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Public Engagement and Impact: Articulating Value in Art and Design

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UNIVERSITY OF HUDDERSFIELD

Public Engagement and Impact:

Articulating Value in Art and Design

ICA, London

5/23/2013

Symposium Abstract

In 2010 The Work Foundation published a report entitled *A Creative Block? The Future of the UK Creative Industries*, which stated, ‘the UK creative industries are now under threat from a combination of recession-induced cuts, [and] the global trends towards convergence and digitalization’, adding that, ‘unless acted upon quickly, there will be a block to the UK creative industries...as a driver of growth and innovation’ (Dr Benjamin Reid and Alexandra Albert, The Work Foundation, December 2010). Successive Arts Council policy goals have underlined the importance of greater public engagement and collaboration, with a view to attracting and inspiring new audiences and ensuring the arts are ‘sustainable, resilient and innovative’ (*Achieving Great Art for Everyone, A Strategic Framework for the Arts*, Arts Council England, November 2010). It was further observed in 2010 in an AHRC/ESRC report to the DCMS entitled *Measuring the value of culture*, that due to the ‘cooler climate’ facing cultural and arts organisations, central government and parts of the publicly funded cultural sector have recognised the need to ‘more clearly articulate the value of culture using methods which fit in with central government’s decision-making’ strategies (*Measuring the value of culture: a report to the Department for Culture, Media and Sport*, Dr Dave O’Brien, 2010). In light of the 2014 Research Excellence Framework these complexities are now being addressed with renewed vigour for UK art and design HE institutions. This symposium explores the social, cultural and political challenges around measuring public engagement in relation to evidencing impact, and the implications of this for those working in Higher Education and Museum/Gallery sectors.

Discussion Topics – Strand 1: Context and definitions – ‘Public engagement’ are current buzz-words in cultural and academic spheres, but what do we really mean by ‘public engagement’ in relation to contemporary art and design? How do we define ‘engagement’ and who is ‘the public’ to which we are referring – should we, perhaps, be speaking of ‘publics? Can ‘engagement’ be more easily understood as different levels of ‘encounter’ or ‘interpretation’? How do issues around public engagement feed into or stem from broader cultural and political agendas? What might be the future of contemporary art and design education, research and practice with/without effective public engagement strategies? How might public engagement issues differ in a contemporary art and design context compared with other fields? (Why) is it important that publics are able to engage with contemporary art and design practice? What can be achieved through effective public engagement strategies?

Discussion Topics – Strand 2: Application and measurement –How do we go about capturing and measuring instances and/or different types/levels of public engagement? In what ways might contemporary art and design present specific challenges in relation to questions around measurement? How do we communicate and use this information effectively? What are the implications of measuring engagement in contemporary art and design education and the museums and galleries sector? How do art and design-based institutions negotiate the often seemingly conflicting demands of policy and practice/research? Should and can quantitative measurement methods be applied to predominantly qualitative and/or abstract manifestations of public engagement? Are the

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frames of reference appropriate through which to articulate ways of measuring and communicating public engagement in art and design? Are the questions of measurement by government and cultural funding organisations over-demanding? Are they useful?

Speaker Biographies and Presentation Abstracts

Speaker 1 - (11.40am): Dr Claire Donovan is a Reader in Assessing Research Impact, and joined the Health Economics Research Group at Brunel University in 2010. She originally trained as a philosopher, and holds an MA and DPhil in social and political thought. She previously held research and teaching positions at the Research School of Social Sciences, The Australian National University; Nuffield College, Oxford University; and The Open University.

Claire has published widely on assessing research impact (all fields), research evaluation and research policy, evaluation and metrics as technologies of governance, and the place of the humanities, arts and social sciences within science-based evaluation systems. In 2006, Claire was Chair of an Australian Government Technical Working Group on Research Impact, which was tasked with finding the optimum methods for assessing the social, economic, environmental and cultural impact of university research for Australia's national Research Quality Framework, which has formed the basis of impact assessment for REF2014.

During 2011-12 she was a AHRC/ESRC Public Service Placement Fellow at DCMS, and her report *A Holistic Approach to Valuing Culture: A Report to the Department of Culture, Media and Sport* has recently been published

(<https://www.gov.uk/government/publications/a-holistic-approach-to-valuing-our-culture>).

Presentation title: A Holistic Approach to Valuing Our Culture

This talk provides a summary of a programme of work for an AHRC/ESRC Public Service Placement Fellowship 'Measuring Cultural Value (Phase 2)', based at the Department of Culture, Media and Sport. It focuses on the part of this research that engaged directly with representatives of the cultural sector, and with their views on the idea of measuring the value of culture.

The Phase One report, *Measuring the Value of Culture*, recommended that the cultural sector should be pragmatic and embrace the use of economic valuation techniques as a means of securing greater public funds (O'Brien, 2010: 8-9). The Phase Two approach builds on this recommendation, and notes that economic valuation techniques may usefully provide evidence to support large-scale investments in the cultural sector (such as supporting major national cultural institutions). Yet these techniques are expensive, time-consuming, and require a great deal of expertise, and so are not suited to smaller-scale enterprises and projects. However, there is a range of appropriate, alternative economic and non-economic approaches that smaller enterprises can use to robustly articulate the value of culture. The Phase Two project found sector-wide support for a holistic approach to valuing our culture that is sensitive to various scales of investment in the cultural sector, and that can balance the need for transparent decision-making with a broad vision of the unique value that the cultural sector creates. There are clear connections between the Phase Two conclusions and the case study approach adopted by REF2014 for assessing research impact in the arts and humanities at a university department (or UoA) level. In both cases, a robust holistic approach to valuing culture may comprise of a narrative account supported by relevant

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metrics and indicators. The views and opinions expressed in this talk do not necessarily reflect the official views of AHRC, DCMS and ESRC.

Speaker 2 - (12.05pm): Dr Sarah Shalgosky is Curator of the University of Warwick. Her role encompasses management and development of the University's Art Collection, the development of the exhibition and events programme at the Mead Gallery and a range of outreach, research and management roles. Exhibitions include *The Indiscipline of Painting* in collaboration with Tate St Ives and *Artists' Plans for Sustainability* which will open at the Mead Gallery in May 2013. Trained as an art historian at the Universities of East Anglia and then Oxford, Sarah worked at a number of regional museums before taking up her role at Warwick in 1993. Sarah has been a member of advisory panels for the Arts Council and has just completed a ten year term as a member of the Advisory Committee for the Government Art Collection and a three year term as a member of the Steering Group for Turning Point West Midlands. She is a member of the steering group for the Coventry Contemporary Art Forum. Dr Sarah Shalgosky, curator of the Mead Gallery, University of Warwick, and Professor Stephanie James, Associate Dean/Head of the School of Visual Arts at Arts University College at Bournemouth.

Speaker 2 – (12.05pm): Professor Stephanie James is a fine artist and Associate Dean/Head of the School of Visual Arts, Arts University Bournemouth. Her research focuses on curation and the dynamic between space and the creative process. Her practice involves exhibiting, organising and curating exhibitions working in partnerships to realise major projects at the Venice Biennale. Recent funded research has focused on developing a framework for determining the way in which leaders assess effectiveness and evaluate the impact of the 'Art School' Gallery.

Presentation title: Peer Pressure

In the last five years, there has been a significant expansion of university galleries across the UK. A plethora of new gallery spaces for the exhibition of contemporary art practice have been created, most as developments within art schools. In tandem, recent conferences at the Universities of Cork, Warwick and Bournemouth have initiated a critical examination of the roles of the university art gallery that extend beyond delivery of teaching, learning and research. It is apparent that university galleries can be embedded in different strategic objectives that include development of research impact, as well as delivery of high calibre student experience, widening participation strategies and profile.

How do these galleries manage the imperatives of their host institutions and external funding bodies? What forms of public engagement are valued? And how might the significance of university gallery programmes be most effectively measured? This paper proposes a different way of evaluating university galleries. Rejecting the blunt instrument of quantitative data, it proposes a more nuanced approach to understanding the role and benefit of gallery programmes. How might the metrics of reach and significance be usefully applied and what will they reveal about the sector? Could this approach be rolled out across all galleries across the UK to foster a more sustainable cultural ecology?

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Speaker 3 – (12.30pm): Bob and Roberta Smith believe that art plays a powerful role in democratic systems, both as a forum for free speech and as a workshop to explore new futures. Bob and Roberta Smith signwrite their ideas on pieces of old timber they find in skips. Their work has been shown extensively internationally. Recent shows include, *Paul Thek in the Context of Today's Contemporary Art*, ZKM and *I was up all night making this* Cezare Manzo Gallery, Rome. In their books, *Art U Need*, (Black Dog Press) and *Hijack Reality*, (CT Editions), they explore their central belief that, 'people have culture, they don't need artists to make culture for them. People should make their own damn art.'

Bob and Roberta Smith believe 'Art' allows people to get out of the trench of existence and see how the land really lies. Bob and Roberta's favourite Artist is Hogarth.

Speaker 4 - (14.15pm): Dr Helen Pheby is Curator at Yorkshire Sculpture Park, an international centre for modern and contemporary art set in 500 acres of historic parkland with five galleries. YSP curates a changing programme alongside permanent site-specific commissions by James Turrell, Sol LeWitt, David Nash and Andy Goldsworthy. In addition to coordinating major YSP exhibitions and developing new work with mid-career and emerging artists, Helen manages offsite and overseas projects, most recently co-curating the Kyiv Sculpture Project. Helen's PhD thesis examined case studies of international public art in relation to audiences, engagement and rehabilitation of place and she now works with communities worldwide. She curated the public artworks *Cratehouse for Castleford* by Winter/Hörbelt and Carlos Garaicoa's ongoing project *The Observatory* as part of culturally led regeneration in the town. She works with ArtRole to facilitate cultural exchange with Kurdistan-Iraq and was a curatorial adviser of BECA: Bridge for Emerging Contemporary Art in New Orleans. Helen is regularly invited to contribute at conferences and by the media, including Radio 3's Nightwaves, the International Sculpture Conference and Art and Environment at Tate Britain in 2010. She is recently published as a contributor to the book *Museums Materialities* (Routledge, 2009); *David Nash at Yorkshire Sculpture Park* (2010); *Diligent Observation*, YSP (2011); *Miro: Sculptor*, YSP (2012); and *Sophie Ernst HOME*, YSP (2012).

Speaker 4 - (14.15pm): Peter Murray CBE is Executive Director at Yorkshire Sculpture Park. Having studied Fine Art and Education, Peter Murray taught in General, Further and Higher Education, lecturing throughout Britain and overseas. Until 1975 he exhibited frequently and has paintings, drawings and prints in several public and private collections. In 1977, whilst Principal Lecturer in Art Education at Bretton Hall College, Peter founded Yorkshire Sculpture Park. Set within 500 acres of 18th century parkland, YSP is an international centre for modern and contemporary sculpture, enjoyed by thousands of visitors each year. Travelling extensively to many countries Peter has advised on sculpture in the open-air, contributed to conferences, lectured at Universities and organised exhibitions. He has written for journals and publications and has contributed to television and radio programmes related to the arts. He has been a judge for the Jerwood Sculpture Prize, the

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AXA Art/Art Newspaper Catalogue Award, the McClelland Sculpture Award in Australia and has been an advisor to the Ebbsfleet Landmark Project and a selector for the Northern Art Prize.

In 1988 Peter was awarded the National Arts Collection Fund Award and in 1989 made Honorary Fellow of the Royal College of Art. He has been elected Fellow of the Royal Society of British Sculptors and was awarded Honorary Doctorates from the University of Lincolnshire and North Humberside and the University of Huddersfield. In 1996 he was awarded an OBE for services to the arts and in 2010 was awarded a CBE. He was a member of the Board and Vice President of the International Sculpture Centre in USA and was a Trustee of the Marino Marini Museum. He is a Trustee the Eduardo Paolozzi Foundation and of Springhornhoff, Germany.

Presentation title: Everything is Connected

“YSP is recognised as one of the best sites in the world to see contemporary sculpture in the open air and in a sumptuous landscape.... The vision of making art accessible to all shines through the whole organisation.”

Lord Robert Winston

Public engagement strategies often assume that the public are disengaged from art. Based on her PhD and subsequent research YSP Curator Helen Pheby will trace the relationship between art and public, specifically sculpture, to explore if and why it has broken down including a consideration of who the public are. A dialogue with YSP Founding Director, Peter Murray CBE, will share the practice of YSP since its inception and how its roots in Bretton Hall College, programme and ongoing activity have built and engaged an audience and appetite for modern and contemporary sculpture.

Speaker 5 - (14.40pm): Paul Manners is Associate Professor in Public Engagement at UWE and director of the National Coordinating Centre for Public Engagement. The NCCPE was set up on 2008 as part of the Beacons for Public Engagement project, which involved six HE-based projects piloting innovative approaches to involving the public in their work. The NCCPE's role is to help to coordinate public engagement practice and to support innovation and strategic change in HEIs, and it is widely recognised for its expertise in supporting organisational change, partnership working, impact assessment and innovation in engagement. Paul's whole career has been education related. He trained as a secondary English teacher and after teaching for five years, joined the BBC where his credits include the long running BBC2 series, 'Rough Science'. He was an executive producer in BBC Learning, responsible for a number of broadcast-led public engagement campaigns, including the People's War project, gathering tens of thousands personal reminiscences about WWII into an online archive. He is chair of the National Trust's advisory panel on Learning and Engagement and a fellow of the RSA.

Presentation title: Public engagement, impact, and the 21st Century University: a guide for the bewildered.

Public engagement is high on the policy agendas of university funders and policy makers, and in the wider cultural and public sphere. In this presentation Paul Manners will tease out the different meanings and motivations that underpin this current trend, drawing on his own experience as a television producer, his work with the museums and cultural sector, his experience advising the National Trust on their engagement strategy, and his current role leading a project to 'embed' greater engagement with the public in higher education. His presentation will identify the strategic drivers for engagement, and explore some of the most difficult challenges in embracing engagement in institutional practice: these include how to define and assess quality, how to build effective, mutually beneficial partnerships, and how to build capacity and capability within institutions to enable more effective engagement.

Speaker 6 - (15.05pm): Dr Rosa Scoble graduated from LSE with a degree in Management Sciences and completed, at Brunel University, a PhD on the RAE2001 before taking up the role of manager of the School of Information Systems, Computing and Mathematics. She was appointed director of the University's Research Assessment Exercise 2008 Office. She is currently Deputy Planning Director (Research & Resources) and as part of her role heads the Research Evaluation Unit. Her main areas of expertise are research impact and research information management, with a key interest in research metrics. She has and is working on three JISC funded projects all in the RIM area. She is also playing a key role in Brunel's preparations for the upcoming Research Excellence Framework, with a particular focus on the impact agenda. In 2009 she ran a pilot study that has led to the development of BRIDE (Brunel Research Impact Device for Evaluation) based on HERG's Payback Framework. Her work on impact and the development of BRIDE is captured in a research publication that analyses institutional strategies for capturing and enhancing the socio-economic impact of research. She has spoken at a number of conferences on how to capture impact in a broad based and multi-disciplinary institution.

Presentation title: Post-REF: collecting evidence from public engagement. Necessity with unforeseen consequences?

The development of the impact agenda for the Research Excellence Framework 2014 has seen a very interesting departure from one of the major principles that have been at the foundation of all previous research assessment exercises. It was accepted, with slight reviews and variations over many RAEs that the research, in the form of outputs, moved with the individual researcher. However, impact in the REF2014 has departed from this basic principle and is now asking of institutions to submit impact that has arisen only from research that has taken place at the institution. This means, that in the future institutions will not be able to rely on 'buying-in' academic staff with impact to secure the best outcomes in forthcoming REFs, but they will need to identify and collect all forms of potential impact as well as resource and support activities that will enable the creation of new ones.

It is accepted, and acknowledged in all REF guidance on submitting impact case studies, that public engagement especially in the arts and humanities is one of the most successful vehicle

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to generate impact. Whether this is cultural enrichment, increasing public participation in social discourses or, more generically, supporting the participant's personal development. However, given that impact will stay with the institution and the importance (financial and reputational) of REF, questions might arise of what the future will look like for public engagement. Will institutions start bureaucratising public engagement? Will researchers be asked to 'count' participants and the public at all their events? Will there be an over-proliferation of surveys, questionnaires, follow-up interviews, etc.? Will 'the public' become tired of being asked "what difference did it make to you"? And at the end, will there be a danger of some researchers shying away from public engagement and withdrawing from some of their most creativity activities.

Speaker 7 - (16.15pm): Ailbhe MacNabola leads policy, research and evaluation work at the Design Council where the focus is on understanding and measuring the economic and social impact that design can make, and on raising awareness through public debate, events and advocacy. The Design Council champions great design, and this means design that makes a difference to ordinary people's lives. Ailbhe's role is to promote understanding of what this difference is, and to help the Design Council and the wider design sector to measure and communicate it. Recent work has focussed on the public sector, and in particular public services, looking at how the use of design thinking can improve user experiences and deliver efficiencies. Prior to joining the Design Council Ailbhe was Head of Research and Evidence at the Museums, Libraries and Archives Council, where she led a programme of evaluation which sought to measure the impact that cultural participation had on "users" such as audiences, school children, and communities. She also led research into community engagement in both museums and libraries, and an inquiry into the public value of libraries at a time when the purpose and vision for the service was under review. Ailbhe has also worked as a management consultant in the private and public sector and at the UK National Audit Office undertaking value for money reviews of government policy implementation.

Presentation title: "We need a big number". Measuring the value of participation for government policy and funding organisations

This presentation will address strand 2 of the symposium – application and measurement of public engagement in art and design. Ailbhe will draw on her professional experience leading the Design Council's evidence work - measuring the impact of design on economic and social wellbeing - and previously leading the Museums, Libraries and Archives Council's research agenda, which focussed on measuring the impact of participation in culture. Ailbhe will offer thoughts on some of the key questions for the symposium:

- How do we go about capturing and measuring instances and/or different types/levels of public engagement? How do we communicate and use this information effectively?
- In what ways might contemporary art and design present specific challenges in relation to questions around measurement?
- Should and can quantitative measurement methods be applied to predominantly qualitative and/or abstract manifestations of public engagement?

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- Are the questions of measurement by government and cultural funding organisations over-demanding? Are they useful?

The Design Council – measuring financial return on investment, measuring social value. The Design Council’s mission is to champion great design, and its primary audience is government policymakers, business, and the design industry. It is through these audiences that the organisation seeks to reach, and have an impact on, the general public. For example, the Design Council highlights the impact that great design can have on economic and social factors by running demonstrator projects and programmes, measuring the impact that they make, and communicating this to policy, business and design industry audiences. Ailbhe will discuss two examples of impact measurement at the Design Council – how the organisation measured the financial return on investment for businesses using design strategically, and the results they found, and how the organisation is going about measuring the social and economic value of the redesign of a hospital environment. Ailbhe will contrast this with her previous experience of measuring primarily social impacts of participation in culture at the MLA.

Speaker 8 - (16.40pm): Jocelyn Bailey is Head of Manufacturing Design and Innovation Policy at Policy Connect, an independent, not-for-profit, Westminster-based think tank. At Policy Connect she coordinates the work of the Associate Parliamentary Design & Innovation Group and the Design Commission. For these groups she has conducted research into the relationship between design education and economic growth in the UK, and, more recently, “Redesigning Public Services”. Alongside policy analysis and research, the role involves a mixture of parliamentary and public affairs, and lobbying. The mission is to continue to shape the intellectual space around design policy in Parliament, and in the design community more broadly. Jocelyn Bailey previously worked for Nissen Adams Architects & Blueprint Magazine. She holds an MA in History of Art and a BA in Architecture from Cambridge University, UK.

Presentation title: Bridging the divide: articulating the value of creativity to politicians

There is an unhelpful cultural gulf between the creative and design-led industries, and the world of politicians, policymakers, and the majority of think tanks that feed their ideas. This is partly because of the reliance on (now partially discredited) economic models which have become deeply embedded in mainstream policy thinking. But it is also a question of personalities. The educational and career routes of each respective group have almost no common ground, thus there is little mutual understanding. The gulf is only set to widen as career paths into the political industries become ever more narrow, and the majority of the voting public becomes ever more disillusioned with its political representatives. Jocelyn’s talk will focus on the impact this lack of understanding and quality communication has on the production of design policy, on some of its historical causes and current manifestations, and on how Policy Connect works to try and mitigate this deteriorating relationship.

Symposium Organisers

Professor Steve Swindells is Director of Research and Director of Graduate Education at the School of Art, Design and Architecture, University of Huddersfield. Professor Swindells has exhibited his work as a practising artist, individually and collaboratively, across Europe, Asia and North America; recent solo work includes *Animal Spirits* (2011) at Sugarcube, Stockholm and *Summoning the Face of the Other* (2010) at New Zealand Film Archive, Auckland. Between 2010 and 2012, with colleague Claire Barber, he completed two Arts Council of England funded commissions: *Maximum Exposure* with Somerset Art Works and *Mining Couture*, which is part of the Transform 2 programme at Snibston Discovery Park, Leicestershire. They recently exhibited *WOW* (2011), at the VI International Biennial of Contemporary Textile Art, The Diego Rivera Anahuacalli Museum, Mexico City. Barber Swindells collaboration is founded on site-conditional and artist-in-residence contexts; often weaving everyday human narratives, places and activities into the content and production of their work.

Swindells has been in long-term collaboration with Steve Dutton, forming Dutton and Swindells.

In 2011 Dutton and Swindells *The Stag and Hound* at PSL (Leeds), resulted in the artists being long-listed for the Northern Art Prize. To accompany the exhibition Dutton and Swindells launched their book *The Institute of Beasts* published by Cornerhouse Books, Manchester. In 2008 Dutton and Swindells received a major Arts Council of England Award of £22,250 to attend an international artist-in-residence programme at Ssamzie Space Studios, Seoul, South Korea (January – April 2008). In 2009 Dutton and Swindells exhibited *Institute of Beasts* at Museum of Fine Art, Taipei; their work was recently reviewed by Emma Cocker 'Moves Towards the Incomprehensible Wild' in *Art + Research*, Vol 4. No. 1. Summer 2011. Professor Swindells completed a practice-based PhD in 2004. He supervises a number of postgraduate projects ranging from curatorial practices, fine art, creative writing to the digital sublime.

Dr Anna Powell is a Research Assistant in Contemporary Art in the School of Art, Design and Architecture at the University of Huddersfield. She was awarded her PhD in History of Art and Museum Studies in January 2012 for which she was the Stanley and Audrey Burton Scholarship holder, and her MA in Art Gallery and Museum Studies in 2005, both from the University of Leeds. Her research explores the often complex relationships between contemporary art and its audiences and, in particular, current art practices which use of subversive or reflexive exhibition techniques. At the University of Huddersfield Anna is responsible for conducting research into public engagement, impact and cultural value in art and design, in relation to the Research Excellence Framework 2014.

Anna worked in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds from 2008-12, providing lecture, seminar and supervision support, at which time she also managed a Heritage Lottery funded public engagement project for the M&S Company Archive and the University of Leeds' new partnership. Anna has been involved in a

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number of projects for Leeds Art Gallery and has supported a variety of collaborative events including The Big Draw, Light Night and Archives Awareness Month. She recently spent a year project managing the West Yorkshire Science, Technology, Engineering, Mathematics (STEM) Ambassador programme, through which she was able to explore intersections between arts and sciences. As a member of the executive committee for the Centre for Collaborative Heritage Research at the University of Leeds, Anna's role has included organising seminars and networking events that bring together arts and heritage professionals to discuss contemporary issues in the cultural sector.

List of delegates and speakers*

Jocelyn Bailey*

Policy Connect

Sharon Bainbridge

Leeds College of Art/West Yorkshire Textile Heritage

Charlotte Bell

Queen Mary University of London

Emma Brown

University of the Arts, London

Melissa Byrd

British Library

Jane Cairns

Contemporary Craft

Stephen Calcutt

University of Huddersfield

Annabelle Campbell

Crafts Council

KyungJoo Cha

Brunel University

Clare Charles

Dr Jim Cheshire

Lincoln School of Art and Design

Dr Julian Clarke

Nottingham Trent University

Professor Alex Coles

University of Huddersfield

Professor Marianne Creaney

University of Ulster

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Dr Claire Donovan*

Brunel University

Laura Dove

Leeds College of Art

Dr Tom Fisher

Nottingham Trent University

Susan Forsyth

Dr Karen Gaskill

Crafts Council

Dr Verina Gfader

University of Huddersfield

Dr James Harvey

Kerry Harker

Lisa Howard

Emma Hunt

University of Huddersfield

Professor Stephanie James*

University College at Bournemouth

Dr Steve Klee

University of Kent

Nicola Lake

University of the Arts, London

Dr Juliet MacDonald

University of Huddersfield

Dr Catriona McAra

University of Huddersfield

Paul Manners*

National Coordinating Centre for Public Engagement

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Marianne Markowski

Middlesex University

Ailbhe McNabola*

The Design Council

Stephanie Mills

Cite Design Ltd

Professor Judith Mottram

Coventry School of Art & Design

Peter Murray*

Yorkshire Sculpture Park

Annette Naudin

Birmingham City University

Professor Alison Oddey

University of Derby

Sarah Parks

Sarah Pennington

Dr Helen Pheby*

Yorkshire Sculpture Park

Alexandra Pomelova

Dr Anna Powell*

University of Huddersfield

June Raby

Dr Dan Robinson

Leeds College of Art

Dr Susan Ryland

University for the Creative Arts

Dr Rosa Scoble*

Brunel University

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Dr Sarah Shalgosky*

Mead Gallery, University of Warwick

Manjinder Sidhu

Bob and Roberta Smith*

London Metropolitan University

Professor Steve Swindells*

University of Huddersfield

Zoe Sawyer

Project Space Leeds

Jane Tinkler

London School of Economics

Sarah Trounce

Jane Wentworth Associates

Dean Todd

Professional Doctorate Fine Art

Melanie Unwin

Parliament

Sumitra Upham

ICA

Dr Emma Wood

Leeds Metropolitan University

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Notes