

<p>Institution: Manchester Metropolitan University</p>
<p>Unit of Assessment: D34 Art and Design: History, Practice and Theory</p>
<p>a. Context</p> <p>Our vision is based on a view of society in which the arts and wellbeing are interlinked and are vital to maintaining a vibrant and sustainable economy. We are subject-based creative experts working in a multi-disciplinary environment where there are close links between theoreticians and practitioners. In 2001-2003, we designed MIRIAD (Manchester Institute for Research and Innovation in Art and Design) to develop and showcase our research. Because we have large numbers of research active staff from across the range of disciplines within the UoA the Case Studies (CS) are selected from a wide field of impact. In 2010/11 MIRIAD took a mid REF period Arts and Humanities snapshot of our research users. It revealed an indicative spread of outside agencies involved in projects including 99 SMEs, 90 museums, libraries & archives, 66 schools, communities and not for profit organisations, 28 large companies, and 22 arts and civic organisations. Significantly, our research is often disseminated within large public events, exhibitions and displays that become a focus around which we generate a multiplicity of knowledge exchange activities with users at a number of levels leading to a range of impacts.</p>
<p>b. Approach to impact</p> <p>MIRIAD was designed by the School of Art research community as an ‘institute without walls’ to create a free flow between research and the user environment. Our approach to impact has a long history through the applied research carried out within it and is partly based upon MMU research commissioned by the City Council in the 1990s for regeneration strategies (J.O’Connor). It recognised the importance of Cultural Industries (CI) for regional development and led directly to the implementation of successful civic strategies for sector development, including the CI Development Service (CIDS), where MMU was a partner and MIRIAD Director, Hyatt (<i>Hyatt CS</i>), was on the Board. A report for Manchester Enterprises by BOP Consulting, 2005, set out overarching objectives for regional building of creative enterprises, which we pursued and continue to value. These are: a) development of supportive networks within creative subsectors; b) representing the needs and interests of the CIs to policy makers and funders; and c) helping creative companies to identify needs and find appropriate support. For example, with an award from the AHRC Cultural Engagement Fund in Spring 2013 (which we have matched with MMU investment) we employed ECRs (who have recently submitted PhDs) for a period of 12 weeks on projects with the Castlefield Gallery; FACT; and LIME and Central Manchester Foundation NHS Trust. MIRIAD has extended this by funding an ECR on a research project to discern the actual needs of art and design SMEs and practitioners in collaboration with Manchester’s Castlefield Gallery. From 2014 it will support two doctoral candidates. In 2013, we signed an MoU with Brazilian Art Agency, Plano Cultural, aiming to extend this study as an transnational artist database which will enable cross-cultural comparators and facilitate international knowledge exchange.</p> <p>The Art and Design Research Plan 2010 (ADRP) articulated our aspiration to provide ‘a supportive environment for research, risk-taking and creativity, and to apply research to academic, business, community and social spheres’ (ADRP: 1.2). Five of the twelve MIRIAD Aims in that Plan demonstrate our continuing and early awareness of the importance of impact. We aimed to serve, educate and develop the academic and professional needs of a creative economy as a local, regional, national and international research centre for advanced cultural production and inquiry. We said we would form and maintain appropriate external and strategic links with scholars, institutions, public and private organisations and individuals of proven quality, working at the cutting edge of knowledge, technologies and applications. It was our intention to make knowledge available and to clearly describe the Institute in the public realm to a variety of audiences through publication, exhibition, new technologies and appropriate media, collaboration and consultancy. We work towards the removal of barriers to learning and the improvement of access to knowledge; and continue to develop links with industry through work-based learning and research. These aims have been pursued through a specific set of identified objectives. We profile, through achievement and impact, and retain peer recognition by supporting the appropriate public dissemination of research. We generate and support high-quality conferences, exhibitions and other relevant research events. We promote staff research interests and expertise. We develop collaborations with other research organisations and centres of recognised research excellence, developing links</p>

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with relevant non-research organisations e.g. galleries and museums, businesses, communities, and the cultural industries. Our Advisory Board comprises civic and industry representatives and is used to seek advice on how to connect research with external needs. A programme organised by Professor Buchler of entrepreneurs and practitioners brings external knowledge and stimulates public conversations held weekly at the Whitworth Gallery. We liaise with, and aim for membership of, relevant subject panels and professional bodies. We maximise the impact of research (ARDP: 3.3.2.iv). Our work in this regard has been congruent with MMU's existing policies of 'securing economic success for business through innovation and research'. During the period, MMU's public engagement strategy involved 'opening out the knowledge resource of the university to the public in new and innovative ways' and 'engaging in the co-creation of knowledge and the generation of new ideas in collaboration with external partners' (<http://www.mmu.ac.uk/policy/policy.php?id=56>)

Our approach to impact extends from staff to postgraduate researcher (PGR) provision. Under the BGP scheme, we received 2 Doctoral Awards, 4 Research Preparation Masters and 14 Professional Preparation Masters Awards. We have operated successful AHRC CDAs with Tate Liverpool, Manchester Art Galleries and IWM, London (cf. *Visual Cultures of Conflict and Social Change CS*). We have extended opportunities for PGRs with Institute-funded industry-based studentships with the local authority and elsewhere. Designed for and by eligible participants, the MIRIAD-led, AHRC-supported, research skills development training programme, *Designing Our Futures*, (cf. REF5 section e) works with non-academic partners to build skills, expertise and networks, to identify new knowledge exchange opportunities to disseminate research findings and to enhance long-term career potential for PGRs and ECRs. Projects included *The Talent Incubation Network*, with Castlefield Gallery, Cornerhouse, Manchester City Galleries, Whitworth Art Gallery, Tate Liverpool and the Foundation for Art and Creative Technology (FACT), Liverpool; *(Dis)Located Residency* with KHiO, Oslo; *Digital Arts Research Exchange*, with Playgen and Manchester Digital Laboratory (MadLab); *Design for Desertification*, with Idanha-a-Nova Municipality, Centro Cultural Raiano, GeoPark Naturtejo and Escola Superior Politécnica de Idanha-a-Nova, Portugal; and *Design for Writing, Writing for Design*, with the Arvon Foundation.

Individual PhD projects ground research within communities, e.g. visual anthropology project 'Ghost Developments' collaborates with community groups in the counties of Longford and Leitrim, Ireland; another investigates British wool as a sustainable competitor in the UK fashion industry with British farmers, the British Wool Marketing Board and specialist UK breed societies; and Printing Dissent is a project working with the graphic identity of Greek political refugee communities in the countries of former socialist Europe.

Our strategies have served us well but we aim to improve and have undertaken a review in 2013.

c. Strategy and plans

Our research in art and ecology and in arts for health is in line with Deloitte's 2008 groundbreaking Mini Stern report for Manchester and the NW (<http://www.deloitte.com>) which shows that sustainable systems evolve to benefit the economy through creativity and innovation when informed by rigorous research. Therefore our starting point has been and will always continue to be research quality.

NESTA's *Local Knowledge* (2010) found that accessing and anchoring external knowledge through partnerships is as important as knowledge creation, so we will continue the recently adopted formalisation of partnerships. We aim to maintain a balance between short term and long-term benefits.

Experience within Manchester's Cultural Industries Development Service (*Hyatt CS*) taught that creative practice is different from other sectors of the economy because supply is often in advance of demand and we will continue to develop systems for bringing innovation to the attention of audiences to view, interact or buy. Consequently, the business of commissioning, producing and commenting on art and design is essential to our concerns and it is particularly important in the context of new technologies and the rise of participatory media.

Therefore, we have a future strategy that aims to further embrace new technology in a planned and pro-active way. We have begun to develop art and design's cross-University Creative Manchester initiative (which has already worked with the BBC's Future technology unit to test fonts and readability in the screen environment for disability) into a trans-disciplinary Oxford Road Digital Innovation Hub (*Hyatt CS*). In August 2013, the University allocated an extra £1.2 million to realise this new strategy so work is already beginning. In 2012, we recruited Digital Research Fellows (Heys, Eden, Scott) to help realise this strategy. Increasingly, our research links with other

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disciplines and new technologies encourage this lateral linkage. We aim to recruit expert, peer opinion leaders and maintain a healthy throughput of visiting researchers and cutting edge practitioners who contribute through dialogue, collaboration or presentation to ensure our research is pertinent and impactful.

We will continue to bring the knowledge from our international research to bear locally and create innovative projects, which often achieve international recognition. A current example of this strategy is the Biospheric Foundation (<http://www.biosphericproject.com/frontpage>) where our research into urbanism, migration and global food systems in Asia and Europe (Hyatt and Haley) informs the MIRIAD-initiated eco-art research centre on urban biospheres in a deprived area of Salford. It collaborates locally with Vertical Villages Tenants and Residents Association and Salford City Council and has received £1million plus (an amount not included in our income in REF5) in inward investment grants and in kind from councils and organisations such as People Postcode Lottery Fund, Siemens, EnerG, Salix Homes, Manchester International Festival, BDP Architects, Glass Solutions, Craghoppers, UnLTD, Community First, and East Salford Community Committee. Its international importance was recognised in being featured in the Manchester International Festival 2013 as the only home-originated project in the programme (<http://www.bbc.co.uk/news/science-environment-24580716>).

We are honing and redrafting our long-serving aims during our 2013 internal review to directly support and flavour our impact strategy. In the future we aim to 'support and promote timely, trustworthy and understandable knowledge dissemination to ensure effective knowledge exchange through purposive, interactive engagement strategies with audiences, beneficiaries, communities, constituencies, organisations or individuals in a variety of social groups and geographic locations from the local to the global'. 'Timely' refers to the intention to ensure that the research will be topical, relevant and tuned to current and concrete social change or problems. 'Trustworthy' ensures a truthful fit between the epistemic research process and the research communication. 'Understandable' is a commitment to utilise clarity of expression in the dissemination of the research. This aims to spread the ripples of the impact of quality research outward beyond the discipline towards other disciplines and other user groups.

In developing methods for impact research outputs need to be open to use, fit for purpose and geared towards users. Simple 'information telling' dissemination models of careful, rational argument to communicate are supplemented with active engagement. Our knowledge as experienced art educators tallies with impact review literature across disciplines to confirm that passive educational approaches are generally ineffective with an uninformed audience or another discipline. Therefore, we have piloted and developed methods of maximising wider impact that employ interactive engagement to enable impact through active dissemination.

Our experience in applied research and working with public-facing bodies has brought out the importance of communicating effectively to non-subject experts. A regular writing group (led by Ravetz) explores non-standard ways of describing research. We ran a one-day PGR interactive research seminar on learning how to listen and the importance of learning the languages of other social spheres. We are committed to engaging with non-specialist languages capable of incorporating academic knowledge and influencing public discourse. To this end we are submitting a new AHRC Skills Development bid for ECRs and PGRs on communicating creative practice through writing, speaking and performing.

In our aims we assert the need 'to create value through evidenced positive impact upon awareness, understanding and attitudes...' we recognise that these impacts are important but difficult to assess so we continue that they must contribute to '... enhanced activities, behaviour, capacities, opportunities, performance, practices, processes, policies, and/or economies'.

MIRIAD's 2012/13 research review questioned and developed our institutional policies and mechanisms for strengthening research impact. A review of the literature on impact across a range of disciplines produced an effective model for the internal assessment of the reach and significance of impact which we will use as a yardstick in the development of our research projects. To build upon our successful long-standing strategies for impact and to assist staff to plan we have defined five main types of impact: contribution to the discipline, raising awareness, social impact, economic impact and impact upon institutional practices and policy.

d. Relationship to case studies (CS)

Our engagement strategies are exemplified in the case studies and throughout our submission. We have chosen instances which demonstrate that the above five types of impact (contribution to

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the discipline, raising awareness, social impact, economic impact and impact upon institutional practices and policy) are already being enacted through methods which we aim to build upon - strategies of active dissemination that take regard of users and language.

J.Knell's *Reframing Manchester's Cultural Strategy* (2010) pointed to the role of cultural activity in delivering 'improved community cohesion, sense of place, self-esteem, mental health and well-being'. It identified *Angels of Anarchy* as an exemplar with a civic ambition to 'build on the reputation and reach of ... world-class exhibitions and festivals such as *Angels of Anarchy*...' The exhibition won the North West Tourism Award 2011 for the best regional tourist event and it achieved international recognition. As such, it built upon a solid track record of exhibitions, manifested, for example, in the 2007/8 *Weapons of Mass Communication* (curated by Aulich cf. *Visual Cultures of Conflict and Social Change CS*), the first major exhibition of war posters at the IWM, London since 1978.

We regard qualitative goals as essential pathways to commercial considerations and they underlie our work in health and the environment (*Arts for Health CS* and *Hyatt CS*).

Changing minds through presenting new discursive frameworks leads to shifts in understanding and draws in experience, emotion, aesthetics and appeals to identity. An image can shake our basic beliefs and assumptions, destabilising our certainties, creating new empathies and galvanising us to action (*Visual Cultures of Conflict and Social Change CS*). Art and Design has the ability to bring a current collective predicament to consciousness and has the capacity to bring the viewer closer to remote experience. Our work enhancing dialogue with other cultures (*ATM CS*, and *Hyatt CS*) and with craft in India has shown the importance of the understanding of tradition at times of rapid change (*Traditional Craft CS*). In these ways we have contributed to opportunities for understanding conflict, cultural difference and materially effecting understanding through worldwide collaborations.

Strategies derived from advertising, marketing and social marketing have begun to effect the reach of our research. *State Legacy* (*Hyatt CS*), for example, developed its 'brand' through a collaboration with Beijing Olympics' designer Xu Wang. At the ATM11 the Chinese artist Han Bing invoked the 'surprise' tactics associated with marketing in 'walking the cabbage' through the city.

Metaphors exert a formative influence on science, language, and on how individuals and groups think (Lakoff and Johnson, *Metaphors We Live By*, 1980). Shifts in metaphors and conceptual systems alter what is 'real' for individuals, groups and societies and effect action leading to change. Our choice of case studies shows how we bring innovative metaphorical forms to audience attention. To promote new ways of seeing, the studies show that we engage with memory, sensibility, accumulated images and imaginative patterns, values, purposes, passions, interests, the catalogued experience of already affirmed concrete judgements, goals, and decisions. Our approach to research findings in the case studies sees them as part of active social processes, interpreted in local contexts in processes of knowledge creation.

We have active approaches to impact across the case studies. New academic research impacts upon traditional professional curatorial practices. We train gallery invigilators to describe the research content clearly to the public. We hold public conferences, and interactive education meetings and outreach to encourage contributions from a wide as possible section of society, such as the surprisingly effective 'tea discussions' between the public and researchers. We held successful business and industry breakfasts (*Hyatt CS*) and for ATM14 we have received £50,000 HEIF funding to expand business engagement.

We demonstrate how our impact benefits the economy. We have involved politicians to create value through influencing the ways in which policy problems are conceptualised or framed (*ATM CS*, *Hyatt CS* and *Arts for Health CS*).

The studies demonstrate how we have achieved five main types of impact whatever the project research or subject specialism: contribution to the discipline, raising awareness, social impact, economic impact and impact upon institutional practices and policy.