

<p>Institution: University of the West of England, Bristol</p>
<p>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</p>
<p>a. Context</p> <p>The Unit's Centres and research groups are all outward facing, impacting on a variety of beneficiaries beyond the academy: practitioners, community groups, schools, commercial organisations and public institutions, including policy-making bodies. Its research has direct impact through numerous knowledge exchange and co-creation projects with a wide range of clients and partners (see section b), and more diffuse impacts on civil society and cultural life through an engagement with questions of citizenship, commemoration, cultural value and cultural diversity.</p> <p>The Centre for Fine Print Research (CFPR) has a long history of international public and professional engagement and knowledge exchange, including long-standing partnerships with artists, industry and commercial companies. The Place, Location, Context and Environment Research Centre (PLaCE) has developed local, national and international networks engaging artists and environmentalists. Particularly through the Situations unit, PLaCE has contributed to civil society and public policy-making nationally and internationally through specific, large-scale public art commissioning projects. The impact of the Visual Culture Research Group (VCRG) has been principally in cultural enrichment, and the promotion of social cohesion and social welfare through its work on feminist histories and sexual politics and in creating opportunities for minority ethnic groups to explore their fractured heritage.</p>
<p>b. Approach to impact</p> <p>The overarching approach to impact has been fourfold:</p> <ul style="list-style-type: none"> (i) To develop and extend the impact of existing research partnerships with non-academic users. (ii) To develop networks of other researchers, collaborators and users, expanding the reach of the Unit's research and incubating further projects. (iii) To develop the capability to react swiftly to new opportunities for research projects as they arise, including short-term responses to user needs and to be proactive in creating new initiatives. (iv) To train and support academic staff to conceptualise, at the earliest stages of initiation, the potential impact of their current and future research projects by identifying potential beneficiaries and devising appropriate mechanisms to measure and evaluate that impact. <p>(i) CFPR has developed a long-term partnership with Hewlett Packard (ten years of continuous core investment) and a continuing dialogue with several companies (including Denby, Renishaw and Burleigh) to facilitate the transfer of creative arts approaches to commercial processes, notably through 3D printing (case study 1). CFPR's industrial collaborations have influenced the policies of Research Councils, the Technology Strategy Board and the Government towards the creative industries. Hoskins is a member of the special interest group for additive manufacturing and also contributed to University Alliance/Design Council policy on Design, Science, Technology, Engineering and Mathematics (DSTEM) as part of a specialist design advisory group. CFPR currently holds three patents, two generating licence income in the UK, Europe and the USA. Staff undertake specific contract research with manufacturing companies, including Dycem whose turnover increased by 50% as a result of a Knowledge Transfer Partnership with CFPR. Through Bristol Robotics Laboratory, the established partnership between UWE and Bristol University, Walters' and Huson's work on microbial fuel cells to generate electricity from organic waste matter has attracted considerable media attention (including internationally: NBC news, 7 November 2013) and is influencing the industrial design and function of self-sustaining robots (EcoBots).</p> <p>VCRG's V&A Fellow, Partington, has a long-term relationship with the Crafts Council promoting his pioneering research on the visual recording of interviews for research (as archived in <i>Recording the Crafts</i> (http://www.uwe.ac.uk/sca/research/rtc/)). This alternative methodology has been recognised as an important educational tool by gallery and museum curators and other non-HEI practitioners in the field and has led to commissions from public bodies including Craftspace and the York City Museum and Art Gallery. Sobers' longstanding work in participatory community media with disenfranchised (mainly minority ethnic) groups has encouraged empowering discussion about identity and heritage, as exemplified by <i>Re:interpretation</i> where youth and senior citizen groups helped unearth the hidden slave-trade links of three National Trust-run stately homes. The resulting DVD toured six Trust properties, schools and community organisations and has been taken up by English Heritage. Sobers' continuing relationship with the Knowle West Media Centre in Bristol underpinned Adrienne Noonan's role as a co-investigator in the RCUK-funded 'University of Local Knowledge' (November 2011 - April 2013), developing software to</p>

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support the celebration of community skills in the UK. This connects with the extensive work by Sam Thomson with the Bristol Cultural Education Partnership and her April 2013 Report (commissioned by Bristol City Council and Arts Council England) 'Entry Level Employment in Bristol's Creative Industries Sector' (ELEBCIS), which is shaping regional and national policy.

Gough's extended work on war artists and processes of public history has had national and international impact, most notably in influencing policy on the preservation and interpretation of former Somme battlefields. His work on British war artists – specifically Sir Stanley Spencer – has led to the creation of bespoke 'artists' trails' by the National Trust, the Stanley Spencer Gallery, and the Glenside Museum, linking nationally significant sites in Cookham, Burghclere and Bristol.

(ii) The development of network groups to influence practice is a particular strength. CFPR founded the International Multi-disciplinary Printmaking (IMPACT) conference series in 1999, as an international forum for debate for academics, practitioners, curators, galleries, ink, paper and print manufacturing companies and editing studios, and disseminating new approaches and technological developments. Through the Artists' Books network (3,000 subscribers to its journal), **Bodman and Sowden** work with artists, curators and publishing professionals to conserve, disseminate and co-create artists' books. Of note is **Bodman's** work with the AI Mutanabbi Street Coalition (2010-13), using the production of artists' books to protest against the street's March 2007 bombing. **Parraman's** leadership of Colour Research for European Advanced Technology Employment (CREATE), a European network numbering over 900, brought together academic experts in visual arts and computational science at events and symposia with designers, artists, filmmakers, conservationists, scientists and industrialists to alter the understanding of colour and colour processes. **Laidler** initiated (2009) and runs the international online group The Printed Reality connecting artists interested in the interaction between printed images and everyday lives. PLaCE's international networks support groups such as Mapping Spectral Traces, an association of academics, practitioners and community leaders working collaboratively to develop specific projects engaging with location, public art and environmental issues. As a network partner in 'Grey and Pleasant Land?' a major ESRC-funded interdisciplinary project in Cornwall (2009-12), PLaCE influenced the work of practising artists and urban designers, contributing to cultural life and civil society. Its work on environmental activism and sustainability has engaged a wide range of public sector professionals in arts planning and policy and its work on flood-risk management has altered Bristol City Council's approach to hydro-social issues.

(iii) The Unit's ability to react swiftly to new opportunities is exemplified by Situations' work with artists, groups or institutions to make important interventions in public art nationally and internationally, including the DCMS-funded 'Wonders of Weston' public art programme (2010), part of the national Sea Change initiative (2008-10) and *Nowhereisland* (case study 2). Situations works directly with international partners: in New Zealand where it contributed to the professional development of participating curators and commissioned artists; and in Norway where its director, **Doherty**, was appointed Curatorial Director of the permanent public art programme for Bjorvika, Oslo Harbour. **Gough's** edited collection, *Banksy: The Bristol Legacy* (2012), responded to the overwhelming public interest in Banksy's summer 2009 show at Bristol City Museum. The volume has altered perceptions about the history and significance of street art. **Johnson** and Franklin co-organised a three day international conference 'Gendered Violence' (November 2011) to coincide with the International Day for the Elimination of Violence Against Women. The event promoted social cohesion and social welfare through facilitating dialogues between academics, practitioners, policy makers and grass roots activists. Tate's long-term work with Bristol Fawcett, part of the national campaigning organisation for women's rights and an important voice in key political and public debates, led to a community-based, participatory project, 'Representations of Women in the Media', published on its website and presented to the Women's Section of the NUJ (featured on Radio 4), with information requested by the Home Office. It was featured in the *Guardian*, 'Let's Make Noise' (26/11/08); and a 'Woman's Hour' debate (10/05/10).

(iv) The Unit's senior research staff lead workshops to train staff in planning for effective engagement within research projects and disseminate best practice, supported by Research Business and Innovation (RBI) that has long experience of facilitating partnerships, collaborations and public engagement. UWE runs regular workshops with the National Coordinating Centre for Public Engagement (NCCPE). Established in 2008 as a partnership between UWE and Bristol University as part of the RCUK £9.2m 'Beacons for Public Engagement' initiative, the NCCPE aims to bring about a cultural change by supporting universities' engagement with the public. RBI

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officers help staff devise systems for evaluating and recording impact. The Faculty has also invested in helping staff develop impact strategies and support opportunities to translate research outcomes into follow-on activities.

c. Strategy and plans

The Unit's overall future strategy sits within the University's mission to achieve research with impact, forging genuine partnerships to drive forward research and knowledge exchange, social and public engagement, and its commitment to user-led research that has an application to real world problems. Over the next five years, the Unit's core aim is to embed a consideration of impact and public engagement into all facets of its research activity. The REF case studies will be used as exemplar material to promote understanding and critical reflection on approaches and methods through workshop sessions and mentoring by senior research staff. The Unit aims to involve the expertise of RBI at the initiation stage of projects to help staff identify potential beneficiaries and develop mechanisms to capture evidence of impact. As part of this strategy, PGR students will be trained, from the outset of their research, to identify how they might engage with a wider audience outside academia and to consider its potential impact through determining the range of possible beneficiaries. This will include the AHRC-funded 3D³ students described in REF 5.

A second core aim is developing the reach and significance of existing partnerships and networks in 3D printing, colour and artists' books. **Hoskins** and **Huson** plan to collaborate with 3D systems, the largest 3D printing technology manufacturer, and develop further research projects leading to industrial applications, notably for the Technology Strategy Board to extend the range of materials for extrusion-based 3D printers. The work of **Walters** and **Huson** on microbial fuel cells has exciting possibilities for industry and the development of sustainable technology. Through the Research and Enterprise in Arts and Creative Technology (REACT) project Connected Communities/ Creative Citizens, **Sobers** is continuing his exploration of the role of social media in building community participation. As part of the AHRC's Digital Communities project, he is also extending his work on African-English histories through a community-based project focused around Fairfield House in Bath, the residence-in-exile of Haile Selassie. **Gough** will be co-ordinating a series of national and international public events and activities in 2014 as part of the commemoration of the centenary of the First World War.

A third core aim is to extend the range and impact of the Unit's work through the development of two new research centres: Data Imaging Researching Electronic Cinematography and Transmission (DIRECT) and the Bristol Centre for Cultural Research (BCCR). DIRECT will be led by **Flaxton**, appointed in March 2013 as Professor of Lens-Based Media. **Flaxton** has an impressive track record of collaboration with practitioners and industry and is already developing several projects, including a partnership with the BBC, to explore the effects on audiences of the higher frame rates, higher dynamic range and higher resolution of digital cinematography. BCCR will connect researchers in this Unit with colleagues in English, History and Communication Media, aiming to collaborate with various partners to influence cultural production and policy, extending existing collaborations with regional and national networks (through Visiting Professor Andrew Kelly) but also internationally. It will eventually subsume and extend VCRG's investigations of gender and PLaCE's work on location, memory and commemoration.

d. Relationship to case studies

The three case studies exemplify the Unit's approach described in **b)** above: building long-term partnerships, establishing networks and responding to specific initiatives.

Case Study 1, *The impact of research into digitally printed three dimensional ceramics for creative practitioners, industrial applications and policy makers*, represents twelve years of research collaboration by CFPR, and exemplifies its ability to bridge the commercial and the artistic, having demonstrable applications for manufacturing and engineering industries, IT companies, visual artists and the museum conservation sector.

Case Study 2, *Nowhereisland*, exemplifies Situations' imaginative response to a specific event, the Cultural Olympiad, to change perceptions of nation, citizenship, place and public art.

Case Study 3, *A Manifesto for the Book*, shows CFPR's strategic national and international networking that enables its research to influence a diverse range of audiences: artists, publishers, curators, dealers and collectors, culminating in the creation of the UK's first books arts centre, which has altered public perceptions and increased practitioners' confidence.