



RMIT
UNIVERSITY

Design
& Creative
Practice

REPORT

A collage of a whiteboard with sticky notes and a green banner with the word "REPORT". The whiteboard is covered with numerous yellow and green sticky notes, some of which are organized into categories like "QUESTIONS", "LESSONS", "OPPORTUNITIES", and "OTHER". There are also several sheets of paper with text, including "DRIVING IMPACT", "DEMONSTRATING IMPACT", "DETERMINING IMPACT", and "DISRUPTING IMPACT". The green banner at the top right features the word "REPORT" in large, white, bold letters.

ACTIVITIES

During Design Week, on 16-17 June, 2019, we hosted a two-day workshop at RMIT Europe, bringing together an interdisciplinary and international group of arts and creative practice researchers specialising in creative arts and impact. This included experts in the fields of design, art, creative practice, sociology, media studies, fashion, deploying interdisciplinary and international dialogue and collaboration as an interface for exploring different understandings, methods and philosophies of evaluating impact in teaching and research.



PARTICIPANTS

Jess Berry, Juan Cruz, Danae Esparza, Laura Garcia, Lisa Grocott, Larissa Hjorth, Kat Jungnickel, Colleen Macklin, Andrew Morrison, Chantal Faust, Laurene Vaughan, and Nina Wakeford.

KEY QUESTIONS

The key questions explored by this workshop were:

- How can we better understand impact in creative arts and design research?
- What definitions might better express impact in creative arts and design research?
- How (if at all) might it be possible to better measure impact in creative arts and design research?
- Could thinking about impact as transmission rather than uni-directional and blunt help us to reconsider how impact might work in creative arts and design, and the arts and humanities more broadly?
- What are the ethics and social responsibility involved in impactful creative arts and design work, and research more generally?

14 – 15 June 2019
RMIT Europe,
Barcelona

Creative Arts & Design Impact Network Workshop

PROCESSES AND METHODS

The Creative Arts and Design Impact Network workshop involved a series of presentations, exchanges and prototyping activities including:

Knowledge Transmission Exercise

Following on from a brief presentation by Larissa Hjorth and Kat Jungnickel about the Transmissions and Entanglements workshop held in 2013, this exercise asked participants to introduce themselves, and develop discussion and lines of thinking using a thick line of string to map both the conversation, but also connections.



Presentation of case studies of different impact systems by international experts.

REF Juan Cruz
ARC Larissa Hjorth
NORWAY Andrew Morrison
INDIGENOUS Laurene Vaughan
USA Colleen Macklin

Cultural Evaluation Project by ELISAVA

This presentation by Danae Esparza Lozano outlined the Decoding European Creative Skills Cultural Evaluation Project, based at ELISAVA and now including TU Eindhoven and FH Salzburg. Using an online questionnaire, this project aims to map and gather data on Design and Creative Practice skills, providing real time data analytics.



Capturing and Mapping Opportunities

Throughout the day, participants were asked to write their thoughts and ideas into four categories: Lessons, Questions, Tensions, Opportunities and Other. These were then consolidated into four key areas: Disrupting Impact Agenda; Defining Impact; Driving Impact; Demonstrating Impact and Determining Impact.



Presentations of alternative models of impact and knowledge transmission

This presentation by Kat Jungnickel outlined the Bikes and Bloomers project and the way in which it engages alternative models of impact. This includes the production of Victorian cycling bloomers, bike rides and performance lectures wearing them and downloadable sewing patterns.

Prototyping Workshop: Sketch of an Idea

This workshop centred on collaboration, discussion and iteration, sketching out possible ways of evaluating impact and undertaking impactful research. Iterations included: Sketch of an Idea // Feels Like + Feedback; Sketch of an Idea // Looks Like + Feedback; and, Sketch of an Idea // Works Like + Feedback.

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INITIAL EMERGENCES

Researching and teaching

The role of the researcher + teacher as defining, facilitating and amplifying impact? How might this already be encompassed in contemporary research, and what methods might be leveraged to articulate the impactful work that is already being done?

Collaborations

Collaboration as a way of sharing experiences and making opportunities for opening up interdisciplinary boundaries around impact.

Measurement

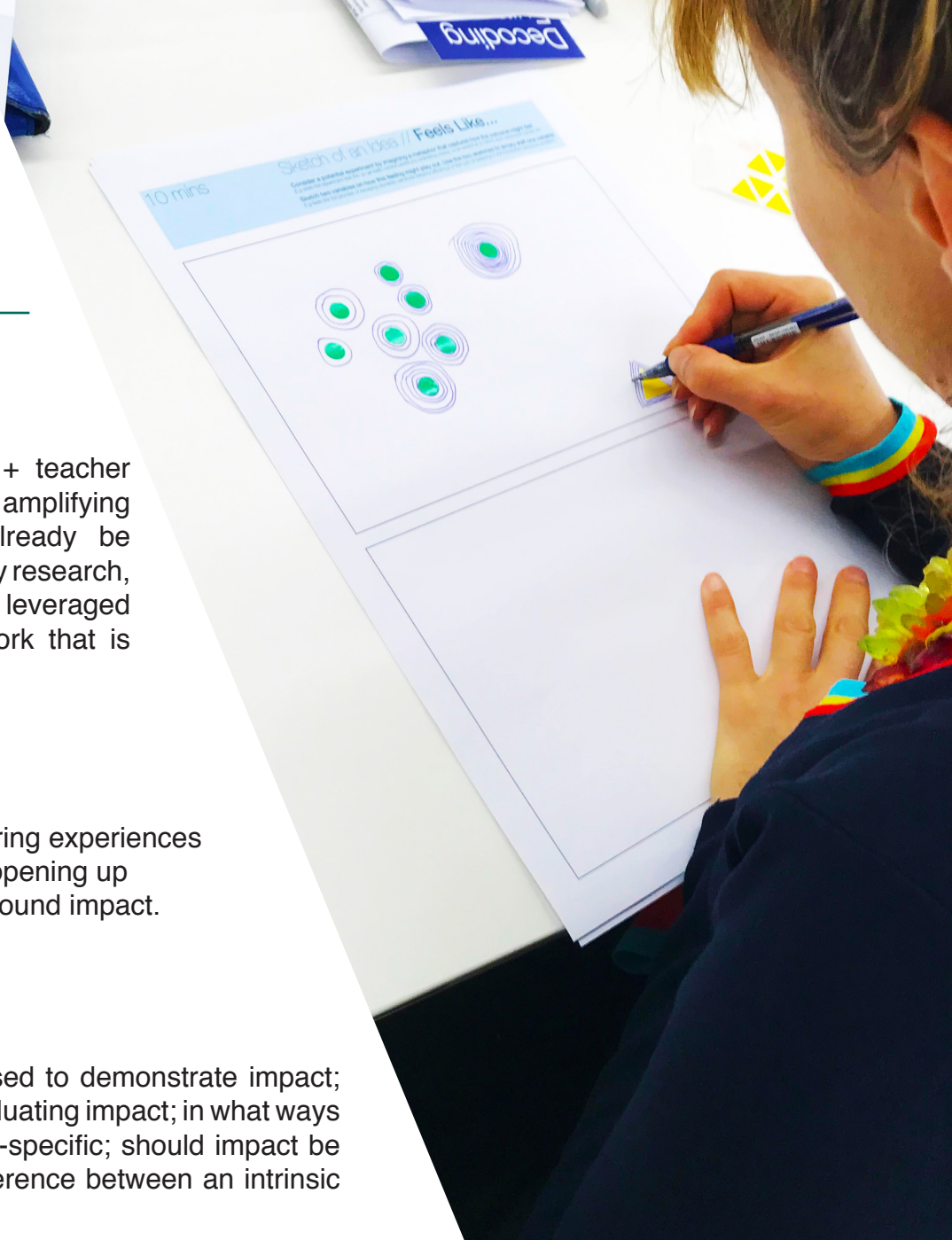
What thresholds should be used to demonstrate impact; who should be in charge of evaluating impact; in what ways is impact general or discipline-specific; should impact be anonymised? What is the difference between an intrinsic and extrinsic record?

Spatio-temporality

Can impact be understood on a non-linear timeframe? To what degree are audiences able to respond to impact in situ, or does impact need more space to filter through? Does impact framing change engagement spaces into disciplinary or institutionalised structures?

Other impacts

What of insidious or affective impacts? Is it possible to co-design impact evaluations with participants, for instance, Indigenous peoples? Should impact be aligned with ethics?



Creative Arts & Design
Impact Network Workshop

OUTCOMES

Following on from this workshop, we have the following recommendations and activities to undertake:

- Establishing impact-related activities in and through teaching, embedding them in the curriculum
- Developing an international impact network
- Producing an experimental “Ideas Garden” for generating and sharing impact.

ACTIONS

The next steps are:

- Sending in abstracts for the publication by July 31st, 2019.
- Publication boot camp in Monash Prato 2021.

