

<b>Institution:</b> University of Ulster
<b>Unit of Assessment:</b> 34 Art and Design, History, Practice and Theory
<b>a. Context</b>

Unit 34 at the University of Ulster's represents the principle art and design research capacity in Northern Ireland (NI) and the largest subject research dimension on the island. The Unit's research has impact upon cultural, social and economic life. In context, NI has the highest concentration of SMEs in the UK at 81%, with creative industries 4.6% of the workforce. This is a focus of the AHRC funded Creative Exchange Lab 2013 and the Unit co-authored the University Creative Industry Strategy in 2012. The Research Institute for Art and Design (RIAD) builds on Belfast School of Art's 160 years of influence on industry and culture, extended in 2006 by a new School of Architecture. The unit's contribution to the subject base is indicated by 1000+ publications in the period 2008-2013 and over 37 research degree completions- the majority of whom progress to careers in culture and commerce. Research clusters (described below) link researchers across disciplinary boundaries to address thematic imperatives and societal needs. Each cluster has effective external networks. Research partnerships include The Imperial War Museum, Amnesty International, NATO, The Science Museum, The Helen Storey Foundation, and the NI Human Rights Commission. Significant activity is directed to changing public knowledge and understanding through work with National cultural institutions including Tate, Whitechapel, The Wellcome Trust, and The National Gallery; and internationally at Venice Architecture Biennale, dOCUMENTA (13) and Manifesta. Research was reflected in key events in Derry City of Culture year. Sustainability and wellbeing underpin much impact. International impact outside the subject includes The Egyptian Housing and Building Research Council and Texas University Hospital. The implementation of research is fostered by policy engagement e.g. the Ministerial Advisory Group, the First and Deputy First Ministers' Los Angeles Technology mission and NI Assembly Creative Industry Inquiry. Research informs the sector through appointments to organisation boards including the Arts Council NI, National Museum and Galleries NI and CraftNI. The Metropolitan Arts Centre and Void are amongst a further 22 board appointments; memberships of over 25 professional organisations range from the Society of Dyers and Colourists to the RIBA.

<b>b. Approach to impact</b>
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The Unit's approach is founded on excellent art and design for the benefit of society outside academia- summed up as '*Engaged Creativity*'. 6 outward-looking thematic clusters power impact:

- **Art and Conflict**
- **Art and Contexts**
- **Art and Design of Living**
- **Creative Ecologies**
- **Space and Place**
- **Future and Virtual Worlds**

Almost **1000 Unit 34 publications** are accessible, including **162 books** (authored, edited or section). Over 2/3 of REF2 outputs consist of bodies of research, multiply published across social, technical and cultural domains. In one example research was applied to commercial product in a University spin out company, also to a free interactive iPhone/iPad app of conflict archives that makes available details of hundreds of troubles memorial sites and soon the same research will be developed in a mobile device camera for home care for people with Alzheimers.

To maximise reach and impact the 'user' and context are considered in researchers' impact plans. For example, McBriinn enhanced the reach of his ephemeral exhibition, '*John Luke*', in a book, films, and documentation. *Fleming's* Flex and Ply was published in medical and art contexts, engaged the public at national museum /gallery events and was keynote at Wellcome Trust policy launch. The unit approaches impact in 5 main ways:

1. **Cultural product:** Unit 34 has renowned practice research evident in public performances (16) and exhibitions (114). *Doherty's* 2007 Ghost Story (Venice Biennale), commissioned by the British Council and Arts Council NI, was shown in 12 prestigious venues 2008-13. Now in the collections of Tate, Lenbachhaus, Dallas Museum of Art, and the Ulster Museum, it is widely discussed (*Frieze*, *New York Times*, *Guardian*) and at the forefront of a new wave of artists' works to embrace narrative devices and experiment with audience expectations in sculptural installation.
2. **Documentary aspects of art and design visual research:** Utilized in cross disciplinary contexts (such as military *Seawright*, anatomy *Magee*, planning *Coyles*, Security *Fleming*). The unit has developed archives to preserve and share resources e.g. Ewart Liddell Archive. Publications and documentation underpin activities (Archive City 2008, Connection 2012).
3. **Design and new technology** is evident in Knowledge Transfer Partnerships, Fusion, Innovation vouchers and patents described below. Senior entertainment and technology industry executives

**Impact template (REF3a)**

(incl. DreamWorks, & Sony) from Silicon Valley epitomised 'Hollywood Comes to Belfast' in 2011 (hosted by the University with the Irish Technology Leader Group). Murphy's Downing Street Silver Commission attracted press, online and sector attention through exhibitions prior to permanent installation. Specialist workshops extended the influence of her research.

**4. Engagement and research-informed sector change:** The Unit's work on art and conflict goes back as far as the Troubles themselves. Art and design has contributed to a more tolerant and inclusive society including its research at the core of The Arts Council of Northern Ireland (ACNI) 'Troubles Archive'. New areas include animation, architecture, and photography. Brennan's '*world's first biodegradable racing car*' and Belford's '*catalytic clothing*' benefitted from industry collaboration, both projects developed innovative technologies, generating newsworthy new materials that have wider applicability. A number of researchers maintain direct industry links through continued professional practice alongside fractional posts [7 in REF2]. Networks enhance 'close to market' intelligence (**121 conference contributions, 14 internet publications**).

**5. Effective dissemination:** The Ulster Institutional Repository (UIR) is a new resource to enhance dissemination, working towards **open access and** accommodating art and design outcomes e.g. practice, multiple venues. Almost **1000 Unit 34 publications** are accessible, including **162 books** (authored, edited or section). Digital dissemination, social media and open access are important impact enablers. Hosting the 15<sup>th</sup> International Symposium on Electronic Art in 2009 reflected the unit's practice research and mature cultural network. It attracted **500 delegates**, many from industry. **75 art projects** were exhibited in the citywide Creative Industries Forum and Exhibition, attracting **9,000 visitors**. RIAD and external partners secured over £300k of support. Other conferences hosted include Innovation Through Knowledge Transfer 2013, International Association of Art Critics Censorship Colloquium 2012.

<b>c. Strategy and plans</b>
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Alongside high quality curiosity-driven research RIAD develops capabilities in applied research and innovation. The '*Engaged Creativity*' strategy encourages societally relevant research that is connected outside academia. **RIAD Away Days** have particularly addressed this ('Impact' Carole Gray 2009, 'The Value of Arts Research' Francois Matarrasso 2010). Impact is a fundamental principle in the University Research Plans, and in RIAD Strategic Plan 2009-13. Impact is embedded in all activities, it is a promotion criteria and a factor in RIAD strategic support to researchers (£690K 2008-13). Impact intelligence has been furthered by thematic clusters (described above), through a RIAD **Research E-Bulletin** (9-10 issues/ annum), by 'Research Professional' induction sessions, and by cluster 'champions' who communicate opportunities. All new staff complete The Postgraduate Certificate in Higher Education Practice that includes modules to develop understanding of impact modelled on real-world benchmarks. The unit enhanced impact from visual and text research through the 'Word and Image' symposia series 2008-10 and hosting the International Association of Word and Image Studies Conference 2010 (100 delegates, 60 papers). In addition to frequent collaboration with external venues, the Belfast campus has a permanent gallery and a curator post, the value and impact of this and other HEI galleries was explored as co-investigator of the HEA funded CHEAD Galleries Network.

The University introduced peer reviewed **Impact Awards** to realise and demonstrate impact. UoA34 secured £24.5K including for the development of a reminiscence iPad app. At HEI level, the Office of Innovation provides a focus for art and design enterprise and a **Business Liaison Executive** identifies the best contacts within the art and design research community. The completion of **7 Knowledge Transfer Partnerships (KTP's)** helped businesses to improve their competitiveness and productivity. For example, McGinn's KTP embedding a 'think tank' in the Keystone Group resulted in patents and industry awards alongside increased revenue. New products, services and processes were developed in **7 Fusion programme** projects, the all-Ireland technology transfer equivalent of KTPs. InvestNI, the regional business development agency, awarded **43 £4K Innovation Vouchers** that enabled selected businesses to access Ulster's UoA34 research, design expertise and market research. Projects included Brennan/Thomas Ferguson Ltd. Irish Linen and Quigley/Ulster Cancer Foundation. Research of the knowledge transfer process has been published (*Coulter, Rusk, McManus*). The National Action Plan Against Racism commissioned Chan to co-author 'Cultural Diversity and Arts Research 2008'; Her policy shaping recommendations were adopted by the Arts Council of Ireland.

**Innovation Ulster Ltd.** is a wholly owned knowledge venture company that assists the University's consultancy, investment and commercialisation activities including support to protect and exploit

**Impact template (REF3a)**

intellectual property rights. **3 Proofs of Principle** awards have provided seed funding for innovative projects with commercial potential; **16 disclosures** have been filed with subsequent trademark/patent applications/patents for 7 researchers; **1 Community Trademark** granted (Girli Concrete); **1 UK patent; 3 patents pending** in Europe and US; **1 patent pending International (PCT) Application**. The UIR contains **8 designs, 2 devices, and 10 digital media**. The University supports the establishment of **spinout companies** in which it retains an interest and researchers sustained input enhances local production resources. InLifesize, case study 2 (2011), is one of 5 examples. Hutton's research gave rise to EyeSpyFX 2001, it has since secured over £780K funding (including InvestNI and NI's Technology Strategy Board). "My Webcam" was top 100 Utility app. for 4 months and recognised by Orange in 2008 as "Best of Utility" app. Since then Hutton's research has continued to generate impact through transmitting security camera images, expansion into iOS, java, blackberry and android and a new 'Camera Companion' (2012). Belford's Tactility Factory (Est. 2008, Ltd company 2010) was awarded the 2012 Northern Ireland Science Park 25K award and has subsequently secured £250K of innovation support. International collaboration improves reach and strategic support for European collaboration is fostered through a 'European Framework Support Fund' (EFSF) to include non-HEI companies as partners. In this way the unit prepares for Horizon 2020.

Sole authored cultural outcomes remain powerful e.g. *Cummins, Doherty and Wallinger* in Derry UK City of Culture 2013. About 2/3 of REF2 were co-authored including 114 exhibitions and 128 artefacts. While world leading signature practice is sustained, there is increased cross-disciplinary impact through **collaboration** outside the subject (examples include astronomy-*O'Beirn*; anatomy-*Fleming, Magee*; ageing and reminiscence-*Wright*, disability-*Shipsides*).

The recruitment of senior researchers from creative and cultural industries maintains the capacity of the unit. *Maguire* and *Wylie* are new to academia, while *Curl* and *Wallinger* are returning.

**Visiting professorships** are strategically appointed to extend reach through projects and events (*Jaar, Turnbull*). Researchers work with visiting professors and external industries ('From Experience' *Zellweger* and Craft NI). Incoming **Visiting Scholars** also secure international support (*Wilson*). *Wright* developed the Memory Game App during a Visiting Scholarship to the University of Texas Medical Branch, (2012). Research Leave supports substantial projects and researcher mobility (*Doherty, Sander, Wright*).

Convergence with events is planned (Cultural Olympiad *Wallinger*, International Day of Colour, National Pathology Week *Fleming*, Joyce in the City tour *Lerm Hayes*). Other timely dissemination includes landmark proceedings (DOCUMENTA *Doherty*, Venice *Mackel*). Seawright extended the impact of his Olympic work with a British Council/University of Sydney research exchange. In addition to cross discipline contributions (e.g. *Wylie's* Yale University **Artists in Residence** 2013), researchers gave 34 **keynote public talks**, and used events to extend understanding (e.g. *Cummins* The Impossible Conversation, Hugh Lane Gallery, Dublin). The University Press office develops media opportunities to extend reach (*Belford*, Woman's Hour 27/8/13).

**The cluster plans beyond REF2014** including: **Art and Context**: 'International Art and Social Justice'; **Art and Conflict**: 'Decade of anniversaries' (WW1, Somme, Easter Rising, Suffrage, Partition); **Creative Ecologies**: 3D printing curated exhibition and symposia 2014 (with ACNI support and Manchester Metropolitan University); **Space and Place**: 'The All-Ireland Architecture Research Group' **Art and Design of Living**: co-host with University of Texas of 'The Visual Image and the Future of the Medical Humanities' (all 2014).

<b>d. Relationship to case studies</b>
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Unit Impact strategies include art-historical (*McBrinn's* John Luke), literary (*Lerm Hayes's* Joyce) and cultural (*Fleming's* Huguenot Linen). Public impact through art is exemplified in *Wallinger's* 'Labyrinth' 2013, and *Sander's* 'Lady Bird-Transformation', 2012. Two case studies concern '**Art and Conflict**'. They typify the units approach in that they share multi-agency, sequential impact strategies but vary in content, aesthetic, narrative and technique. 'Video, landscape and memory': film, civilian/ non-uniformed subjects, audio and scripted direction of a narrative. 'Photography and the representation of conflict': photography, military/ institutional, documentary, on-location. The unit has related impacts including built /urban environment (*Coyles*); security (BeSecure); education (*Russell*); architecture (*Mackel, Golden*); prisons (*Cummins*) and public art and South African conflict resolution (*Connolly*). The third case study, 'Fairy Magic', demonstrates rapid impact where effective knowledge exchange led to early industry adoption of research. Here purposeful networking and swift dissemination to industry have influenced governmental strategy.