

<p>Institution: Southampton Solent University</p>
<p>Unit of Assessment: 34. Art and Design: History, Practice, Theory</p>
<p>a. Context</p> <p>Solent's UoA 34 submission draws on staff research produced in the School of Art and Design and the School of Fashion, both located in the Faculty of Creative Industries. In order to maximise the excellence and impact of our research the Faculty created, over a decade ago, a research environment based on Research and Enterprise Clusters. The R&E Clusters that specifically shaped our research, its dissemination and approach to impact were: Visual Art, Visual Design, Interactive Media, Cultural Memory, and Fashion. The Faculty Director of Research and Clusters Leaders were responsible for developing our UoA strategy, in which public engagement was central to our objective of achieving impact relating to new knowledge, new practices, stimulating public debate and enriching cultural capital. This was achieved by engaging with a wide variety of national and international audiences via exhibitions, films, performances, TV and radio broadcasts, public lectures, publications, internet sites and through product consumption.</p> <p>The following are a few examples of the breadth of exposure and impact achieved in UoA 34: the exhibition '<i>The Lost Prince: The Life and Death of Henry Stuart</i>', at National Portrait Gallery, London; 2012 (Wilks), exceeded its viewing target figure of 35,000 and was reviewed positively by eminent critiques and favourable received by visitors. Moreton's photographic study of the ruins of Wittgenstein's dwelling at Sognefjord in Norway, received positive feedback when the Sogn and Fjordane Contemporary Art Museum distributed it as a publication to 45 thousand households. Owen's e-monograph on ancient Roman wall-painting is being read on a regular basis in 50 countries and 270 cities and is used as a teaching resource in several University departments of art and archaeology. Sayed's films are reaching mass audiences via screenings in major galleries such as MOMA New York and events such as the Moscow Biennale. Lynn Lu's performances in Finland, Sweden, Germany, Poland, America and Singapore were specifically designed to personally engage with individuals and groups of people. Chaney's internationally acclaimed research on the <i>Early Grand Tour</i> is now reaching a global audience as a result of its pivotal contribution to 'The Grand Tour', Adam Matthew (Sage) online Digital Collections. Taylor's much translated publications on contemporary art are now being read in Russia, Poland and China. Verbal and written feed back to the above via direct engagement or other forms of communication or via reviews has been overwhelmingly positive in terms of impact on peoples lives, attitudes and growing subject awareness. Hand and Richards' sound activated backdrop for <i>The Orient House Ensemble</i> captivated audiences at their London Jazz Festival 2010 performance. In addition to these examples drawn from REF submitted staff, there are many other staff whose research has had a far reaching impact in the context of this uoA. For example, Kevin Dean, lecturer in illustration, designed the marble decoration for the Sheikh Zayed Grand Mosque, Abu Dhabi, which included the 18,000 sq metre courtyard floor, which was produced in collaboration with Spatium Architects and Fantini Mosaici, Milan. Queen Elizabeth's State visit to the United Arab Emirates, in 2010, included a visit to the Sheikh Zayed Grand Mosque.</p>
<p>b. Approach to impact</p> <p>The wide variety of theory and practice based disciplines in this UoA determined our 'Approach to impact'. Rather than '<i>take 40 cats for a walk</i>' we decided over a decade ago to provide coherent research structures that would not only support faculty, group and individual research objectives but also provide continuing guidance on achieving maximum impact from our research. The Research and Enterprise Clusters provided the main structural element that enabled staff to test research quality prior to engaging in national and international routes to achieving impact. Staff-</p>

Impact template (REF3a)

development programmes focusing on various aspects of research contributed to the development of concepts such as Research Informed Teaching, which not only impacted on our students but also those further afield, via websites such as Long's *S Books*, (6 volumes examining different aspects of the Graphic design industry)

<http://casiad.solent.ac.uk/Staff/Profiles/Nick%20Long.aspx>

SD programmes were delivered as hour-long workshops or as full day sessions with invited speakers providing specialist guidance on aspects of research and its dissemination.

The disciplines and themes that characterise each R&E Cluster shaped their approach to impact. For example, the historians and theorists that predominantly make up the Cultural Memory Cluster sort to achieve impact via publications, curatorship, consultancy, public speaking and collaborations with local and world acknowledged organisations. Wilks' seminal contribution to the *Prince Henry* National Portrait Gallery exhibition is a case in point. The practitioners in the Visual Art and Visual Design Clusters sort impact via exhibitions, products, catalogues, films/videos and direct public engagement via performances, some of which, like Lynn Lu's performances, involved direct audience participation. Other outputs, such as Long's seven volumes of 'S' Books were designed to impact on the graphic design industry and public awareness of it. The practitioners and historian/theorists in the Fashion Cluster endeavoured to achieve impact via a range of activities that included public fashion shows, curatorship, exhibitions and a variety of forms of publication and product distribution.

In addition to research designed to support curricula activities and other strategic requirements, staff were encouraged to pursue research impact agendas by seeking out new subjects for research and to venture into unexplored territory by either reassessing existing material, such as Taylor's reassessment of Richard Long or Owen's radically new approach to understanding ancient Roman wall-painting, or, to bring to public attention important but hitherto unrecognised cultural practitioners, such as Slevin's work on the painter *Roger de la Fresnaye's* and Wilks' pioneering research on Richard Preston (Lord Dingwall, latterly Earl of Desmond). Staff involvement in the EU funded *INTERREG – VIVID* project (**V**alue **I**ncrease by **V**isual **D**esign), exemplifies one aspect of our approach to impact because it involved staff researching with students and external partners to provide exciting new approaches to making the content of key museums in Hampshire more accessible to visitors and to audiences beyond the exhibition venues – <http://www.vividsolent.com> University resources such as workshops, studios, IT suites, printing facilities are continually made available to support research projects such as *VIVID* and to facilitate approaches to impact. Our marketing and public relations department used its resources to promote staff research by placing it in the public domain whenever possible. Library services and marketing jointly created the Solent Electronic Archive (SEA) in order to make staff research more publically accessible (SEA's results feature in Google searches on relatable topics). As a result we have seen a significance increase in PhD applicants and invitations to network and disseminate our research.

One of the measurable ways in which we assess postgraduate research impact is through quantifying the number of theses that appear in the public domain via books, journal articles, TV and radio programmes, conference papers, or influential web-resources. The following are a few examples of the range of subjects that have resulted in arts and humanities publications and websites since 2000: "Material texture perception in product design", Proceedings of the International Conference on *The Art of Plastics Design*. Berlin; *Interiors of Empire: objects, space and identity within the Indian Subcontinent, c. 1800-1947*, Manchester University Press; "Sir Dudley Carleton, British ambassador to Venice" in *Evolution of English Collecting: The Reception of Italian Art in the Tudor and Stuart Periods*. Studies in British Art 12. New Haven: Yale

Impact template (REF3a)

University Press; *Women and Turkish Cinema*, Routledge; 'Propaganda', 'Family Melodrama' and 'Media Events' in *Critical Dictionary of Film and Television Theory*, Routledge; *The Fundamentals of Creative Advertising*, Fairchild Books. In addition to post-thesis impact achieved via publications, current research students are encouraged to achieve impact during the research process using all appropriate forms of engagement, subject to supervisor approval.

c. Strategy and plans

Our future research and enterprise objectives will continue to remain focused on quality research that promotes enterprise and has a meaningful and beneficial impact on people's lives. Increased numbers of Clusters are already expanding the scope of our research. For example, the newly formed SFX Cluster, 2012, is already carrying out pioneering research that reassess the role of animatronics in film, advertising campaigns and exhibition displays. Following on from the successful application of research in support of our EU funded VIVID project we are continually reviewing ways to secure increased funding opportunities in order to apply our research to non-academic contexts. One of the ways in which we currently seek to achieve this objective is via KTPs. We are also cognisant of the fact that *New Media* technologies will increasingly underpin new developments and shape new products within the Creative Industries linked to this UoA and therefore we see research in this growth area as an essential part of our future strategy, along with research linked to *New Media* content creation.

d. Relationship to case studies

Our UoA 34 Impact Case Studies are based on staff with substantial research experience and significant national and international profiles, which exemplify our approach to impact. For example Chaney and Owen, having published and exhibited extensively over several decades, have moved into online forms of dissemination in order to reach global audiences. The resulting feed back has been very positive and at the same time generated further opportunities for international collaborations.

The Italian Government acknowledged Chaney's contribution to *Grand Tour* research by awarding him 'Commendatore of the Italian Republic' and the British Institute of Florence made him an Honorary Life member. In May 2013 Owen's VisuoSonic research led to an invitation to perform an interactive art intervention designed to contribute to the saving of the *Cabanyal*, an historically significant part of Valencia in danger of being destroyed. Taylor is an internationally recognised expert on Russian art and the creative use of 'collage' in the 20th century. Several of his publications have been translated into Russian, Chinese and Polish with the result that he is regularly invited to lecture and contribute to international conferences, symposia and an assortment of projects in those countries. In 2004 he was nominated a suppléant of the Comité Internationale d'Histoire de l'Art (CIHA), and in 2007-8 he was invited to be Visiting Scholar at the Getty Research Institute, Los Angeles. Miller, as a result of her innovative work on the relationship between art and fashion, is currently researching for a major T&H publication on *Fashion and Art* to be published in 2014. She is recognised as one of the leading experts on the work of Constantin Brancusi and as such she is continually being consulted with regard to related projects such as the Tate showing of Brancusi's work in 2004. Wilks' 2005 publication *Prince Henry Revived: Imagery and Exemplarity in Early Modern England* played a major part in bringing about and shaping the highly acclaimed National Portrait Gallery exhibition *The Lost Prince: the life and death of Henry Stuart* (October 2012 –January 2013). His work on this little known but culturally significant figure is having ramifications beyond court studies and impacting on cultural studies concerned with notions of 'self-fashioning'.