education providers including those in Australia, Canada, China, Japan and the USA;
- Targeting new audiences by expanding existing partnerships with industry (e.g. Roland Digital, Future Publishing, Janro Imaging Labs, Apple Computers, Nokia, London Transport, Persimmon, Crest Nicholson, Clarks), publishing, commercial and public galleries and museums partnerships such as that with the Holburne Museum;
- Increased engagement with collaborative research as a means of extending the reach and influence of our impact as demonstrated by the success of the Moby Dick Big Read;
- Targeted support for research projects that have a demonstrable impact strategy and that focus on audience engagement such as *Illuminate Bath* and the *Jerwood Drawing Prize* with its extended exhibitions and events programme to celebrate 20 years of the project;
- Enhancement of the online presence for our research activities to build profile, reputation and community via our website, social media and the University digital repository.
- Redevelopment of the School gallery as a physical resource for practice-based research and exemplar-ship, and extended research activities in the area of curatorial practice;
- Publication of an annual School research journal, with impact as a key focus, as a means of reporting and promoting our activities to existing and new audiences;
- Mobilisation of the research capacity of the professors, readers and fellows in leading and mentoring grant applications and projects; through logistical and technical support for exhibitions, forging links wherever possible with businesses (including third sector) and arts organisations in the region and beyond;
- Targeted support for Knowledge Exchange that is coherent with proposed regional developments such as Local Enterprise Projects centred in Bath (e.g. Craneworks); and
- Cataloguing, digitisation and enhancement of the Collections as a scholarly resource that demonstrates the historic and continuing impact of the Bath School of Art and Design in the region, nationally and internationally.

d. Relationship to case studies

The two case studies demonstrate the character of research in Art and Design at BSU. They exemplify the reach and significance of our research impact and demonstrate our influence in the artistic and cultural spheres, on public understanding of the arts, on economic prosperity and in education. 1) Live Ceramics: exploring the processes of firing clay in live public experiments in museums and galleries, demonstrates the impact of Harrison from the Ceramics Research Centre in innovative uses of clay. The impact evidenced by the case study results from activities targeted at specific audiences, where the significance of the research to consumers is high, and demonstrates the impact of School-supported research on the professional and educational communities. 2) Colour and Metal, a commission for the Royal Albert Memorial Museum and Art Gallery (RAMM), Exeter is a case study of the impact of one output and preceding research by a senior researcher from the Contemporary Art Research Centre, and provides a strong example of the impact of School-supported research in a site-specific cultural and regional context.