

Institution: University of Westminster

Unit of Assessment: UoA 34; Art and Design: History, Practice and Theory

a. Context

Engagement with external partners lies at the heart of research at CREAM (Centre for Research and Education in Arts and Media). The international reputations of our artists, filmmakers, curators and critical theorists place CREAM within extensive networks of relationships with major galleries, broadcasters, museums, businesses, public sector and not-for-profit bodies around the world. Collaborations to produce and disseminate research lead naturally on to collaborations to achieve impact with global scope and significance. Our researchers have exhibited, lectured, performed and/or curated at hundreds of institutions worldwide including three Tate galleries, the V&A, Royal Academy, Serpentine, Whitechapel, ICA, Wellcome Trust, BBC, BFI Southbank, Royal Albert Hall, Museum of London, Photographers' Gallery, mima, British Museum, National Museums of Wales and Scotland, commercial galleries from Alan Cristea and Pangolin to Saatchi, as well as world-leading museums, galleries and broadcasters in North and South America, Australia, South and Southeast Asia, Russia, China, Korea, Japan, New Zealand, Africa, the Arab world, and almost every European country. CREAM research informs works in art biennales from Venice to Dubai, electronic arts exhibitions from Sao Paulo to Istanbul, and film festivals from Toronto to Berlin. Our biannual newsletter CREAM NEWS (CN: <http://www.westminster.ac.uk/cream/news/newsletter> 12 issues online since 2008) evidences the wide range and international reach of our researchers' external partners in producing, disseminating and maximising the impact of our research.

Since 2008, CREAM's research across its four media groups – photography, experimental media, film, visual arts – and thematic sub-clusters (see REF5) had most significant impact in three areas.

1. Impact on cultural life. Enriching and expanding lives, imaginations and sensibilities through cutting-edge practice is an integral concern of all our artistic and critical work. CREAM research is disseminated to large and diverse international and national audiences (hundreds of examples in CREAM NEWS) and has received extensive media and online coverage and much evidence of audience appreciation. Our researchers such as Twomey focus specifically on innovative forms of audience engagement: online and other feedback suggests that exhibitions like her *Forever and A Dark Day In Paradise* (REF2) transformed audience relationships with museum artefacts, as acknowledged by international curators, a UK culture minister (2010), and the Chair of ACE (2012). CREAM's writers and critical theorists publish and speak in leading public institutions and media (see REF 5 and CN). From Bickers' editorship of *Art Monthly* to Company's prolific popular critical writing and public talks <http://davidcompany.com/chronology/> or de Waal's multi-award-winning 2010 book *The Hare with Amber Eyes* (selling over one million copies globally), our theoretical and historical research has played a significant role in making art accessible outside the academy. Our research also develops new models for communication of science and arts, from Corby's DataArt KT project, partnering with BBC to increase public understanding of digital data via new software for data visualisation, or his modelling of climate change data with British Antarctic Survey (REF2), to ten Brink's AHRC-funded 'Arts On Film', an annotated archive of 480 Arts Council films, placed on BBC's Digital Public Space platform, as a founding partner with British Library, BFI and others. CREAM researchers have won significant honours, including Edmund de Waal's OBE for services to art (2011), Beresford's Hamlyn Award (2013), Company's Kraszna Krauss and Infinity prizes, Wyver's Peabody Award (2010), Tabrizian's Rose Award (2013), Jarman Award nominations for Pucill (2012), Dawood (2012) and Orlow (2013); and 24 awards for Oppenheimer's film (2012-13).

2. Impact on curatorial policy and economic investment in cultural sectors. CREAM projects have redefined aesthetic strategies and international museum and broadcaster policies, from de Waal, Brown, Twomey and Stair's transformation of ceramics curation in museums and galleries (e.g. at V&A, mima, Nelson Atkins, USA) to Wyver's reinvigoration of filmed theatre on television (REF3b). In such cases, CREAM research brought new money to the cultural industries: de Waal and Stair's research attracted unprecedented investment in ceramics acquisition. Curation is itself a focus of much CREAM research, exploring new paradigms for the exhibition of moving image and experimental media and hosting conferences that contextualise real-world outputs, including

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Maziere's projects with top artists at P3 (see below), Company's expanded photography show at Le Bal, Paris, or Ingawani's directorship of Bangkok Experimental Film Festival 2012 (all in REF2).

3. Impact on civil society, public services and public discourse. A number of CREAM projects engage directly with social and political issues: researchers work with NGOs, community groups, health, mental health and disability awareness campaigns. These include human rights groups in Indonesia and UK (Oppenheimer), the NHS (Thorburn, Barnett, Wright), Rethink Mental Illness and Disability Arts (Wright), Moorfield's Eye Hospital and Oxfordshire Alzheimer's Society (Dawood). CREAM brought its research to local community groups, engaging otherwise marginalised people, from Calvert's regular print workshops for Hackney locals to Blazic's public art projects in East London. Engagement with South Asian and African communities and government cultural bodies is a priority for India and Africa Media Centre staff, who share their film research through screenings and public lectures to promote inclusiveness and wider public understanding of cultural difference.

b. Approach to impact

1. Departmental Support. CREAM's research office provides funding, training, mentoring and administrative support for staff to develop and follow up projects to ensure they achieve impact.

- Our faculty employs one 1.0 FTE administrator to support events that disseminate our research, one HEIF-funded 0.6 FTE to manage a database of external and industry partners, and a part-time post for the India Media Centre to build links with South Asian community and business groups.
- One RDO and one BDO (Research and Business Development Officers) are faculty based to alert staff to funding and business opportunities and to develop research proposals with creative impact strategies. The RDO and BDO run impact training workshops (four since 2009); share good practice by filing successful bids; and attend CREAM away-days to identify impact potential.
- Researchers receive travel and expenses to accompany shows and screenings (e.g. Dawood to Tangier, Pucill to New York, Corby to Beijing). CREAM may also pay for follow-on impact activities, for example, when three of Thorburn's films were shown at BOB TV Expo, Nigeria, 2008, she and Bringas ran free animation and directing master-classes to improve skills of Nigerian filmmakers.
- Particularly successful researchers are given time to follow up impact of a major project: Oppenheimer had minimal university duties in 2013 to ensure he maximised *The Act of Killing's* worldwide impact; De Waal was similarly supported in 2011 after *The Hare With Amber Eyes*.
- Annual monitoring with CREAM research director (Thomas) reviews impact alongside evidence of research outputs. Researchers annually provide copies of reviews and other impact indicators, including details of impact studies by external galleries, broadcasters etc, for filing in the CREAM office. Plans for both impact and research are considered in allocation of staff research time.

2. HEI support. The University Corporate Strategy (2009) explicitly embeds impact within its goals for 'research that makes a difference' and offers a supportive wider environment, for example:

- CREAM staff can promote their research through the HEI's PR firm, Broadgate Mainland, which also draws on the faculty's register of subject experts to find opportunities for media appearances.
- Staff can use its Regent Street Cinema to showcase research for high-profile external partners.
- The HEI funds two galleries – Ambika P3 (P3) in central London, London Gallery West (LGW) at Harrow – and employs a full-time curator (Maziere). CREAM researchers can trial work-in-progress with audiences (Pucill, Company, Orlow, Bate and others have shown at LGW). Staff can also exhibit completed projects, curate events and run conferences within an internationally recognised venue at P3. For example, when P3 hosted the Deutsche Borse Prize in 2011, CREAM organised the conference 'Exhibiting Photography' alongside it to showcase CREAM researchers' work and bring this to a wider art-world and industry audience. Maziere's commissions and curations at P3 <http://www.p3exhibitions.com> bring groundbreaking international shows to the university and bridge the gap between inside and out. In July 2013, P3 was working on the first UK retrospective of 'the father of British conceptual art' Victor Burgin, allowing the impact of Burgin's 1970s/80s research (when he taught at PCL – Westminster's predecessor institution) to be evaluated, and its legacy at CREAM today explored. Evidence of impact and reviews of all LGW and P3 shows is documented.

3. Networking and Dissemination. CREAM actively nurtures and develops networks through a policy of 'bringing the outside in and taking the inside out'. Leading arts and media figures come in to learn about CREAM research: for example, a 2009 CREAM workshop profiling Oppenheimer, Wyver, Dawood, Ingawani and Maziere's work invited Cannes Palme d'Or-winner Apichatpong

Impact template (REF3a)

Weerasethakul and his producer to share and discuss their – and his – under-production rushes. In 2011, Corby's DataArt KT project brought leading figures from BBC R&D, Guardian Datablog and top tech companies to its Public 2.0 conference to share ideas with CREAM new media research. We also ensure our research is located firmly in the outside world by running joint symposia with external institutions. For example, the ceramics group ran a V&A symposium, photography and P3 set up talks at Tate, film organised BFI and ICA events, visual culture ran salons at Whitechapel Gallery. We also embed our own conferences within external public events, offering infrastructural support in exchange for profile and audience. For example, in 2011 we hosted London Indian Film Festival events: in return LIFF advertised – and brought new speakers, industry and audience to – a conference profiling our Indian cinema research; in 2011 and 2013, we hosted the South Asian Literature Festival, who in turn included our symposia on South Asian arts within its programmes. MAs involving museum and gallery curators also locate CREAM research in real-world networks. Senior researchers mentor junior ones to introduce them to relevant curators, business and media. Other networking skills such as blogging and the use of social media are formally shared by experienced staff such as Wyver, whose blogs are a key part of his Screen Plays project. Finally, our research networks are profiled and built through widespread distribution of CREAM NEWS.

c. Strategy and plans

We plan to build on CREAM's current strengths and infrastructure to ensure that impact remains a key feature of all our research. Our new Dean (Mey) is prioritising both research and impact in her resource allocation, in development of new post-graduate work, and new academic appointments. Already she has strengthened public art research (Leeson) and plans to expand links with London-based communities, as well as more impact-focussed arts, science and technology collaborations. We also plan expansion of international impact through our faculty China and Arab Media Centres. Deputy Director of CREAM (Corby) is taking on an extra role as Impact Coordinator to oversee the mentoring, dissemination, monitoring and collation of CREAM research impact. Impact will become a more explicit criterion of the annual appraisal on which funding support for research depends. Infrastructure is key to the university's (and unit's) strategy to support impact across the CREAM research areas. An ambitious £6m Heritage Lottery-funded project is renovating our historic Regent Campus cinema, due to open in 2015 as a curated international film research venue (along the lines of P3). It will build on the unprecedented international impact of *The Act of Killing* (REF3b) to bring a new body of high-quality films with impact potential to the HEI, as well as offering high-profile screenings of CREAM work and opportunities to expand engagement with external partners.

d. Relationship to case studies

Our case studies illustrate the full spectrum of our approaches to enabling impact. Oppenheimer came to CREAM as a post-doctoral researcher: we seed-funded his early partnership with human rights NGOs (£60K), mentored the project and raised £380K AHRC funding for the film (ten Brink), ran internal and external symposia in 2009 with leading filmmakers (Farocki, Panh, Watkins) and curators to profile the under-production project, set up private screenings for journalists (including our South Asian Chevening scholars), and throughout 2013 part-funded Oppenheimer's and ten Brink's impact campaign. In turn, Oppenheimer shares with CREAM colleagues the contacts he has developed: from 2014 he will play a leading role in expanding and internationalising the impact of our Centre for Documentary and Experimental Film. Wyver came to CREAM in 2007 (via an AHRC Arts on Film project) as a well-networked TV producer. CREAM's mentoring, academic and financial support enabled him to develop an academic research practice, including leading his own AHRC project and running conferences both in-house and at BFI, that has enhanced the impact of his already successful professional practice. In exchange, Wyver shares professional skills and impact networks with CREAM. Thorburn was a full-time lecturer, originally supported by CREAM with time and funding to develop her research on African cinema, and later to travel to Africa and elsewhere with her resulting films to ensure dissemination and impact. This led to invitations to make films for NHS and other campaigns, which CREAM supported with facilities and some relief from teaching. Over the REF period, our support (of all kinds listed in (b) above) helped her to develop extensive international networks in African diasporic communities, which both draw on – and feed into – her active role in running Africa Media Centre conferences, screenings and events, which in turn build new potential to increase the global impact of future research at CREAM.