

Science Research Engagement and the Arts

Desk Research: Towards Identifying Best Practice Guidance for Science Researchers when Considering Working with Artists on Public Engagement Projects

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“With global issues cutting across disciplines, a number of projects are showing where the mixing of art and science can prove productive.”

“does the artist work with the scientist, in a symmetrical collaboration between equals? Or is the artist working for the scientist, to help disseminate their findings? Or is the scientist in fact working for the artist, who comes to represent the wider social context of the 'public good', and its corollary, public opinion? Or all, or none, of these?”

<https://frieze.com/article/experiments-field-why-are-artists-and-scientists-collaborating>

Introduction

This paper provides a summary of desk research into existing collaborations between artists and researchers for public engagement. Whilst specifically focused on the UK, international examples are included.

How does the public engage with science research through the arts?

Overview

Many public engagement with research projects involve collaborating with artists. The arts are a popular medium for engagement, enabling research to be couched within an event or cultural context, and draw in a wider group of participants. Arts based research engagement ranges from more traditional approaches to illustrating and sharing research outputs, through to experimental immersive theatre. There is a broad variation in the type of collaboration or partnership - from the artist serving to represent the research, through to artists and researchers exchanging practice and methodology to co-create approaches to their work.

The popularity of research with arts collaborations is encouragingly supported by funding opportunities from a variety of sources, including funding bodies such as [Wellcome](#), and science/research organisations like the [British Science Festival](#).

Many of these projects involve commissioning an artist to 'translate' research to engage new audiences with it. As a consequence, these approaches are often researcher led, rather than collaborative in nature. The outputs and outcomes are often ephemeral, and there is little analysis of the long term legacy of these projects (both in terms of any art work generated, or any effects on those involved).

Little cross-over guidance is available to advise what needs to be considered when embarking on these collaborations. There are multiple guides on running arts projects and guidance on public engagement yet nothing to support the actual collaboration process between artists and scientists itself. See Appendix 2 for resources to support the planning and execution of arts-based projects.

Motivations for this project

As relationship brokers in science research and the arts, we have experience in facilitating collaborations and supporting the delivery of collaborative projects. Being exposed to common challenges across a variety of projects, we saw a need to develop more guidance on what to expect when embarking on this type of partnership.

Our individual experiences shaped what we wanted to explore for our own practice as facilitators. Over the past nine months we have attended over 20 events and spoken to over 100 people who are actively part of these types of collaborations and/or work to support them.

These people cover a range of roles and institutions: artists, curators, directors, managers, engagement professionals and researchers working in art centres, galleries, universities and as freelancers.

These conversations provided us with insight into the collaborative process from individual perspectives and through this evidence-gathering process we can evaluate the various concerns and issues as well as the positive benefits from across the sector.

Methodology

Our research so far is based on 20 recorded interviews with artists, researchers and public engagement professionals with experience of arts-science collaborations, which are yet to be qualitatively analysed. Followed by a brief search online for examples of projects in response to the following search criteria:

'Art and Science Collaborations'

'Art and Science Projects'

'Public Engagement Art and Science'

This has formed the majority of examples of projects that are used to illustrate different types of activity which is a total of 26 projects - not all are included in this document.

In general, many challenges seemed founded in a two-way lack of awareness in:

- The planning and execution of an arts based project (working process) and what the world of work for an independent artist is like from researchers.
- What opportunities there are to work with researchers and a perceived restriction of the role they have to play in shaping a science research engagement project from the artists.

We have discovered a gap in the evidence available online describing the nature of the working relationship between artists and researchers who collaborate. We intend to continue gathering recorded interviews and use the NCCPE *'What Works'* process to build the evidence of the nature of working partnerships in this space and what is required to ensure they are supported effectively.

Appendices 1 & 2 contain detailed information available online for supporting and planning the execution of arts-based projects. The rest of this paper will consider and explore the benefits, challenges and limitations of the collaborative relationship itself.

Audiences and Purpose

From the projects we have reviewed (26 in total), there appears to be two generic categories of purpose: targeted projects where art is used as a facilitation tool for opening dialogue (9/26), and work that is of broader public interest aiming for high footfall (17/26). There may be overlap that allows a given project to be located somewhere between these extremes.

Category 1: Targeted engagement projects that use art as a tool for opening dialogue

Public engagement projects that use art to facilitate dialogue are typically 'publicly' communicated after the project has happened in the form of a case study on institutional websites. The projects tend to focus on engaging a specific target audience and engagement with that particular group is the main purpose, using art as a vehicle to enable engagement.

Example: Wriggling Rangoli –

http://www.engagement.manchester.ac.uk/stories/case_studies/wriggly_rangoli.html

“the scientists talked to a group of 40 Asian women and their children about parasitic infections and how they affect people around the world. The women were then invited to share their own experiences before drawing up ‘Rangoli’ designs based on what they had learnt about parasitic infections.”

Note: This project also went on to display the artworks in a public space, and to encourage publics to respond by talking to researchers demonstrating how engagement projects can be two-stage and span across these broader categories.

Category 2: Broader ‘public interest’ events and exhibitions

Curated exhibitions in either an art or science gallery, based on elements of research. Typically based around a broad topic with the intention of attracting visitors to the exhibition, that people can come and interact with. Promotional communication of displayed work that is created through these types of projects happens mainly through targeted events, website, social media, other media in advance of and during the piece being publicly accessible. There may then also be archiving of the work on independent artist and/or institutional websites.

Example: Science Gallery - Hooked - Curated by Hannah Redler-Hawes

<https://london.sciencegallery.com/seasons/hooked>

“Delve into the complex world of addiction and recovery through this free exhibition and events programme, drawing on world-leading research from King's College London. From gambling to gaming and smartphones to social media, HOOKED invites you to question what makes us as humans vulnerable to addiction and interrogates the underlying factors and routes to recovery. We invite you to challenge the stigmas associated with addiction, consider addiction as a health issue we are all susceptible to, and explore how recovery takes many forms.”

Beneath these two broad categories, we found trends in how these projects are instigated to then better enable interdisciplinary public engagement with science:

- Artistic response to a piece of research (characterised by a non-directed exploration for artist in response to elements of research given by researcher)

- Commissioned artworks to illustrate scientific principles (illustrating research via art with a clear intention of what will be defined by research or academic department)
- Express experience/interest which prompts sourcing research (the artist's identifies the need for a researcher)

Benefits

By working in partnership, artists and researchers often feel their work is validated through each other and by working together the collaboration increases the visibility of them and their work outside of their discipline.

Artists often feel the research collaboration adds credibility to their work.

Researchers often feel better equipped to engage with broader audiences through arts-based materials.

The public have exposure to an alternative and more accessible way of engaging with research through art - an experiential/social-based mutual learning.

Challenges

Whilst there is little easily accessible documentation relating to the challenges of art science collaborations, there were a number of points raised in confidence during interviews with a variety of participants. These focused on:

Lack of resources

- Public Engagement is undervalued by research institutions and often regarded as an add-on. Art is undervalued by wider society - driven by the discouraging of arts education and resulting in the lack of cultural literacy. Both exacerbate difficulties in navigating/supporting these collaborations from institutions like universities.
- Funding hierarchy across disciplines and limited by discipline in terms of language and accessibility. Potentially funding gaps in terms of types of activity and audiences.
- Limitations in the co-creation of projects through lack of opportunities for partners to have the time or resources to explore a partnership fully. This also leads to engagement between existing 'usual suspects'.
- Artists are less resourced whereas researchers have an institutional administration supporting them (or do they?).

Lack of understanding

- A language barrier exists outside of the respective disciplines artists and researchers work in. Processes may be similar even identical (they all experiment) yet the vocabulary may be different in differing contexts and exacerbated by stereotyping e.g. studio vs lab.
- Lack of awareness as to the rigour of the processes both artists and researchers go through for generating knowledge.
- Lack of understanding of working cultures between art and research sectors.
- Lack of understanding about exhibition of artwork and other aspects of generating artworks; how to physically exhibit artwork (labelling, catalogues, curation, documentation). Lack of identification of ownership of created work at the start.
- A lack of appreciation for the importance of small data and qualitative evaluation.
- Payment issues and the lack of understanding of how artists survive financially.
- Success stories are published yet there is little documentation evidencing issues and challenges.
- Opportunities for engagement coalesce to serve an existing privileged demographic.

Unbalanced partnerships

- Failure of projects are often blamed on the arts not successfully interpreting the research.
- Uncredited use of and/or plagiarism of artist's work.
- Management of outputs are not collaborative – respective parties manage their own and could result in an imbalance of contribution to the collaboration. Limitations in the purpose of the collaboration going beyond immediate outputs e.g. artwork or case study that is generated.

The Collaborative Process

How do artists and researchers come into contact?

There are a number of ways in which collaborations start. Many projects are focused on public engagement from the start, yet some projects happen as a result of 'left-over funding' through research grants or arts funding.

1/ Call out

Researchers put a call out for artists to aid translation/communication of research.

Example: Missing Panels - <https://docs.google.com/document/d/1tOrBVyLOfnqXzbHXzKti85-STD1PRHTtJCimmCkwMpo/edit>

“Specifically, we are looking for contributors to create a 2 or 4-page full colour comic revolving around questions...”

2/ Personal networks

Researchers know of a particular artist through another project known to them/ personal connections/ chance encounters/ recommendations. This usually happens within the context of a network that could be local or common-interest and often follows a productive collaboration or residency.

Example: Process: Visualising DNA Research: Ruth Singer & Gillian McFarland initiated through an existing relationship between the artists and Prof. Turi King.

<https://mcfarlandsinger.com/>

<https://www2.le.ac.uk/departments/genetics/people/king>

<https://le.ac.uk/news/2017/march/new-project-explores-art-and-dna-at-leicester>

“Gillian & Ruth began working together in 2014 whilst sharing a studio. Together they explore the convergence of their individual practices including a shared interest in stains and marks of time. During 2017 they were Artists in Residence in the Genetics Department of Leicester University.”

Additionally there are networks that could catalyze such collaborations:

Example: ASCUS - <http://www.ascus.org.uk/> - an organisation dedicated to developing art-science intersections.

Example: Art-Science Node - <https://artscience-node.com/> - Creating opportunities for the powerful exchange of ideas between theorists and practitioners in the art, science and technology.

3/ Researchers are personally interested in an art form

Researchers have interests outside their direct subject area. These can include artforms that they then embrace to support their academic engagement work.

Example: Poetry - Sam Illingworth - <https://www.samillingworth.com/>

Senior Lecturer in Science Communication at Manchester Metropolitan University.

"I really like writing poetry. Poetry got me into theatre ... which got me into using theatre to improve communication amongst researchers, which got me into my job. So really, I have poetry to thank for all of this."

4/ Artists approach researchers in the field of their interest

Artists contact researchers directly via mutual interest in subject area. Researchers contact artists directly to explore their own work through a new perspective.

Example: Talking Heads: Mel Brimfield + Sukhwinder Shergill [King's College London]

<https://www.kcl.ac.uk/cultural/-/projects/talking-heads.aspx>

<https://kclpure.kcl.ac.uk/portal/sukhi.shergill.html>

*"Talking Heads is a collaboration between King's College London's Department of Psychosis Studies and Mel Brimfield, **brokered and supported by the Cultural Institute at King's.**"*

Note: This was initiated by Mel Brimfield contacting Sukhwinder Shergill directly which was then supported by engagement professionals within King's College London once initiated.

5/ Institutions fund engagement professionals who then broker relationships/ manage engagement projects

Public Engagement professionals facilitate collaborations with artists for engagement projects with research potential or for engagement, which may be initiated through a community representative. This could also include an open call for funding/applications where people are matched together as part of a wider project/event.

Example: UCL 'Brain body Bingo' - <https://www.ucl.ac.uk/culture/projects/body-brain-bingo>

"Body Brain Bingo is an exciting and unusual yearlong project, testing ideas of performance and methods of collaboration. The project brings together researchers, artists and community groups to form cooperative partnerships. At the end of the project, the partnerships will demonstrate what they've developed, and we will reflect on methods and ideas of collaboration. The project itself is a collaboration between UCL Culture and ZU-UK (an award winning independent theatre and digital arts company based in East London and Rio de Janeiro)."

How are collaborations facilitated/supported?

We have met many people who choose to embark on collaborations out of their own personal interest and in their own spare time. Here we consider what public engagement infrastructure best facilitates and supports initiated projects.

1/ Institutions fund engagement with the support of engagement professionals

Engagement professionals facilitate activity. Specialised activity is also supported by universities and/or other science institutions who fund engagement activities with arts outputs.

Example: University of Sheffield 'Festival of The Mind' -

<https://festivalofthemind.group.shef.ac.uk/>

"I am delighted to welcome you to the University of Sheffield's fourth Festival of the Mind which combines our world-class research with the creative talent of the city. Together we have produced an array of free events, open to all, to engage, entertain and enthral."

- Prof Vanessa Toulmin, Festival Director

2/ Use of arts advisors

Arts advisors exist or are brought in to support developing PE project. PEP and curator working together to facilitate developing projects/collaborations. These may range from extensive team to single individuals. In each case the value of addressing project needs from respective perspective is beneficial.

Example: Bentley Crudgington/Animate Projects - www.silentsignal.org

"Silent Signal is an ambitious group exhibition that brings six artists working with animation together with six leading biomedical scientists, to create experimental animated artworks exploring new ways of thinking about the human body. Devised and produced by Animate Projects in collaboration with scientist Bentley Crudgington."

Recommendations

These recommendations are a response to the challenges outlined above:

- Ensure arts collaborations are considered at the inception (application stage) of engagement and/or research projects. Collaborators should begin by scoping out and agreeing the purpose and limits of the collaboration at play.
- Maintain excellent lines of communication throughout the process, allowing open dialogue for consideration of the legacy of the work generated, and therefore enabling a greater tool for change.
- Develop platforms to coordinate a multiplicity of arts and research projects, allowing greater visibility and input from between practitioners.
- Create more opportunities for artists, engagement professionals and researchers to network freely to support opportunities for co-creation.

- Encouraging open-ended collaborative working and transparency of difficulties to support greater visibility of navigating current barriers to successful working partnerships.
- Consider training artists and researchers together for engagement projects.

Conclusion

Science art research engagement collaborations are common, and there is a lot of great practice across the sector. There are some specific challenges that need to be addressed to support these collaborative approaches. These include:

- The need to provide networking opportunities to bring scientists and artists together
- The need to provide funding and resources to help partnership development, before applying for funding for specific work
- A recognition of the different processes and purposes a science art collaboration can facilitate, and the value of these. Too often the arts are used instrumentally to present science in a more accessible way, the artists providing a service to support the researcher to engage. Clearly this can be really effective. Yet by understanding the value of more collaborative approaches and processes, both scientists and artists may benefit from more interesting approaches to their work, and their public engagement.
- Recognizing and addressing the power and funding inequalities that can sit at the heart of collaborations
- Providing clearer guidance for researchers and artists, equipping people to better understand the potential and constraints of working together, and helping people navigate the complexity of these types of collaboration

Our desk research and experiences of art science collaborations have drawn out some examples of approaches to collaboration; the processes that support these types of working relationships; and the challenges and benefits of science art collaborations.

We recognize there are many other types of science art engagement collaborations, involving diverse groups of people; and a range of different purposes and processes. We therefore invite you to share your knowledge and experience of science art collaborations, including questions you have about how to support the development of effective practice.

Appendix 1

Networks and funding to support collaborative projects

Networking spaces:

There are typically forums and common interest platforms where people talk about this area of work. These examples include some based outside of the UK and allow visibility of existing models outside of academic/art institution context.

ASCUS - <http://www.ascus.org.uk/>

“ASCUS is neither an arts nor a scientific body, but an organisation dedicated to developing art-science intersections. We aim to provide a joint platform for artists, designers and scientists to work together on a diverse array of projects, including science communication, science, art and design collaborative projects, and trans-disciplinary research. ASCUS is based in Edinburgh, but serves as an established hub between like-minded organisations both nationally and internationally.”

European Digital Art and Science Network - <https://ars.electronica.art/artandscience/en/>

“The main idea of the network is to draw a bow between micro- and macro-cosmos of science and digital arts. The basis of the „European Digital Art and Science Network“ is a big manifold network consisting of two scientific mentoring institutions (ESA, CERN and ESO), representing Europe’s peak in scientific research, the Ars Electronica Futurelab – providing state-of-the-art technical production possibilities in a trans disciplinary discourse, and seven European cultural partners...representing strong and various European cultural- and artistic positions.”

European Science Engagement Association: <https://www.eusea.info/>

“EUSEA, has evolved from a meeting-place for science festival organisers to a collaborative international community for public engagement practitioners. Today, Eusea encourages and supports innovative formats of science-society dialogues across Europe – ranging from Researchers’ Nights to Science Parliaments, from Science Cafés to Maker Faires, from public debates to local strategies uniting scientists with policy makers.”

Imagine Science Film Festival - www.imaginesciencefilms.org

“Our festival cultivates an appreciation of science through our events, but also serves as an international resource and active network for those who want to communicate the scientific realities of our world to public audiences.”

SciArt Initiative - <https://www.sciartmagazine.com/>

“At SciArt Initiative, we support and foster active exchange between all disciplines by using the platforms of art to build connections, create shared experiences, spark collaboration, and envision our futures.”

Funding

Funding can be sourced through arts awards, research awards and public engagement funding, either via existing funds within institutions or as a bid to an external funder for a specified project.

Example: EU-funded Horizon 2020 - <http://hackthebrain-hub.com/>

“We witness a rapid development of Brain/Neural Computer Interaction (BNCI) research including hyperscanning and collaborative BNCIs. Several recent BNCI community driven CSAs have addressed this topic (Future BNCI, BNCI Horizon 2020) with the BCI Society being in progress of establishing. At the same time, a growing community of international artists is exploring the boundaries of brain physiology-based interaction in cinema, theatre and interactive installations.”

For a broader variety of funding examples, see <https://www.publicengagement.ac.uk/do-engagement/funding>

Appendix 2

Resources for available to support the planning and execution of arts-based projects

Contents

Resources that are easily accessible online

Introductory and Overarching Resources

- [a] Publicart.ie
- [b] Arts Council England (ACE)
- [c] Department for Digital, Culture, Media & Sport (DCMS)
- [d] National Alliance For Arts, Health And Wellbeing
- [e] Professional Organisations by Art Form

Fundamentals:

- [a] Outputs
- [b] Public Engagement
- [c] Access
- [d] Character
- [e] Paying Artists
- [f] Arts Advisor

Process:

- [a] Selecting appropriate art form
- [b] Artists Brief
- [c] Finding an Artist/Call out
- [d] Artists Costs
- [e] Artist selection
- [f] Artist management
- [g] Creating the work
- [h] Work completed
- [i] Work legacy

Introductory and Overarching Resources

What a Researcher needs to think about when working with Artists, and consider for evaluation, e.g. for REF and KEF.

[a] *Publicart.ie*

<https://publicart.ie/main/commissioning/>

By far the clearest and most comprehensive resource covering the commissioning process.

- Based in Ireland with universal application of process
- Organisations, policy and laws are Ireland/EU specific
- Equivalents to be found and/or developed for England
- Possibly explore collaboration with the authors

All categories that are marked with an asterisk below are covered by Publicart.ie and a direct link is given.

Additional sites substantiate the context in England.

[b] *Arts Council England (ACE)*

Arts and Culture government-funded public body of the Department for Digital, Culture, Media and Sport.

<https://www.artscouncil.org.uk/advice-and-guidance>

[c] *Department for Digital, Culture, Media & Sport (DCMS)*

<https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

Provides an essential resource for understanding cultural sector policy.

[d] *National Alliance For Arts, Health And Wellbeing*

Supports the role of art in Health Sector and Research, providing overlapping resources.

<https://www.artshealthandwellbeing.org.uk/resources/research>

[e] *Professional Organisations by Art Form*

Refer to the following throughout for specific art form information.

Some sites are more informative than others.

This section is referred to throughout the remainder of the document to avoid repetition and lengthening.

A separate document can be prepared where direct links are available to sections of the Process

Visual Arts

The Artists Information Company

www.a-n.co.uk

ArtQuest - Visual Plastic Public Art

www.artquest.org.uk

Crafts Council

www.craftscouncil.org.uk

AxisWeb

www.axisweb.org

Performing Arts

Equity - Performing Arts

www.equity.org.uk

BECTU - Media and Entertainment

<https://www.bectu.org.uk/>

PRS - Music Publishing

www.pplprs.co.uk

BBC - Broadcast/Commissioning

www.bbc.co.uk/commissioning/tv/production

BFI - Moving Image

www.bfi.org.uk www.productionbase.co.uk

Literary Arts

Writers' Guild of Great Britain

www.writersguild.org.uk

Fundamentals:

Artistic outputs are referred to within university assessment frameworks.

The basic reporting criteria for these activities should be understood.

These basics must be understood before embarking on the process.

[a] Outputs:

ADVICE:

For Researcher it is essential to locate PE with Arts within academic frameworks.

Consider Artistic outputs and how they may contribute or conflict.

Research Excellence Framework:

Refer to Annex C:

<https://www.ref.ac.uk/>

Knowledge Exchange Framework [in development]:

Refer to page 18:

<http://re.ukri.org/>

Evaluation:

Critical for future funding

Needs to be tied in from the beginning

Need to be able to show measurable change for Impact REF

<https://www.artscouncil.org.uk/>

<https://www.theaudienceagency.org/>
<https://www.evaluation.org.uk/>

[b] Public Engagement:

ADVICE:

Definitions of Public Engagement may differ and conflict.
Funders may prioritise funding certain types of activity over others.
Ensure you check definitions and criteria.

<https://www.publicengagement.ac.uk/>
<https://wellcome.ac.uk/>
<https://www.artscouncil.org.uk/>
<https://learnenglish.britishcouncil.org/>

[c] Access:

ADVICE:

Consider access and inclusion at the outset.
This may enhance or restrict your project.
Be open to adaptation.
Be open to equity and equality.

Arts Council England - <https://www.artscouncil.org.uk/>
Shape Arts - <https://www.shapearts.org.uk/>
Esmée Fairbairn Foundation - <https://esmeefairbairn.org.uk/>

[d] Character:

ADVICE:

What might you be getting yourself into?
There are many parallel characteristics between Artists and Researchers.
And many idiosyncrasies.

Mason Currey

An examination of the routines and working habits of 161 inspired minds, from Beethoven to Donald Barthelme, Kafka to Georgia O'Keeffe.

<https://masoncurrey.com/>
<https://www.amazon.com/>
<https://www.youtube.com/>

[e] Paying Artists:

ADVICE:

It is essential to budget for artists time.
The artist may already be funded.
Any arts funding to be included as contribution in cash or in-kind to the project.
Consult the artist regarding any specific funding stipulations and restrictions.

PayScale

Helps employers and their employees understand the right pay for every position

www.payscale.com/index/UK

Fair Pay

Arts Council England

Contains links to industry-specific websites and organisations

<https://www.artscouncil.org.uk/>

<http://www.artistsunionengland.org.uk/>

Also refer to:

Introductory and Overarching Resources: Professional Organisations by Art Form

[f] Arts Advisor:

ADVICE:

Note the term 'Arts Advisor' can have a very specialised application.

We use the term here in a general sense.

These will vary according to art form.

Ideally locate a Multidisciplinary Arts Advisor.

Consider an Arts Advisor similar to a Research Supervisor.

Budget for Arts Advisor services.

Seek initial advice through institutional Arts provision e.g. Arts Course leaders, Researchers.

Seek advice through local Arts services e.g. local council, venues, museums, galleries, theatres.

A specialist may be required depending on the requirement.

Speak to Artists.

<https://publicart.ie/main/commissioning/advice-for-commissioners/specialist-curator/>

https://www.gladwellpatterson.com/art-advisory/buying-selling/?gclid=CjwKCAiAqt7jBRAcEiwAof2uK_hbYVVig9r5lCa9xloycipoPSs4qfkTvjHFc0ZvRoW8QoV5DMmA0BoCsyAQAvD_BwE

Process:

What a Researcher should to consider when embarking on a project with an Artist.

The following presents links in a procedural order.

*[a] *Selecting appropriate art form:*

ADVICE:

This will be on a project-by-project basis.

Incorporating an Arts Advisor is essential.

Draw upon the following:

<https://publicart.ie/main/commissioning/advice-for-commissioners/advisory-group/>

Also refer to:

[1.1] - [e] Professional Organisations by Art Form

*[b] *Artists Brief*

ADVICE:

Similar to developing a Research Question.

A brief outlines the project specifics.
Consider it as a job description.
Build in flexibility for unanticipated outcomes.
Artists can be academic too.

<https://publicart.ie/>
<https://www2.le.ac.uk/>
<https://www2.le.ac.uk/>
<http://www.artandresearch.org.uk>

*[c] *Finding an Artist/Call out:*

ADVICE:

Integrate with local arts community and/or with peers who are integrated.
Working with local artists aids project management and sustainability.
Touch what you can Reach.
Seek arts advice particularly if needs are not met locally.
Submit Artists Brief in a Call Out.
Identify organisations with Artist doctorate programmes.

<https://publicart.ie/>

Call outs may be advertised here:

<https://artsciencecall.com/>
<http://www.artsjobs.org.uk/artsjobshome/>
<https://www.artquest.org.uk/opportunities/>
<https://www.artrabbit.com/artist-opportunities>
<https://www.artshub.co.uk/callouts/list/-/call-for-artists/>
<https://www.curatorspace.com/opportunities>
<https://www.a-n.co.uk/jobs/>
<https://www.britishcouncil.org/arts/opportunities>

Source Artists through doctorate programmes:

<https://www.artisticdoctorates.com/>
<https://www.postgraduatesearch.com/pgs/search?keyword=art>
<https://www.phdportal.com/study-options/268927044/visual-arts-united-kingdom.html>

[d] Artists Costs:

Consult with Arts Advisor and Artist.

Will vary per art form to include:

- Materials
- Expenses (e.g. travel)
- Access Costs (e.g. BSL interpreter)
- Studio/Rehearsal space/rent

Refer to:

[1.1] - [e] Professional Organisations by Art Form

*[e] *Artist selection:*

ADVICE:

Incorporate an Arts Advisor
Review CV and website
Recruit a panel for selection

<https://publicart.ie/main/commissioning/advice-for-commissioners/selection-process/>

[f] Artist management:

ADVICE:

Required for translating the Research context to an Arts context and vice versa.

Overseeing the project development from an arts perspective

Artists usually work independently and are used to independently doing multiple roles

They would benefit from the support structures available to researchers

Artforms will vary.

Consider the Artist's support team e.g. in dance the artist may be supported by a choreographer and stage technicians.

<https://www.artsmanagement.net/Articles/Intercultural-power-relations-How-language-and-terminology-perpetuate-inequalities,3861>

[g] Creating the work:

ADVICE:

Process varies by art form

Timelines and project plans to consider by art form

Space required

Project and collaboration management

Refer to:

[1.1] - [e] Professional Organisations by Art Form

[h] Work completed:

ADVICE:

Process varies by art form

Installation - presentation

Technicians

Marketing & PR

Storage

Refer to:

[1.1] - [e] Professional Organisations by Art Form

[i] Work legacy:

Touring

Maintenance
Commercial value
Evaluation

<https://www.artscouncil.org.uk/funding/strategic-touring>

Refer to:

[1.1] - [e] Professional Organisations by Art Form

[1.2] - [a] Outputs - Evaluation



National
Co-ordinating
Centre for
Public Engagement



University of
BRISTOL

