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| <p>Institution: Kingston University</p> |
| <p>Unit of Assessment: 34, Art and Design</p> |
| <p>a. Context</p> <p>Cultural impact is central to the Unit's research activities. The Unit has extended the reach of its art and design research to a wide range of beneficiaries through partnerships with regional, national, international museums and galleries. Key examples here are Kingston Museum, South London Gallery, RAF Museum, Tate, V&A and the Chinese National Gallery, and artistic/cultural/design centres such as the BFI, ICA, Sadlers Wells, Kyoto Arts Centre, and LABoral in Madrid.</p> <p>Development and delivery of new design and building products has impacted on the practice of designers and architects, and benefited users of the buildings and artefacts. Art and design researchers have also changed local and national government policy and practice.</p> |
| <p>b. Approach to impact</p> <p>The Unit's approach to cultural impact has focused primarily on three key aspects:</p> <ul style="list-style-type: none"> (i) collaboration with a wide range of cultural organisations and venues to transfer art and design research and specialist knowledge to them, enhancing their public engagement; (ii) engagement with local and national government and charities to change policy, inform debate and improve public facilities; (iii) transfer of research knowledge and innovative methods in design to professionals and user groups through public events, competitions, exhibitions and consultancy. <p>Collaborations with cultural organisations and venues</p> <p>1. <u>Fine artists, film makers and photographers</u> have engaged with a wide range of cultural and creative organisations through curated exhibitions and invited commissions.</p> <ul style="list-style-type: none"> • In 2009, Bick, curated <i>British Construction and its Shadow</i> at Leeds Art Gallery (2011-12). He initiated the exhibition following research undertaken during his Henry Moore Fellowship (2007-8). The exhibition expanded the Gallery's knowledge of works in its own collection and of their relevance to the contemporary art practices exhibited. • Warnell's experimental films <i>Girl with X Ray Eyes</i> (2008) and <i>Outlandish</i> (2009), were exhibited at over 30 international film festivals and in national/international galleries [e.g. BFI; Marseille; South London Gallery; Sharjah Biennial, UAE; Museum of Fine Arts, Bilbao; Pompidou, Paris]. As a result, the BFI invited Warnell to co-curate a new fortnightly avant-garde film strand, <i>Essential Experiments</i>. This has benefited BFI culturally by attracting an audience of over 20,000 since 2010. Through this ongoing collaboration Warnell also participated in the setting up of BFI's Doc. Next Media Lab initiative (2011) which offers training and mentoring to people interested in a career in documentary film making. • Fine artists were invited to contribute new works to over 30 exhibitions and their accompanying public programmes, benefitting the venues by attracting significant audiences. Examples include Cullinan and Richards' participation in the <i>British Art Show</i> at Hayward 2010-11, plus three other national venues that accumulated a total of 425,000 visitors [a 22% increase on 2005] and the screening of Gregory's experimental film, <i>Gomera</i>, at the Sydney Biennale which received a total of 517,000 visitors [a 19% increase on 2008]. <p>2. <u>Art and design historians</u> have ensured their published research and specialist knowledge has impacted on museums and galleries through collaboration and the curation of 15 exhibitions over the period, and their invited roles on advisory boards.</p> <ul style="list-style-type: none"> • Black's expertise in war artists and in military history directly benefited the RAF Museum, Colindale. In 2009, Black approached the museum's Curator to view its art/poster collection and archives, and advised that the Museum could engage a new range of audiences and promote its collection. Consequently, Black brought together a focus group (supported by University funding) to consider the collection's potential for research and public |

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engagement. One result of this was the Kennington exhibition curated by Black (2011-12) which increased visitor numbers by 30% and increased sales through publications and related merchandise.[RAF Museum Report, 2011].

- Black and Lloyd's research into the personal archives and collections of Dora Gordine and the Muybridge bequest resulted in partnerships with Kingston Museum and Tate Britain. Both museums benefitted through a coordinated programme of exhibition and public engagement activities.
- Sparke's membership of advisory panels for three major exhibitions at the V&A [2011, 2011-12 and 2012], led to the transfer of research insights on the modern interior to the museum's modern design exhibition, publications and public programme.

3. Design researchers have engaged with museums that focus specifically on design.

- Feo's collaboration with LABoral in Madrid helped launch the museum as a European centre focused on design and technology (2011) with commissions from over 60 designers
- Charny's advisory role to the Design Museum from 2011 and the V&A has led to extended cultural engagement through focus groups, public events and curated exhibitions.

Local and national government and charities

Unit researchers have worked with the Royal Borough of Kingston (RBK) to develop a new cultural strategy (2008-9), and have used their research to develop a Heritage Lottery Fund bid with RBK for a new cultural and educational centre [2011-12; submitted June 2013].

On the basis of Lloyd's research expertise in British sculpture, she was approached by the Public Monuments and Sculpture Association to secure the listing of Elisabeth Frink's four bronze heads entitled *Desert Quartet*, sited in Worthing. This was the first sculpture under 30 years old to achieve listed status. This changed national policy regarding the preservation of public sculpture.

Curatorial /artist research led by Nixon in Shanghai (2010-12) advanced understanding in the practice of contemporary public art and its audience in China by engaging local residents in the urban development project. The project included two external evaluation studies. These have since informed public debate and best practice internationally.

Dalke's research on specialist health and care environments has changed practices by local NHS Trusts and care homes and - through consultancy funded by the Audi Design Foundation and the Pocklington Trust, an exhibition and reports on best practice - has benefited the health sector.

Design professionals and user groups

Design researchers have had cultural impact upon professional disciplines through contributing innovative design to 25 exhibitions and competitions that focused on new design directions through processes and materials, three curated exhibitions, and their work as advisors and consultants.

- Dalke's development and delivery of 12 specialist health and care environments for those with neural disabilities or impaired visibility had an impact on the evaluation and redesign of such environments by architects and design practitioners.
- Rosbottom's architectural projects have been recognised through international competitions as offering new forms of urban design. These have been put into practice in prize winning regeneration projects in Norway (Bodo Cultural Masterplan, 2008 and Bodo Kulturkvartlet, 2009) and an award winning project that adapted and extended a listed building within a Sheffield conservation area. His contribution was recognised by a 2010 RIBA award.

Support for impact

The development of researchers' understanding of impact and data gathering has been supported by University and Unit workshops on impact and sharing of good practice, University funding to enable partner meetings and focus groups, and the appointment of a specialist to mentor and support staff on data gathering and evaluation of impact. Specialist media teams have also supported the recording of over 20 public engagement programmes and exhibition impacts.

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c. Strategy and plans

The Unit's strategy is:

- to further develop and extend the impact of its research through sustained collaborations with organisations and users
- to continue to capitalise on its location in London and the South-East alongside international projects to develop further audiences
- to develop increasingly robust methods of gathering and utilising impact data.

This strategy centres on three key objectives:

(i) **Exhibition and public engagement programmes:** building on the strength of established relationships, these collaborations include Charny's reconfiguration of the Design Museum's collection for 2014, ten Bhomers' shoe technology project at the V&A as part of London Design Festival (September 2013), Grindon's co-curation of 'Disobedient Objects' at the V&A (2014-15) and the ArchiveKSA project with Kingston Museum (2014-15)

The Unit will also develop new relationships that extend its portfolio of successful engagements with cultural institutions. These include Black's AHRC-funded five-site exhibition/display of Ivor Roberts-Jones, opening Dec. 2013 at the National Museum of Wales and then at the Henry Moore Institute, Fordingbridge Museum, and the Palace of Westminster, and the AHRC/BBC 'Our Place in The First World War' project (2013 onwards).

(ii) **Partnerships, collaborations, networks:** continuing collaborations with partners include UEA/Incrops on sustainable design, the BFI, and a digital archive project with the ICA.

New initiatives with the creative industries and the public sector are being developed. These include Dalke's work with Southampton / Care UK (2013 onwards); Spier's AHRC-funded Knowledge Exchange Project in partnership with Taylor Wimpey and architectural SMEs (2012 onwards), and continuing engagement with the AHRC Creativeworks hub and London Fusion which has resulted in six projects with SMEs to date, including 2 PhD-in-residencies. Unit researchers are also engaged in the international DESIS (Design for Social Innovation and Sustainability) a network of design labs funded by AHRC which works with non-academic partners, including NGOs, to promote and support sustainable change.

iii) **Advisory roles, professional appointments, consultancy commissions:** these will be maintained and further developed. The Unit will place a particular emphasis on developing international engagements of this kind, through researchers' work with the DESIS network.

d. Relationship to case studies**1. Design, Neural Disability and the Built Environment**

Dalke's research on sensory design interventions led to the delivery of new design and building products. Knowledge transfer to specialist health environments was facilitated by the Unit's strategic emphasis on networking and KT dissemination activities. This influenced the work of architects and designers responsible for the building and refurbishment of these environments.

2. The V & A Museum's programme of modern design exhibitions and related activities

This case study exemplifies an approach to achieving cultural impact based upon research expertise in a particular area - in this case the modern interior - which benefitted the museum's exhibition programme through contributions to its advisory panels, authorship of essays in catalogues and the contribution of the Unit's research to the museum's public engagement programme.

3. Kingston Museum: Collections, Archives and Public Engagement

This cultural impact resulted from the Unit's research on the work of the artist Dora Gordine and its collaboration with a regional museum to disseminate the research to a wider public. This research-led exhibition and its use of archives had a lasting beneficial impact on the practices and capabilities of the museum and of its own Muybridge archive, and resulted in further collaborations that have significantly changed the culture and the status of the museum and its archive.