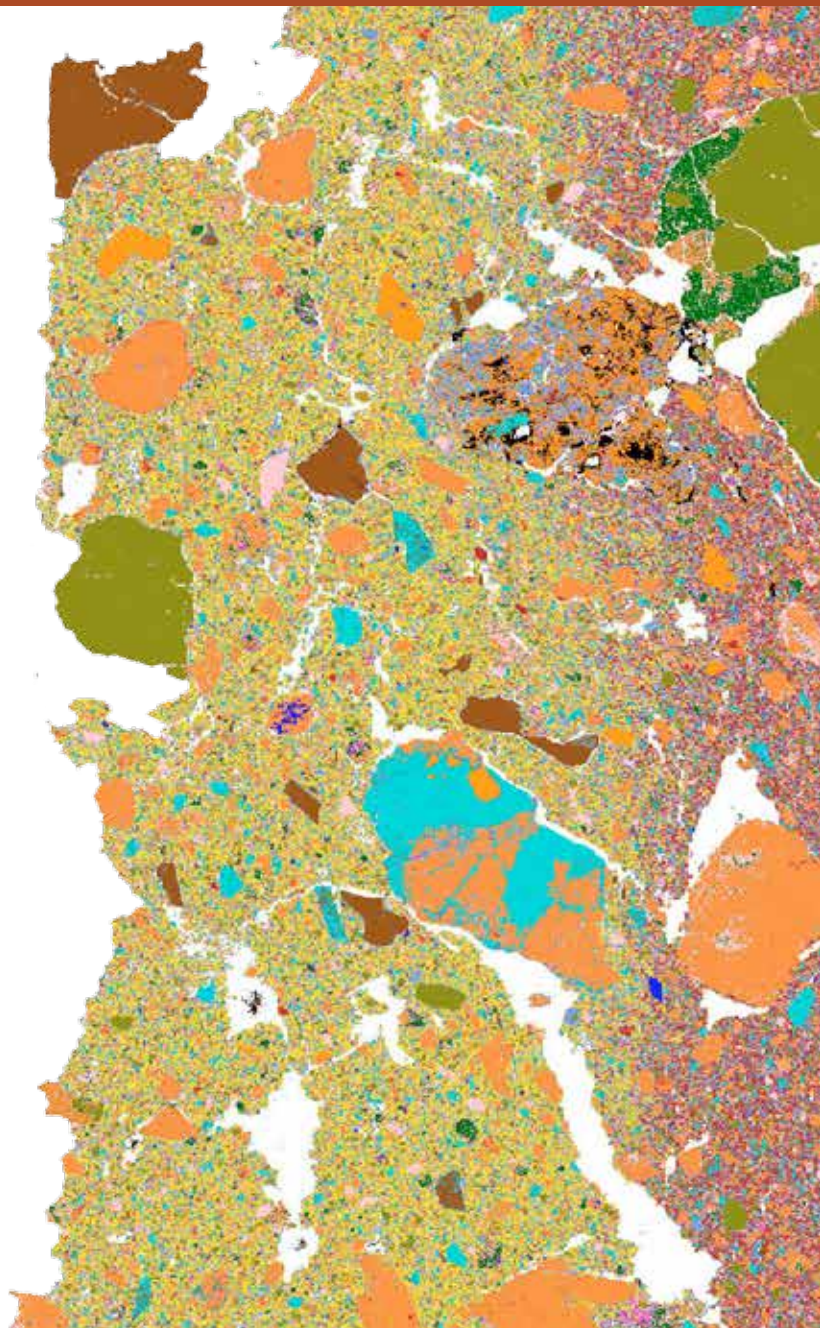


Creativity and Craft Production in Middle and Late Bronze Age Europe (CinBA)

Assessing the
Impact of a
HERA
Research
Project



Rachel Brockhurst and Joanna Sofaer



UNIVERSITY OF
Southampton

CinBA
Creativity and Craft Production in
Middle and Late Bronze Age Europe

This report was financially supported by HERA - Humanities in The European Research Area - a partnership between 24 Humanities Research Councils across Europe and the European Commission, with the objective of firmly establishing the humanities in the European Research Area and in the European Commission Framework Programmes (www.heranet.info).

April 2015

Creativity and Craft Production in Middle and Late Bronze Age Europe (CinBA)

Assessing the Impact of a HERA Research Project

Rachel Brockhurst and Joanna Sofaer

Table of Contents

Acknowledgements	1
Introduction	2
Research Impact	5
Pedagogical Impact	14
Continuing Professional Development: Impact on Established Makers / Artists	24
Impact on Creative Practice	35
Policy Impact	44
Commercial Impact	49
Personal and Professional Impact on CinBA members	54
Leverage	60
Conclusion	64
Appendix	67

Acknowledgements

The findings of this report were made possible thanks to the contributions and insights of partners and participants in CinBA, and our valued contacts in craft, education and heritage. We would particularly like to express our thanks to:

Colleagues at the Universities of Cambridge, Southampton and Trondheim, Archaeological Museum in Zagreb, National Museum of Denmark and Natural History Museum, Vienna

Julia Bennett, Research and Policy Manager, Crafts Council

Mary Butcher, Artist

Rosy Greenlees, Executive Director, Crafts Council

Lars Holten, Sagnlandet, Lejre

Ann Kelcey, Maker / Artist

Susan Kinley, Artist

Helen Marton, Artist and Senior Lecturer, Falmouth University

Sheila Teague and Gary Wright, Artist Jewellers, Wright & Teague

Syann Van Niftrik, Artist

Sarah Coxon, research assistant

Sarah Stark, research assistant

Introduction



The HERA-funded project *Creativity and Craft Production in Middle and Late Bronze Age Europe* (CinBA) (www.cinba.net) ran from 2010–2013. It was one of 9 international projects supported within the HERA1 ‘Creativity’ theme.

Twenty months on from the official project end, this report assesses the post-project impact of CinBA. It revisits project academic and non-academic partners and collaborators to report on impact in terms of the project’s effectiveness, international scope, persistence and leverage. Knowledge exchange was embedded in CinBA research from the start. Through a reflection on the ‘CinBA experience’, this report provides robust evidence for the value of humanities research and offers insights into how the best elements of the CinBA model of knowledge exchange (KE) may be developed and replicated elsewhere.

Background to CinBA

Led by Dr Joanna Sofaer at the University of Southampton, CinBA brought together academic partners from the Universities of Southampton, Cambridge and Trondheim, the Archaeological Museum in Zagreb, National Museum of Denmark, the Natural History Museum of Vienna, and non-academic partners Lejre Archaeological Park (Sagnlandet) and the Crafts Council.

Whereas studies of creativity frequently focus on the modern era, creativity has always been part of human history. An understanding of creative inspiration thus requires that present-day studies are complemented by others investigating the past. CinBA used the unique time-depth offered by archaeology to investigate creativity in prehistory over the long *durée* at local, regional and transnational levels. Focussing on Middle and Late Bronze Age Europe (1800–800/500BC), it offered important insights into the fundamental nature of creativity by exploring a part of European history not influenced by contemporary concepts of art, looking at developments in crafts that we take for granted today: metalwork, textiles and pottery. Bronze and woollen textiles were new in the Bronze Age, while people began to work with the established material of ceramic in new ways. During the Middle and Late Bronze Age there were only modest technological changes. Changes in material culture are therefore due to development of technical skill and new ways of designing objects, exploiting the potentials of materials – in particular their surfaces and different plasticities. It is these developments – the articulation and dynamics of this creativity and innovation – that CinBA investigated and explored. In other words, CinBA has been interested in looking at what people *did* once the new technologies of bronze and textiles had been invented, and how they worked with ceramics in new ways, in terms of innovations such as the development of colour, patterns, texture, shapes and motifs.

CinBA has focussed on objects as a means to understand local and transnational creative activities, exploring the creativity that underpinned Bronze Age objects over time and space. It tracked developments in decorative motifs and the techniques and skill used for these over more than a millennium within regions forming a north-south axis across Europe: Scandinavia, Central Europe and the Adriatic. CinBA also worked closely with non-academic partners, The Crafts Council in the UK and Sagnlandet Lejre in Denmark, to explore links between ancient and modern creativity through engagements with Bronze Age objects by modern contemporary craft makers /artists and the public. In particular, CinBA investigated the potential impact these objects may have as a source of inspiration and means of creative engagement by tracing the ways that contemporary creativity can be stimulated through an engagement with the Bronze Age that puts the object at the centre.

Throughout CinBA, KE has been embedded within the research journey. The makers / artists have contributed practice-based research responses to Bronze Age material through which the inherent creativity of Bronze Age craft can be more imaginatively explored. In collaboration with the Crafts Council, CinBA developed a Live Project with early career makers studying contemporary craft subjects in further and higher education institutions and a Maker Engagement Project with established makers / artists, representing contrasting types of engagement with two different groups in the craft sector. Our research with the public and people reproducing prehistoric objects took place in Sagnlandet, Lejre. We observed, interviewed and documented how different groups respond to physical engagement with archaeological objects and the process of their reproduction.

CinBA thus accumulated a rich data set including interviews with makers / artists, staff in heritage parks and the public, maker / artist statements, student blogs, student feedback forms, sketchbooks and new contemporary craft objects. These have enabled us to document and reflect on emotional, experiential and practice-based responses. We have been able to trace their development, and to discuss the initial outcomes from this inter-disciplinary dialogue within the lifetime of the project. In particular, we have examined the role that the contemporary maker / artist can play in archaeological enquiry (beyond the standard models of reconstruction or reproduction of prehistoric craft), and the ways that designers / makers have, in the short term, drawn upon their contact with archaeologists and Bronze Age objects in contributing to their creative practice. They have also allowed us to analyse different kinds of 'hard' and 'soft' (technical vs emotional) physical engagements with archaeological materials, and to assess the potential of these for developing different kinds of understandings of the past within heritage environments.

CinBA Impact: The Need to Follow Up

Although CinBA achieved its research aims in tracing creativity, on many levels the project was not the end, but the beginning of a more extended process; seeds sown during the official lifetime of the project are coming to fruition following its end. Furthermore, in addition to predicted outcomes, a range of additional unforeseen consequences and responses emerged organically during and after the project, particularly with regard to KE activities, such as those that brought together academics and creative practitioners at varying career stages. As the project developed, in addition to promised deliverables, CinBA's KE became more ambitious, extending far beyond its original aims to encompass pedagogy, continuing professional development (CPD), creative practices, policy and commercial uses of project data in ways that the project could not necessarily have predicted.

This report therefore examines and assesses the medium to long-term impact and effectiveness of CinBA interventions and research design in relation to KE. CinBA was the first academic project to explore the creative potential of interdisciplinary collaboration between the humanities and contemporary crafts. A reflection on CinBA's effectiveness and best practice is particularly useful in setting directions for future KE activities for the humanities and to assess the potential value of such collaborations in the future.

Report Methodology

Data was collected from CinBA academic and non-academic partners, Maker Engagement Project participants (SME's and sole traders), Live Project early career makers and their tutors, organisations using CinBA research, key figures in crafts education policy, websites, social media and exhibition venues displaying work arising from CinBA.

A series of targeted electronic questionnaires were sent to academic partners, Maker Engagement participants, and Live Project early career participants and crafts tutors (Appendix). For the first of these

groups, questionnaire data including substantial narrative by respondents was collected on the impact of CinBA on research trajectories, post-project outputs related to CinBA, applications of CinBA research outside the project, and personal and professional impacts; the response rate for this was 100%. Where appropriate, follow-up semi-structured interviews were conducted to obtain more detailed insights. Maker Engagement participants were likewise sent questionnaires allowing for narrative responses on the impact of CinBA on business practice, creative practice, intellectual engagement / involvement in practice-based research and CPD. The response rate for this was 84% and detailed follow-up semi-structured interviews were conducted for all respondents.

Electronic anonymous multiple-choice questionnaires were sent to Live Project participants and tutors using Survey Monkey. This addressed the extent of engagement of early career makers with CinBA, impact on business, self-employment and employment, creative practice, intellectual engagement, practice-based research and CPD. Many of the students had graduated since participation in CinBA in 2010-11. Invitations to complete the survey were therefore sent via alumni organisations, tutors, personal email accounts, business websites and email addresses. Despite attempts to track down the full range of participants the response rate overall was 10%. We received a larger proportion of responses from those students who submitted and had work selected for the online exhibition (35%). Nonetheless, CinBA was able to follow the careers of a number of early career makers through internet searches and to reflect on the impact of CinBA using feedback forms completed by the students shortly after the end of the Live Project. Further detailed data was obtained through a semi-structured interview with one of the Live Project participants (Ann Kelcey) who has successfully leveraged the project to develop her creative practice and career. Tutors involved in the Live Project were also sent an electronic multiple-choice questionnaire asking about themselves and their institutions, impact on pedagogy, creative practices, practice-based research and CPD. The response rate for this was 40%. Discussions with all tutors held shortly after the end of the Live Project were also used to reflect on the impact of CinBA for pedagogical practice.

In addition to the above, an extended semi-structured interview was conducted with Julia Bennett, Research and Policy Manager at the Crafts Council, and a semi-structured interview with Professor Andrew Brewerton, Principal, Plymouth College of Art, representing stakeholders in craft education policy, in order to understand the wider sectoral impacts of CinBA and examine best practice in KE. We have also drawn on reports and research into the creative sector in the UK and Europe. Email correspondence with exhibition venues and commercial organisations utilising CinBA data provided further information.

Quantitative data was collected on grant applications, CinBA and linked website hits, social media, media coverage, exhibition visitor numbers and commercial opportunities arising after the official project end in order to provide information on project leverage.

Report Structure

The structure of this report reflects key areas of impact emerging from CinBA research. Although some of these are interlinked, they are here presented as distinct for analytical clarity. While this report includes data relating to all academic and non-academic partners, each of which have developed and experienced impact, the nature and extent of impact is not always similar between partners. This reflects differences in roles within CinBA research structure, the materials with which they engaged, and institutional and national settings.

Each section of the report begins with a thematic discussion of impact followed by a reflection on lessons learned during CinBA and suggestions to enhance opportunities for the creation of impact. Throughout this report case studies are used to exemplify findings. Quotes allow the authentic voice of CinBA partners and participants to come through.

Research Impact



Through its distinctive focus on creativity in material expression, and the unique time-depth offered by archaeology, CinBA developed important insights into the fundamental nature of creativity, looking at developments in crafts that we take for granted today during a part of European history not influenced by contemporary western concepts of art. Its insights into the role, meaning, scope and conditions of creativity over the long *durée* extended the depth of academic inquiry. In particular, CinBA developed understandings of creativity including: the role of materials and human-material interactions (how creativity is guided by the differing potentials of materials); what constitutes creativity and how to locate it within complex production sequences; the links between creativity in making objects and other aspects of human life including cosmology and belief; and the conditions or circumstances under which creativity may flourish. These concerns are fundamental to considerations of creativity. CinBA's placement of creativity at the heart of research into the Bronze Age means that it is now impossible to talk about this period without referring to creativity. CinBA has thus influenced the intellectual landscape of archaeology and understandings of human history in general. The investigation of creativity in the past is starting to gain traction, as indicated by widespread interest in CinBA research through followers on sites such as Academia.edu, and a growing number of publications devoted to the topic by academics unconnected to CinBA.

CinBA's academic impact has been generated through a substantial and important body of outputs produced by the project (295 individual outputs through 24 different kinds of disseminations within the project duration, and a further 87 outputs since the official end date), and by maximising project reach; disseminations have taken place in all countries in which CinBA members are based and beyond (17 countries), as well through the project website (www.cinba.net). High quality links between partners in different countries and different kinds of institutions (universities, museums and non-academic organisations) have facilitated transnational working, enabling the project to address questions that extend beyond national interests; through detailed individual case studies, regional data sets and Europe-wide comparisons and syntheses, CinBA was able to reflect upon a wider range of issues than originally anticipated, and to contribute in a substantial way to understanding what creativity is, how it is expressed, the conditions for creativity, and how it may be stimulated. The breadth and depth of transnational working has thus facilitated international impact by allowing CinBA to address issues of archaeological and contemporary relevance across the continent in an exceptional manner. As Dr Marie Louise Stig Sørensen, PI at the University of Cambridge, articulates,

'The impact of CinBA is not primarily a matter of quantity (how many of x and y), but of quality. I repeatedly tell people that this has intellectually and analytically been one of the most difficult things I have participated in - how creativity simultaneously is something that feels known and yet escapes any attempt at locating it... For me CinBA provided an opportunity and a challenge of returning to thinking about metal, and I found it very stimulating, very difficult and exciting. I expect and hope that the result of this investment will come through in publications over years to come.'

Impact on Research Trajectories

Investigating creativity has been a tremendously exciting and stimulating challenge for all members of CinBA. Recognition of CinBA research as an investment in the future, beyond the official life of the project, has been an important feature for CinBA members at all levels, both early career and established. The large quantities of data gathered by the project, as well as the theoretical and methodological toolkits that it established, continue to inspire and direct research. Evidence for CinBA planting intellectual seeds that continue to grow is provided by Dr Flemming Kaul's experience, outlined in the case study below.

Case Study

Expanding Research Horizons, Dr Flemming Kaul, PI at the National Museum of Denmark

'For me, CinBA has served as an ideal kick to find new paths for my Bronze Age studies... And it has given a tremendous spin off, which will result in a number of publications in the years to come. Here I can just mention the analyses of the glass beads from the Danish Bronze Age, 1400-1100 BC. They are from Egypt and Mesopotamia.'

Flemming Kaul

Dr Flemming Kaul is Curator of Prehistory at the National Museum of Denmark. During CinBA his research focussed on investigating creative inspirations for Scandinavian Bronze Age iconography and motifs in metal, in particular the emergence around 1400 BC of the Nordic one-edged razors equipped with a handle in the shape of a horse head. This work not only demonstrated the importance of cosmology for new forms of Bronze Age creative expression but also revealed specific details and insights into the ways that belief systems were intertwined with the means by which particular designs and motifs were articulated, adding to existing knowledge about the Nordic Bronze Age. He also investigated the development of the shape of the one-edged razor over space and time. His analysis of the one-edged razor found important links between objects in the Aegean and northern Europe. He proposed that the amber routes may be regarded as a medium for contact between the Scandinavian and the Mediterranean regions. This opened-up ideas and debates about development of Bronze Age forms more widely. It showed how the basic idea/shape of the one-edged razors was adopted in some geographical areas, where it was further developed, but ignored in others. This brought attention to the dynamic between external influences, local preferences, copying and transgressions and shifts in forms and their contextual meaning. It showed such relationships to be a significant aspect of innovations and creativity within the production of objects.

Dr Kaul's work provided important new evidence for long distance contacts in Bronze Age Europe and the implications of these for creative expression. In particular, it demonstrated that the extent of creative influences through networks and connectedness in the Bronze Age, were much greater than previously understood. Following CinBA, Dr Kaul has continued to pursue this rich vein of research, while expanding lines of enquiry and initiating international collaborations to investigate other objects and crafts, in particular glass beads found in Middle Bronze Age burials (c.1400-1100 BC). This has had spectacular results. A collaboration between the National Museum of Denmark, Moesgaard Museum, Denmark, and Institut de Recherche sur les Archaéomatériaux, CNRS, Orléans, France carried out spectroscopic analyses of 23 well-dated Danish glass beads (and comparative studies of chemical trace elements). This revealed that the Danish

glass beads come from Mesopotamia and Egypt; results were published in 2015 in *Journal of Archaeological Science*. In addition, a number of glass rods from a glass workshop in Amarna, Egypt (held in the Antique collection of the National Museum of Denmark) were analysed in order to obtain more comparative material from Egypt. These analyses revealed that one of the glass rods is not from Egypt, but from Mesopotamia. Thus, the chemical analyses have given evidence of ancient glass trade from Mesopotamia to Egypt, in accordance with suggestions from written sources (the Amarna letters).

Given this extraordinary evidence for long-distance contact and communication, Dr Kaul is currently further expanding his investigation to include glass objects from across the continent and potential relationships with exchange along amber routes. He is developing a new, independent international project on long distance communication and exchange in Bronze Age Europe, but happily acknowledges the important role CinBA has had in allowing him to develop this; CinBA impact has been felt both on an intellectual level and in terms of utilising the new network generated during CinBA data collection visits with many colleagues throughout Europe, in addition to those within the project. He says,

'My participation and engagement in this new project is directly linked to the experience and knowledge which has been obtained through the CinBA years, for instance the research related to the amber routes. It is important to underline that many of the contacts, including North Italian colleagues in museums and institutions, have been made on journeys related to CinBA ... without the 'kick' given by CinBA including provision of travel expenses, I would not have been able to follow the path of the introduction of the decorated razor into Scandinavia (from the Mediterranean). And, I would probably not have gained enough knowledge to participate in the most recent project related to the long distance exchange documented by the chemical analyses of Bronze Age glass beads.'

CinBA has thus had direct impact in developing new research directions and transnational partnerships.



Horse head razor, NM B 12696, Rugbjerg, Denmark (1400-1100 BC). National Museum of Denmark.

The importance of new research networks established during CinBA (both within and beyond the project) is a theme that emerges repeatedly from the questionnaires and interviews conducted for this report; the expansion of networks should be regarded as a key impact for all partners within the project. A further example of how this benefits research trajectories can be seen in the quote below from Dr Darko Maričević, a post-doctoral researcher at University of Southampton,

‘This was an incredibly rewarding experience from both personal and professional point of view. I believe that for many years to come some part of my research will undoubtedly be connected to this project, not only thematically, but in particular in terms of the approaches and the thinking about the material culture, crafts and their role in society. I have undoubtedly learned a great deal and have been immensely lucky to meet and work with such a special group of archaeologists. My professional network has greatly expanded and has become much more international and, in contrast to before, it numbers a much greater range of museum professionals from across Europe, which I believe will be very beneficial in my future research.’

Members of CinBA continue to keep in touch and some are currently developing, or actively pursuing, new research together. For example, Prof Lise Bender Jørgensen, PI at NTNU, Trondheim is involved in a number of transnational collaborations directly arising from the project that bring together complementary expertise developed within CinBA. These include continuing collaboration with Dr Rast-Eicher, now investigating selected groups of Bronze Age wools at museums in Schleswig, Halle, and Stade in Germany, and the British Museum in the UK, and planned research on British Bronze Age textiles with CinBA PI Dr Marie Louise Stig Sorensen, University of Cambridge. Elsewhere, CinBA researchers from University of Southampton, University of Cambridge and the Archaeological Museum in Zagreb are partners within an EC funding application for a Marie Skłodowska-Curie Innovative Training Network grant involving several institutions.

The research relationships created by CinBA have also generated new transnational opportunities for research-led teaching across institutions and national traditions of archaeological inquiry. Thus, for example, Dr Karina Grömer from the Natural History Museum, Vienna has given lectures and seminars at the University of Southampton, and Dr Sofaer from University of Southampton will take undergraduate and post-graduate students to an experimental archaeology course in Asparn, Austria run by Dr Grömer and colleagues from University of Vienna; students from Austria, Germany, Slovakia and the UK will participate together in the course. This kind of relationship - stimulated by CinBA - develops critical mass in the delivery and acquisition of specialist archaeological skills, offers new opportunities for students beyond their national context and creates a generation of young scholars linked together in a European network.

Facilitating Opportunity Outside CinBA

New networks developed during CinBA have not only impacted upon researchers directly involved in the project. In some cases, they have led to further unexpected opportunities for research impact that draws on CinBA expertise to facilitate opportunities for researchers elsewhere. The case study below illustrates relationships that have been established by CinBA Project Leader, Dr Joanna Sofaer beyond the structure of the project.

Case Study

Transnational Impact on Institutional Research Strategy and Research Culture, Dr Joanna Sofaer, Project Leader, University of Southampton

Dr Joanna Sofaer was CinBA Project Leader and is an Associate Professor at the University of Southampton, UK. Prior to CinBA, despite a substantial record of research in the Carpathian Basin, she had not previously worked in Croatia. CinBA provided the opportunity to extend her understanding of Bronze Age ceramics in the south of the Pannonian Plain and to investigate creativity in these. During CinBA she worked closely with colleagues from the Archaeological Museum in Zagreb as part of the pottery team. This new partnership proved extremely fruitful, resulting in a series of single and co-authored publications and disseminations.

Through close working with Croatian colleagues, Dr Sofaer was introduced to other Croatian archaeologists, historians and conservators at a range of institutions throughout the country, often during joint research visits to collect data. These links outside the initial project partners were reinforced through the inclusion of Croatian colleagues in specific CinBA research initiatives, recognised through granting them affiliated status to CinBA on the project website and invitations to attend CinBA events. For example, Croatian archaeologists attended the CinBA conference *Creativity: An Exploration Through the Bronze Age and Contemporary Responses to the Bronze Age* in Cambridge in 2013 and a conference in London, Croatia at the Crossroads, co-organised by Dr Sofaer under the patronage of His Excellency Ivo Josipović, President of Croatia, to celebrate Croatia's accession to the EU in the same year. Dr Sofaer also gave papers in Croatia, including at the annual meeting of the Croatian Archaeological Society.

In 2014, Dr Sofaer was invited to serve as one of three members on the newly constituted International Scientific Advisory Board for the Institute of Archaeology, Zagreb, Croatia. The Institute for Archaeology in Zagreb is one of the largest and most important venues for archaeological research in Croatia. It is a public scientific institution established by the Ministry of Science of the Republic of Croatia and carries out scientific programs of strategic national interest for Croatia. Together with other scientific and educational institutions, it is a key player in the scientific and higher education infrastructure of the country. It carries out research in the fields of prehistoric, classical and medieval archaeology and related disciplines. Dr Sofaer's role is to assist with framing and developing the Institute's research strategy and vision for the future, working closely with the Director Dr Marko Dizdar and other members of the Board. She advises on cultivating a research culture in this ambitious and dynamic institution, and brings her regional and international expertise to bear in helping the Institute to navigate integration within the European cultural area. She also has a mentoring role, particularly for early career researchers who are keen to publish and to spread their wings internationally.

The invitation to serve on the International Scientific Board of the Institute of Archaeology in Zagreb, and the opportunities this affords for medium to long-term impact on Croatian archaeology, can be directly attributed to the new network created during CinBA. The Institute was keen to appoint an outsider with international experience to the role, but at the same time wanted someone with an appreciation of the specific

national research context, local archaeology and cultural setting. The skill set and knowledge that Dr Sofaer developed during CinBA in terms of insights into archaeology in Croatia, leadership, management expertise and experience of working internationally at the highest level, enable her to carry out her role effectively.

The Institute of Archaeology in Zagreb has further capitalised on CinBA expertise through the appointment of Dr Marie Louise Stig Sørensen, PI at the University of Cambridge, to the steering committee of the HRZZ-funded project *Late Bronze Age Mortuary Practices and Society in the Southern Carpathian Basin*. Additional collaboration with colleagues in Croatia has also been created through a Memorandum of Understanding signed between the Institute for Anthropological Research in Zagreb and University of Southampton, brokered by Dr Sofaer. She has acted as a bridge to connect expertise in archaeological science available at University of Southampton with those required by Croatian colleagues developing new research projects. This has already led to a successful HRZZ grant application involving staff from Southampton, who were not involved in CinBA, working in Croatia for the first time, thus generating further impact as an extension of CinBA networks.

Over the course of the research, CinBA was mindful to create and reciprocate relationships with other researchers and museum professionals to capitalise on the unique opportunity that had been afforded to the consortium to conduct the research. By ensuring the project design encompassed frequent opportunities for researchers to network face-to-face in the various partner countries, the project thus created the possibility of extending the original network of partners to their colleagues and co-researchers. The project went further, affiliating 15 researchers with the consortium to enhance and cement those relationships. These consistent efforts to include and incorporate complementary professional and expertise paid research dividends during the project duration, but have also resulted in an expanded field of potential collaborators and areas of influence. In their contributions to international advisory boards and European research project teams, and through their on-going collaborations in new combinations with new partners, CinBA researchers have leveraged the success, quality, and distinctiveness of the project to create impactful roles for the benefit of European research culture more broadly.

Impact On Research Practice

CinBA included researchers at all career stages, from PhD students to established researchers nearing retirement. The impact of CinBA on research practice varies according to career stage. For early career researchers, CinBA was a formative experience. As Sebastian Becker, PhD student at the University of Cambridge indicates,

‘Being part of the team has really changed the way I see the Bronze Age, and has made me excited about looking into issues that have so far perhaps not received the attention that they should (notably creativity, but also in my case, the way imagery is articulated through bronze as a medium). I’ve also benefited from the kindness of the project partners who have assisted me immensely in providing access to the material and relevant literature. I came out of this project thinking that this is really where the future of archaeology lies – in cooperation on a European level, focused on issues that are as pressing now as they were in the past.’

Early career researchers were influenced through being taught research practice within the project. However, as they had little previous research experience, and therefore no comparison for CinBA, it cannot be said to have changed their research practice per se. Nor did it substantially alter the research practices of senior researchers within the project since they had conceived the project research plan and set up CinBA within their established understanding of research practice. In addition, senior project members had previously worked within an international environment. Nonetheless, early in the project, a need for shared international terminologies became clear for the textile and ceramics teams. Furthermore, as the project progressed and the work of the transnational research teams developed, recognition of how national strengths complemented each other resulted in some reformulations. The project structure, based around communication at three levels (material-specific transnational research teams, communication between teams, and discussions within the project as a whole) also resulted in collaborative working to a greater extent than some had previously experienced. Prof Lise Bender Jørgensen, PI at NTNU, Trondheim says,

'As a professor nearing retirement my career had reached its final point before the project started. But my knowledge and thought processes have gained much from the project, and from interaction with partners. It has been greatly inspiring to work with CinBA. I've got to know many new people, gained new insights into aspects of Bronze Age crafts and discovered that part of what was assumed established knowledge was built on false foundation... I had limited experience with co-authoring articles; this was something I enjoyed very much, both with members of the Textile Team and with members of the two other teams.'

The benefits of working between institutions and across national borders to get things done, developing critical mass and combining expertise in a way that would otherwise not have been possible, thus enhanced existing research practice for senior partners.

CinBA has also demonstrated the opportunities and benefits of working with non-academic partners by embedding KE in research in a directed way. Senior researchers within the team examining Contemporary Attitudes to Bronze Age Creativity (Dr Joanna Sofaer, Dr Marie Louise Stig Sørensen and Prof Lise Bender Jørgensen) already had prior experience in working with artists, heritage organisations and modern craftspeople in various ways. However, research with contemporary makers, as well as the models and scale of engagement with them, were entirely new and unique to CinBA. This experience has been particularly enriching for CinBA Project Leader Dr Joanna Sofaer,

'My intellectual process has developed in terms of the questions and focus of my research. CinBA opened new challenges and provocations that I am still following up. As a result of CinBA knowledge exchange activities I have learnt a great deal about practice-based research and how I might use it within my own work. They have also given me a renewed sense of the importance and relevance of archaeology to the modern world. I have become interested in novel applications of archaeological method and am currently involved in transdisciplinary discussions with colleagues at my institution regarding how to take some of these forward.'

The greatest impact of CinBA upon research practice can be seen for mid-career researchers. Although the project structure facilitated cross-fertilisation in theoretical, methodological and material understandings for all members, the reverberations of these were particularly strong for researchers who already had strong national track-records but for whom sustained international co-operation was new. For this group, it is possible to track substantial shifts in theoretical direction, the ways in which archaeological material is interpreted, and a consequent opening up of new research agendas. These seem to emerge from the conscious appreciation and embracing of the distinctive and novel research environment, offered by CinBA. For example, Sanjin Mihelić, curator at the Archaeological Museum in Zagreb states,

'Participation in CinBA marked an important step forward in my career and significantly impacted the development of my knowledge. The opportunity to collaborate, discuss and work, on a regular basis, with a number of outstanding scholars from major archaeological institutions in several European countries had a profound influence on my thought process, as well as my perception and approach to research.'

The critical factor influencing changes in the ways mid-career researchers carry out research was international exposure to other ways of doing things, including the opportunity to work with senior researchers from outside their 'home' milieu. By bringing together different national traditions of archaeological inquiry, comparing data sets over time and space, and between different materials, researchers added to their research repertoires and were able to deploy new and different theoretical and methodological combinations.

Learning from CinBA

The Europe-wide research focus and transnational structure of the project have been crucial to project impact. Added value in working across national borders and the research benefits of joining complementary expertise have created opportunities to conduct novel research of outstanding quality that goes far beyond that possible within a national context, thereby changing understandings of creativity and the Bronze Age.

Substantial care was paid to the appropriate pairing of expertise and institutions providing access to material in the project preparation phase; this reduced the inherent risks in new partnerships and paid enormous research dividends. By organising CinBA research through a series of transnational research teams (Pottery, Metal, Textiles and Contemporary Attitudes to Bronze Age Creativity) - each bringing together at least two institutional partners (a university paired with either a major museum or non-academic partners) - CinBA was able to create clear pathways for communication at a series of different levels within the project (within individual teams; cross-team communication enabling comparative analyses between materials and over time and space; shared discussions with the project as a whole). This ensured mutual research benefit, capitalised on local expertise, and allowed the project to take advantage of opportunities for impact outside usual national and institutional channels available to individuals. We also saw advantages to a multi-lingual team composed of 10 nationalities in ensuring wide reach for project findings and thus enhancing opportunities for impact. CinBA is only one out of many potential structures and should not be seen as prescriptive, but it highlights the importance of an appropriate and beneficial project architecture.

Building new research networks within and outside the project have been key to the development of CinBA's research impact, both in terms of the cultivation of new lines of research by project members and the facilitation of research outside CinBA. Research visits and field trips have underpinned the development of these new networks, highlighting the importance of the *process* of data collection, in addition to the data itself and dissemination of findings. The significance of this data collection phase for CinBA impact has been surprising. Although conferences and other events also provided opportunities for networking and dissemination, project members frequently report such traditional forms of networking as less impactful for their research than connections made through fieldwork and data sharing; the latter afford more ready opportunities for the development of synergies and links were frequently solidified through conferences rather than initiated there. This highlights the differences between impact and dissemination, variation in forms of academic impact, and potential differences and overlaps in locations for these. Furthermore, rather than confining the project to core partners, CinBA embraced opportunities to expand its network of researchers to mutual advantage, including to countries not within the 'HERA family'. This European 'ripple-effect' created added value and enlarged CinBA's scope and expertise. It has been beneficial to acknowledge the contribution of scholars outside the project by giving them affiliated status advertised on the project website, thereby formalising these links.

The inclusion of scholars at all career stages in an international research project such as CinBA has been good for the discipline of Archaeology and the humanities community in general. It provides opportunities for impact in terms of training a new generation of scholars. However, there is a different sense in terms of what early career researchers contributed to the project compared to mid-career and senior colleagues. With hindsight, co-ordination between younger and senior researchers could have been thought through more thoroughly. Younger researchers found it difficult to address bigger questions as they do not necessarily have the experience, knowledge or confidence to do so, and were necessarily focused on completion of their PhD or individual research projects. Given the challenges posed by the study of creativity, younger researchers may sometimes have been lost in terms of the level of intellectual ambitions within the project. Thus involving younger researchers in large international projects is positive in terms of sharing research, but it also makes it difficult in terms of them playing as full a role in the project in relation to the investment in them.

Creating Opportunities for Impact

Research is a cumulative and multi-layered activity. HERA offered unique possibilities to create research impact through effective partnership working across national borders. On a wider level, within a thematic research programme, it might be useful to have an opportunity for intellectual exchange with other projects. In our case, for example, a Creativity Conversations or other research event (perhaps TED-style talks rather than standard conference presentations) would have been welcome. This may have provoked new understandings of creativity or altered the ways we do research through stimulation outside our own disciplinary contexts, and developed critical mass in the study of creativity. Such an activity would have created meaningful networks from which additional outcomes could have emerged.

Opportunities for impact are not exclusive to the dissemination phase but can emerge from many different layers. Specific locations for opportunities may vary between projects and these are not always predictable. CinBA's experience, however, suggests that in creating opportunities for impact for humanities projects, it remains important to have flexibility in allocating significant proportions of project budgets for travel; this represents an investment in potential future impact, as well as being critical to the successful completion of the project. Important and unpredictable opportunities arise from investing in networks.

Pedagogical Impact



Throughout the duration of the project, CinBA engaged with students by drawing on the specialisms and audiences of its academic and non-academic partners. These engagements involved students from school age through to postgraduate Masters' level courses, using research into Bronze Age creativity as an anchor and guiding principle. CinBA's interactions with UK students of contemporary craft subjects and with Austrian and Croatian school children in museum contexts suggest that humanities research has the potential to enhance pedagogies, and that research partnerships provide a significant catalyst for the reach achievable. Furthermore, CinBA may provide a model for filling a gap in provision within education of craft thinking and practice by exposing students to the skills, materials, and forms of craft using the unique time-depth of archaeology, which in itself offers useful analytical and research methodologies.

Analysis of education provision in contemporary crafts subjects in England by the Crafts Council has identified a significant downward trend in terms of both uptake and availability of courses since 2008/9. The organisation has published two reports in a programme of on-going work which seeks to understand the trends in craft education and identify issues of provision within the whole pipeline of craft education, from Key Stage 1 through to postgraduate, community and adult education¹. The finding of the most recent report - that 'the data continue to suggest a lack of opportunities for coherent progression between education stages'² - is a cause for concern. This viewpoint is echoed amongst education leaders; the causes of decline are identified as the 'unintended consequences' of other decisions, particularly about resources. Craft subjects are 'space hungry, expensive to deliver, not easily assimilated into bite-sized chunks'³ alongside a lack of prioritisation in national curricula. As Andrew Brewerton, Principal, Plymouth College of Art puts it,

'We've seen a massive reduction in the profile of craft within education, throughout the education system. We've moved away from craft subjects being taught in schools, craft facilities have been closed down and the space redeployed for other things.'

We can also identify a developing concern about the provision of craft education opportunities, and a diminishing of its importance in curricula in Europe more widely. The World Crafts Council - Europe, chaired by Rosy Greenlees, Executive Director of the Crafts Council, has recognised this in their Business Plan 2014-2016 where the group have collectively identified 'the need to strengthen craft education in the context of an emphasis on interdisciplinary practice'.⁴ Other 'calls to action' for craft education in the European context talk specifically of the need to educate students about the history of craft cultures to strengthen 'a common European culture and creativity, necessary for the affirmation of a common European identity in artistic craftsmanship'.⁵

With fewer opportunities to have meaningful, well-resourced, constructive and contextualised interactions with craft skills as part of compulsory education, fewer students are likely to make craft a choice at higher levels of education. Where they do make that choice their existing skill level and exposure to craft thinking is increasingly limited. The Crafts Council are also joined by heads of institutions in identifying a 'pipeline' issue for crafts education. In interview, Andrew Brewerton, Principal of Plymouth College of Art, one of the

1 Crafts Council and TBR, *Studying Craft: trends in craft education and training*, February 2014; Crafts Council and TBR, *Studying Craft 2: trends in craft education and training*, November 2014.

2 Crafts Council and TBR, *Studying Craft 2: trends in craft education and training*, November 2014, p. 3.

3 Interview with Professor Andrew Brewerton, Principal, Plymouth College of Art, 20th February 2014.

4 World-Crafts Council - Europe, *Business Plan 2014-2016*, p.2.

5 World Crafts Council - Europe, *The International Charter of Artistic Craftsmanship, France / Italy*, 2013. p.3. Accessed at http://www.wcc-europe.org/sites/default/files/The_International_Charter_of_Artistic_Craftsmanship_1.pdf 24/04/2014.

few remaining art and design specialist institutions in England said, ‘in higher education there is a problem in terms of supply of students with an interest in craft with prior experience, because there is no formal prior experience of it. If schools are no longer teaching craft subjects no one has a reason to aspire to it.’ The threat to the subject is felt to be so acute at Plymouth that they have taken significant steps to invest in facilities, including newly built and fully equipped craft workshops, and in establishing their own pipeline, or ‘continuum’, of creative education through the establishment of a Free School for creative learning.

The eventual uptake of craft as employment also has implications for wider industry. Craft makers, with their attendant understanding of materials, processes, and making skills, have been shown to offer a wide variety of innovative solutions across a range of industries, from film to medicine and digital technologies. These contributions were explored by the Crafts Council in the 2010 study *Making Value*⁶ and are echoed by the strategies of European craft networks.⁷ The hand skills and practice that underpin craft are at risk of being in terminal decline if no new practitioners emerge through education with the aptitudes and abilities the current generation can offer. Skill based and 3D or object based subjects have also been shown to include students who may otherwise be disengaged at school by providing an alternative means of learning and expression. With the current emphasis on enterprise education and employability amongst young people, the reduced availability of such subjects may compromise these goals.

This bleak outlook prompted the Crafts Council to launch a ‘Manifesto for Craft Education’ at the UK Houses of Parliament in 2014, a call to action outlining a suite of interventions which they believe will help stem the tide of decline in craft skills at all levels of education, from school through to CPD and research.⁸ The CinBA engagement provides a range of models that may give academic research in the humanities an important role in craft education to address such national and European challenges.

CinBA in Further and Higher Education

Engagements with students of contemporary craft subjects acted as a pilot for working with the contemporary craft sector more widely, and was the first in a series of knowledge exchange activities which sought to engage different ‘non-academic’ audiences – children, heritage users, students, professionals from other sectors and the general public – with Bronze Age creativity.

The intervention – the CinBA Live Project – was devised and delivered by the University of Southampton and the Crafts Council, who provided vital contacts at craft-based courses in further and higher education, a professional understanding of their constituent elements, and a keen eye for the kinds of experiences that add value to courses in terms of professional and creative development. The project offered institutions a unique opportunity to offer a practice-led, research-based Live Project which was distinct to those generally known to be available to art and design institutions, and offered a different experience within this established pedagogical model in art and design education; using the humanities as a source of inspiration for creative practice, and suggesting new roles for the interpretation of the past through creative work.

Live projects are simulated real-life situations used routinely in art and design education to create a distinct set of experiences for students. In general terms these experiences take students outside of the ‘community of practice’ of the ‘art school’ and place their skills in external art and design contexts. These contexts tend towards the commercial, placing student teams alongside website design companies, for example, to deliver projects for real-life, often paying, clients.

6 Schwarz, M. and Yair, K., *Making Value: craft and the social and economic contribution of makers*, June 2010.

7 World Crafts Council – Europe, *Business Plan 2014–2016*, 2013

8 Crafts Council, *Our Future is in the Making: An Education Manifesto for Craft and Making*, Crafts Council, 2014. Accessed 20/04/2014 at: http://www.craftscouncil.org.uk/content/files/7822_Education_manifesto%4014FINAL

As CinBA's first engagement with contemporary craft makers, the 'Live Brief' model was ideal. It provided craft students with an interesting alternative to current approaches to Live Brief projects, and had the potential to engage a wide range of student makers in terms of both experience and geography. Using an engagement with academia (the humanities) and the model of practice-based research, the CinBA Live Project offered the opportunity for students to engage with research methodologies, and provided a semi-structured brief not dissimilar to self-directed projects in professional practice. At the same time, it fulfilled CinBA's research aims of tracing modern responses to Bronze Age creativity as student work could be tracked throughout the Live Project, from initial engagement through to final outcomes, resulting in an archive of work that could be analysed by CinBA researchers.

CinBA Live Project

The CinBA Live Project was run in the 2010-11 academic year. The opportunity was promoted to subject and course leaders teaching contemporary craft subjects in further and higher education institutions across the UK. Five institutions took up the opportunity to offer the brief to their student cohorts, reaching approximately 150 students.

The institutions hosted an initial seminar run by CinBA Project Leader Dr Joanna Sofaer. This session introduced the students and tutors to CinBA, the materials being researched, and Bronze Age material culture in general. This was enhanced by an online, password-protected resource pack of images from Bronze Age collections to enable self-directed research.

Those that pursued the project after the initial lecture undertook a number of activities. One institution used the project to set a critical studies writing assignment on the use of the past and its relevance to contemporary craft making. A number of institutions offered organised field trips to students, which included visiting Bronze Age and other prehistoric sites in the UK, including Stonehenge and Avebury, and making use of museum collections such as the Wiltshire Museum and Manchester Museum. Individual students also pursued self-directed research visits to diverse institutions such as the British Museum, Blythe House Archive, National Museum of Wales, Heaton Park and Chester Zoo in the UK, and museums in Stockholm and Copenhagen in Scandinavia. Students also reported reading around the topic, including specific volumes on prehistoric textiles and Bronze Age jewellery, watching popular media, such as the BBC series 'Ancient Britain' which was televised in 2011, performing internet based research, talking to experts already known to them, and making records of materials using photography and drawing.

To echo the tangible real-world outcomes offered by Live Projects, the students were invited to submit a portfolio and any final pieces with an artist's statement to an online exhibition. This exhibition was selected and curated by visual arts and computing academic and curator Professor Janis Jefferies of Goldsmiths' University; 14 were selected.

The exhibition was published to the CinBA website in 2012 and subsequently promoted on the Crafts Council and HERA websites. The students' work is accompanied by essays from Professor Janis Jefferies and Rosy Greenlees, Executive Director of the Crafts Council. The exhibition was formatted on a separate open-access platform, Issuu, enabling the full colour PDF to be downloaded, and for the 'show' to remain online for an indefinite period of time: <http://cinba.net/exhibition/>

The CinBA Live Project reflects wider trends in pedagogy, and may therefore present a useful model for educators in a variety of contexts. Storytelling and bricolage are highlighted by the Open University as two emergent themes in pedagogy.⁹ Storytelling is defined as narrative pedagogies and is an approach which has largely emerged from healthcare; it has hitherto tended to focus on the stories and reflective practice that attend to that sphere of life. Bricolage is defined as the experimentation and playing with materials to create transformative and unplanned outcomes.

Within the Live Project we can identify the construction of narratives based on new knowledge - the Bronze Age - and a new understanding of the depth of creativity in craft practices dating to a period that was previously unfamiliar to Live Project participants. In the students' maker statements - a frequently used tool for professional artists which often accompanies portfolios and bodies of work to 'explain' or 'narrate' meaning, inspirations, and creative journeys - we find evidence of storytelling and imagining.¹⁰ In their use of materials and new experiments, evidenced in one groups' evaluation (itself a form of reflective practice which could be more usefully explored by collaborative public engagement projects), we see a type of bricolage, both of concepts and materials, as the students seek to find relevance in the 'old' craft objects and adapt modern materials and techniques to achieving an object in conversation with them.

With the emphasis on creativity, and a close examination of what we understand by that term, the project brought with it an analytical and critical thinking framework and distinct set of experiences in relation to research practice that mark it out as different when compared to other live projects. In the case study below we explore the implications of this difference in terms of the pedagogical models CinBA provides.

Case Study

CinBA Live Project as a Model for Humanities and Research Interventions in Further and Higher Education

'CinBA is the only project we have engaged with that was part of live archaeological research...it encouraged students to look at alternative methods in order to respond to the qualities of Bronze Age artefacts'

*Survey Respondent, CinBA Project -
Survey for Tutors of Institutions involved in the Live Project, 2015*

Use of historical sources is common in art and design education and CinBA was a continuation of this mode of practice. However, the project was unique in that it focussed specifically on Bronze Age craft, a period with which tutors and students had little or no familiarity yet which saw the genesis of materials and techniques taken for granted today in contemporary craft. For tutors the project offered a stimulating and unique interaction between the academic sphere and craft practice, an interaction they have extended since the project through new collaborations with local museums. They have also reported a broader range of interactions with other departments at their institution, suggesting that the experience proposed new approaches for sourcing inspiration and original projects to the tutors.

⁹ Sharples, M. et al, *Innovating Pedagogy 2014*, Open University Innovation Report 3. The Open University, 2014.

¹⁰ <http://cinba.net/exhibition/>

The CinBA Live Project highlighted the potential role of practice in research, and research in practice. Practice-based research has become an important element of creative course delivery, as reported by the tutors in the project, so CinBA offered a timely fit. For students, the engagement with the subject matter resulted in a depth of investigation, including forms and materials, methods of production, cosmology and making meaning. The project offered fresh material from which they could draw inspiration, and encouraged creative experimentation in forms and aesthetics. This is evident, for example, in the project blog¹¹ developed by students at Manchester School of Art, Manchester Metropolitan University, which indicates new ways that students were thinking through materials and practice, and highlights their engagement with people of the past and archaeological materials. The project presented the students with a higher level of risk than commercial Live Projects as the brief was necessarily open-ended, an area of concern for some students, but stimulated an impressive range of self-directed research, including visits to sites and collections in Stockholm and Copenhagen.

The focus on research and development in the Live Project also speaks to a different element of enterprise education than those frequently offered by commercial live briefs in art and design which emphasise a different set of skills. A creative business in the visual arts generally encompasses both selling and exhibiting, and being selected for shows is a key professional skill for creative practitioners. Having a good piece is necessarily complemented by being able to communicate effectively about the work, creative processes, and influences; this skill is crucial in mediating the work to a wider audience. Through the curated online exhibition element the CinBA Live Project brought these elements to the fore; indeed the pieces selected have been viewed by a substantial audience online (2,223 page views from 67 countries) and resulted in ceramicists from the group exhibiting at the 1st Santorini Biennale in Greece in 2012.

CinBA also benefited enormously from the interest of Professor Janis Jefferies in the project, meeting as it did her academic concerns in craft practice and digitally mediated creative practice, and her involvement with HERA as a funding instrument. The fit was extremely fortuitous. Prof Jefferies gave her time to select the artists and curate the show voluntarily, and the exhibition was further enhanced by a summative paper exploring the role of mediated platforms for contemporary craft practice. This indicates a model for engaging other potential partners and actors within an academic project, sustaining that engagement past the initial 'need' of the project.

The innovation in pedagogical models developed by CinBA comes at an important time for higher education. Through offering different models of interaction with new partners and proposing new routes for maker's professional development and career pathways, the Live Project has potential for replication amongst different collaborators to show new value and direction for both the humanities and the crafts.

Education leaders in craft have pointed to significant changes in the 'critical context' in which students are being taught craft skills, in particular a lack of time-depth or historical understanding of the disciplines they are studying. Time depth is felt to be 'less well explored' than in previous periods, and students are not encouraged to develop a systematic awareness of the history of their discipline. Whilst courses maintain some critical thinking elements in 'contextual studies' modules, these do not necessarily replace that historical grounding.¹² This in itself may say more about the directions students are encouraged to take - employability, enterprise, and entrepreneurship are understandably highly valued in a time of economic difficulty, and will increasingly be so as universities compete for students based on the destinations and

11 <https://cinba3ddesign.wordpress.com/> Accessed 24/04/2015

12 Prof. Andrew Brewerton, Interview

employment record of their graduates. This lack of time depth, and the methodologies that are attendant on historical and prehistoric knowledge creation may, however, have its own consequences, as Professor Brewerton indicates,

*'In the process of not acquiring those methodologies art and design students are then left with research, analytical, and critical skills that are often quite diminished or shallower than what might have traditionally been the case. Reference horizons become vaguer, research becomes much shallower, so the possibilities of thinking and the possibilities of cognitive development within craft practice don't develop in a way in which they might.'*¹³

The CinBA Live Project actively provided access to those methodologies and analytical frameworks, an opportunity relished by tutors who have since sought to create deeper interdisciplinary relationships in their institutions to emulate that experience. In her response to our survey one tutor highlights the benefits to the students of being part of a 'live historical research project' as 'the students had to empathise and engage with people, place, and time far removed from their current environment, ways of thinking and experiences'.¹⁴

In explicitly relating the students' endeavours to live research, the project exposed them to practice-based research as a methodology. Research into graduate destinations after studying craft-based subjects indicates that progression into research roles is an 'under-developed career route'¹⁵ and poses challenges for the emergence of the next generation of suitably qualified art and design tutors, lecturers, and researchers. Participating in research-based projects at this early stage may therefore be as valuable as those that bring students into the realm of 'industry' in all its other forms through indicating a broader application of research skills that are relevant to both professional practice and academic careers.

The project also has important ties to the employability impetus amongst further and higher education institutions. Art and design subjects endeavour to offer students tangible experiences that lead to enterprise and entrepreneurial, or self-starting, skills, which enable them, if they wish, to continue and expand their creative practice. Students who participated in the Live Project and have had professional success as a result are highlighted by their institutions. Ann Kelcey's story (page 36 this report) continues to be referenced by the University of Wolverhampton as an example of such success in postgraduate art and design study and graduate employability.¹⁶

The CinBA Live Project was essentially interdisciplinary and therein lies its strength as a model; as one of the participating tutors articulates, it had 'significant alignment with emerging educational trends with its prioritisation of interdisciplinary thinking and collaboration', a notion echoed by colleagues in Europe. Its methodology was drawn from art and design pedagogy, the content and research question was drawn from archaeology, and the dissemination model was drawn from professional practice and the third sector. In combination, these elements offered tutors and students a genuine alternative to other live projects. This stimulated broader outcomes and prompted shifts in practice.

¹³ Prof. Andrew Brewerton, Interview.

¹⁴ Survey respondent, *CinBA Project - Survey for Tutors of institutions involved in the Live Project*, 2015.

¹⁵ Hunt, W., Ball, L., Pollard, E., *Crafting Futures: a study of the early careers of crafts graduates from UK Higher Education Institutions*, Institute for Employment Studies/University of the Arts London/Crafts Council p.viii.

¹⁶ <http://www.wlv.ac.uk/about-us/our-schools-and-institutes/faculty-of-arts/graduate-employability/employability-blog/subject-areas/employability-blog/ann-kelcey/> Accessed 20/04/2015

CinBA in Primary and Secondary Education

CinBA interventions with school age children offer some interesting propositions for ways in which academic research can engage children in craft and stimulate their interest in the handmade by delivering impactful and memorable contemporary experiences through drawing on a network of experienced partners. The case study below highlights interventions delivered at CinBA partner museums.

Case Study

Primary Age Education (age 7-12 years): The Role of Museum Partners Beyond Research

Three museums were academic partner institutions in CinBA: Archaeological Museum in Zagreb, The National Museum of Denmark and The Natural History Museum, Vienna. These institutions were chosen for their fit with the academic aims of the project, providing access to important archaeological collections studied by CinBA. Critically, however, through their educational departments these large national museums also have established expertise in working with schoolchildren and are skilled in offering support to teachers tailored to local and national curriculum requirements, as well as extra-curricular activities to develop interest in the past. They are therefore able to act as intermediaries between knowledge producers (academics) and end users (students and teachers), enabling knowledge exchange in a manner that is not possible for lone university-based academics who are frequently unfamiliar and unskilled in working with children. In addition, as part of their regular work, museum curators may also be involved in developing outreach programmes, thereby bringing their academic and collections-based expertise into the community.

Interactive or creative activities ('making and doing') frequently form part of the experience when children visit museums. CinBA research was thus easily embedded within existing programmes as understanding creativity in the past fits easily into existing modes of engagement with school groups, as well as adding a further dimension to this. For example, Austrian colleagues in the Natural History Museum, Vienna, produced an education pack including paper dolls to cut out, colour, and dress in Bronze Age costumes based on CinBA research. In addition, CinBA findings were fully integrated into museum workshops on prehistoric crafts, and experimental reproductions of Bronze Age costumes made during CinBA research are now used during museum workshops, giving them an important 'afterlife'. Following CinBA, Croatian colleagues in the Archaeological Museum in Zagreb have successfully used the project as a springboard to obtain 2 grants to develop a programme in the popularisation of archaeology, aimed at primary school age children and their teachers.

Links created within CinBA have also led to the exchange of ideas between museum partners. Thus, educational activities and ideas developed by one partner have been shared, or modified to fit a local context, by others. After the project's official end, CinBA project members continue to keep in touch and have participated in outreach activities run by other institutions, thereby maintaining networks.

The integration of CinBA into educational programmes of museum partners has ensured a long-standing and self-sustaining impact for CinBA research beyond the life of the project. Educational and public outreach is an important aspect of the mission of these large institutions and the opportunities presented by CinBA were grasped as an opportunity. Importantly, these impacts have been made possible by the important role of museum-based colleagues who were able to bridge academic research and outreach / education, and to broker relations between academic and specialist educational teams.



Reconstruction of Central European Bronze Age costume based on grave no.110 Franzhausen, Austria (1600-1400 BC) now used in outreach by Natural History Museum, Vienna. Photograph: Natural History Museum, Vienna

These interactions with young people were effective thanks to the networks created by CinBA, and their continuation is dependent on those museums having identified a shared set of priorities and complementary specialisms. The use of workshops to disseminate material understandings about the Bronze Age and craft production has also been echoed in educational activities undertaken by the artists involved in CinBA. Ann Kelcey, a student of the Live Project profiled above, has run a selection of workshops to engage the public at Shropshire Museum. This is a new role for Ann, one that has been possible for her to explore thanks to access to contextual material via CinBA, and through the expansion of her professional practice for which CinBA was a springboard. Amongst the established artists group participating in the Maker Engagement Project (page 26 this report), Mary Butcher and Susan Kinley secured small amounts of funding to contribute to educational outreach days at Museum of Archaeology and Anthropology in Cambridge where they ran workshops about their work, drawing on the Bronze Age context and the theme of creativity. Both Susan and Mary are professional educators alongside their practice as artists, and this proved a valuable asset for the project. In terms of creating models for future practice it is important, therefore, to consider the various potentialities of all actors in the research and the experiences they may bring with them.

In addition, early on in CinBA we experimented with two online engagements. The first involved a high school in Southampton (Bitterne Park School) who were visited by an archaeologist from CinBA to introduce the children to Bronze Age motifs. The children then developed animations of those motifs, exploring how they could be combined and reconfigured in motion, enlivening the static images and examples from prehistoric objects. The second drew on the motifs again to encourage visitors to the CinBA website to modify and morph the designs in a 'Chinese Whispers' interaction.

Learning from CinBA: Engaging with and Informing Pedagogies

Partnership with CinBA at the cutting edge of research and critical thinking stimulated innovation in the available curriculum at all levels of craft education. As a model for engagement between further and higher education and humanities research, the Live Project provides ideas for how to frame that engagement around a 'real world' outcome - in the case of CinBA a curated online exhibition with an experienced, respected and real world curator. This gave the project credibility as a Live brief, and has proved beneficial for the project in terms of impact and for the students in terms of audiences. It has stimulated tutors and students in new ways and prompted shifts in practice. At the other end of the education spectrum, it exposed children to understandings of Bronze Age craft and creativity, engaging and stimulating interest. However, while in both

cases the impact of CinBA can be demonstrated, the extent to which it could be directly sustained differs, highlighting the distinction between KE activities that are embedded within research, and those that are more straightforward ‘transactions’ in terms of the handing over and use of project findings.

The Live Project intervention was necessarily time-limited; once the research aims of CinBA had been fulfilled and the pilot engagement with student makers / artists had been successful - in other words it was clear that an engagement with Bronze Age objects stimulated creativity, and CinBA had documented and traced the directions of this - despite demand it was not possible within the financial and time constraints of a research project to run another Live Project in the following academic year. Nor, for similar reasons, did CinBA return to the students with feedback. One tutor commented, ‘I don’t feel the students got to see how their activity impacted on the historical research...it would have been interesting for them to have a follow up following their input onto the project. Further dissemination directly to the student participants of the value of the activity would have been beneficial’.¹⁷ Given the success of the Live Project, it would also have been valuable to have had the possibility to respond to this success and to ‘spin it out’, both nationally and in CinBA partner countries. This would have required flexible and rapid access to funding through which it might have been possible to employ fractional national liaison officers familiar with local arrangements for craft courses, and with archaeological backgrounds, to visit institutions and to replicate the CinBA model elsewhere. This would undoubtedly have extended CinBA reach and impact.

By contrast, the museum-based interventions with school children have been entirely self-sustaining. Once integrated into museum programmes, CinBA research continues to be a resource. Important here is the role of specialist educators within museum outreach programmes who have been able to successfully embed CinBA in their day-to-day activities. Notably, where CinBA did not have such support, the medium- and long-term success and impact of engagement activities was less significant. Thus, the online engagements were not widely promoted as research progressed primarily due to available resources and time. However the animations can still be viewed and in combination with the more tangible outcomes of the museums’ outreach resources they offer a suite of possibilities for thinking about, reflecting on, and being creative with, Bronze Age material. In the context of recent post-CinBA revisions to the English school curriculum in which prehistory is now being taught¹⁸, such interventions may have particular potential for impact when combined with the expertise of primary school teachers.

It is worth noting that an unexpected outcome of the Live Project has been its effect upon tutors taking on research as a formal part of their practice. One tutor commented, ‘it increased my interest in interdisciplinarity and the value of the role of the creative practitioner in the interpretation and re-evaluation of historical events and material’.¹⁹ Such responses reveal that although the Live Project was primarily aimed at students, there might be future possibilities in working more directly with tutors as a specific group. Such interventions might have double benefit not just in developing individual practice but in the transference of such interests to students through interdisciplinary research-led teaching.

17 Survey respondent, *CinBA Project - Survey for Tutors of Institutions involved in the Live Project*, 2015.

18 Curriculum changes are detailed at https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239035/PRIMARY_national_curriculum_-_History.pdf. For further discussion see <http://keystagehistory.co.uk/> and <http://prehistoricsociety.org>. Accessed 24/04/2015.

19 Survey respondent, *CinBA Project - Survey for Tutors of Institutions involved in the Live Project*, 2015.

Creating Opportunities for Pedagogical Impact for Humanities Research within Craft / Skills-Based Subjects

The possibilities to engage with students in this subject area in the future may be a challenge. The number of higher education level courses have declined by 46% in five years, concentrating more students in fewer courses as participation rates moderately increase. The cohorts are likely to be less diverse in terms of experience, as the proportion of first degree undergraduates increase, and the number of second degree students fall below the level seen in 2007/8. In terms of the research pipeline in contemporary crafts there is still a very small number of doctoral students - just 120 in 2012/13, and postgraduate numbers are dwarfed by undergraduates at just under 1000:2.²⁰

For projects such as CinBA the picture is discouraging for sustained engagement with contemporary craft education in the UK, if the current decline continues and progression between stages remains so interrupted. However, it may equally present itself as an opportunity to meet a need for higher profile partnerships and collaborations that elevate craft beyond the confines of current trends to help the area meet untapped potential. In this regard wider engagement with the humanities may be particularly useful. As Andrew Brewerton points out, 'The way that craft will survive is to break its isolation and to understand its connectivity with other disciplines, and I would say that one of the biggest problems for craft has been the notion that craft is a subject, which it isn't, it is an intrinsic human quality that is in everything.'²¹ The CinBA model indicates a way forward in developing a role for humanities research in stimulating such potential in the craft sector.

²⁰ Crafts Council and TBR, *Studying Craft 2*, p.10.

²¹ Prof. Andrew Brewerton, Interview.

Continuing Professional Development: Impact on Mid-Career and Established Makers / Artists



Continuing Professional Development, or CPD, is a commonly understood term in the creative industries to denote activities that contribute to the overall creative practice of an individual and enhance their professional and / or business practice. CPD may offer new networks, new skills, or new opportunities which exist outside of the day-to-day routine of creative work and creative business. Ultimately, CPD provides space for experimentation and catalysts for alternative ways of working. Whilst CinBA sought engagements with contemporary craft makers / artists within a research context to answer the question ‘can the creativity inherent in Bronze Age craft inspire contemporary makers?’, through exploring the role of the past in offering creative inspiration in the present it became clear that what CinBA offered had significant potential as a CPD experience. Makers / artists involved with the project clearly considered it within those terms, benefiting through creative, professional and personal development beyond that originally anticipated by the project

CinBA’s non-academic partner, The Crafts Council, has an extensive portfolio of CPD provision for craft makers / artists and a great deal of experience; providing such opportunities has been part of the organisation’s work since the 1970s. Examples of programmes include those targeted at new and emerging makers, such as Hothouse which comprises creative mentoring, business advice, and a small bursary, and those targeted at more experienced makers, such as the glass flameworking residencies at the National Glass Centre in Sunderland, which offer more bespoke one-to-one support, a public engagement element, and access to specific spaces, collections, and facilities. The organisation also offers CPD for tutors, a group who often combine their own creative practice with a teaching role. However, for mid-career and established makers, defined as ‘makers having an established practice, of at least seven years, with a track record of development and regular exposure of new work through exhibitions’²², the challenge of participating in such CPD is particularly acute as indicated by research from NSEAD²³ and the Crafts Council’s own unpublished research into mid-career makers²⁴. Activities which take makers away from their business are costly as they will not be making work or promoting their work to generate income²⁵. Resourcing the activity is therefore an issue, and even funded opportunities may not match the income they would have achieved under normal business conditions. Maintaining the status of makers in a crowded market also requires consistency, both in terms of available products and quality. Departing from the norm to experiment is therefore a potential risk as the outcomes are far harder to predict. There may also be difficulties associated with blocking out chunks of time to engage in an intensive residency, a frequently employed model for creative development in the sector.

²² Arts Council England South West, *The real world - a prospectus for the crafts in the south west*, 2002.

²³ National Society for Education in Art and Design (NSEAD), *Craft and Design Educator Survey Report* 2014, 2014. Accessed at http://www.nsead.org/Downloads/NSEAD_ART_CRAFT_AND_DESIGN_EDUCATOR_SURVEY_REPORT_2014.pdf on 31/03/2015

²⁴ Crafts Council / Palmer Hamilton, *Mid-Career Support Programmes 2007-2010 Evaluation Report*, April 2011: Unpublished

²⁵ Ibid., p.3

Despite the barriers to engaging in CPD as a mid-career or established maker / artist, the benefits are significant, if the opportunity presented offers something compelling and stimulating. As Sheila Teague (an internationally successful and established jeweller who participated in CinBA), explains:

‘The further you get down the track in your career the more business and money and all those kinds of things become important, because you can become a victim of your own success; the more successful you are, the more successful you’ve got to be seen to be, the more you’ve got to keep up a certain appearance, everything has to be seen in a certain way. So in terms of professional development, that can be something that is really put by. You can end up being in a real vacuum; I consider professional development as the opposite of being in a vacuum... I would be really interested in more of this kind of idea, through research projects or other developments.’

Interestingly, CinBA coincided with an evaluative stage for the ‘Maker Development’ offer at the Crafts Council. All existing programmes had recently been concluded (from 2008) to make way for reflection of their achievements and to enable development of a new suite of interventions directed at different stages of maker development and to reach larger cohorts than was previously possible. A series of mid-career maker pilot programmes were conducted between 2007–2010 and evaluated in 2011²⁶; the CinBA call for the ‘Maker Engagement Project’ was published against this backdrop, but remained independent of the new CPD programme.



CinBA Maker Engagement Project introduction day. Photograph: Dr Joanna Sofaer, 2012

²⁶ Ibid.

CinBA Maker Engagement Project

May 2012 - September 2013

The Maker Engagement Project (<http://cinba.net/me/>) was devised with Maker Development colleagues at the Crafts Council, drawing on their experience of educational programme structures and delivery of effective forums for makers. The project design for the Maker Engagement activity, incorporating a selection day, interviews at each end of the project, and points of interaction between, specifically drew on colleagues' understanding of creative trajectories and how to capture and evaluate those developments but was framed in terms of CinBA research aims (tracing creativity), rather than maker development per se.

The explicit purpose of the Maker Engagement Project research was for makers / artists to use the interaction with CinBA, if possible, as a source of inspiration for their own practice and the production of new contemporary craft objects. Over the course of 18 months CinBA followed how such individual projects unfold, and how the initial encounter with the Bronze Age object might turn into something distinctly novel. The Maker Engagement Project kicked off with an introduction day held at the Crafts Council in May 2012 to which 25 makers / artists were invited. During the day CinBA academics worked with creative practitioners in small groups through a series of discussion and object-based exercises. Following this, 6 makers / artists from a range of disciplines (ceramics, basketry, glass, jewellery, mixed media) were subsequently chosen for CinBA to follow through.

CinBA facilitated a series of opportunities for the makers / artists to engage with the Bronze Age: visits to sites excavated by CinBA academics, including Szazhalombatta in Hungary where makers participated in the excavation; visits to partner museums in CinBA, such as the National Museum of Denmark; visits to other museums with which CinBA academics have established relationships, including the Wiltshire Museum; object handling sessions led by CinBA; provision of reading lists; participating in CinBA meetings and the CinBA conference as poster presentations and as speakers; and the opportunity to discuss on a one-to-one basis with academics.

Makers within the project were given complete freedom in terms of the extent to which they took advantage of the opportunities offered by CinBA: what activities they attended, how much time and resources they committed to CinBA, and how they directed their own creative practice and responses. The only expressed commitments were to participate in semi-structured interviews at the outset and conclusion of the research period, and attendance at the CinBA Conference.

The outcomes of the engagement with archaeology were deliberately set up as open-ended. The archaeologists in the project did not act as a filter or arbiter (as is often traditionally the case) but rather as discussants for the makers' practice based research. Thus any new contemporary craft objects produced as a result of the response to the Bronze Age were not interpretations or narratives about the past, but the individual maker's reaction to them. As the premise of the research was to explore potential creative responses, CinBA did not fund commissions from the makers / artists involved; this would have presupposed a creative outcome and might have led to participants falling back on established practices or genres in order to fulfil obligations. The possibility therefore existed for an individual maker to state that they were not inspired by the Bronze Age and, although this would have been disappointing, it would also have been a valid outcome.

The CinBA CPD Experience

Although CinBA research followed the creative responses of 6 selected makers / artists, the number of applications for the Maker Engagement Project is indicative of the appetite amongst established makers for such opportunities; 96 were received for 6 places. In the feedback from the selection day, and via subsequent interviews with the makers who took part, it is clear that the interdisciplinary intellectual engagement proposed by CinBA was a marker of difference from other opportunities available for this career stage, such as a traditional residency model. The connection to academic research, especially being involved 'live' as that research is being conducted, was attractive and proved stimulating. Another marker of difference was the national, and even supranational, scope of the opportunity. Many opportunities for CPD for this group are regionally orientated, co-funded by regional or local bodies to enhance the market or cultural value of craft in a particular place, or based at a location as a residency, so to draw on regional specialisms or traditions. CinBA offered an opportunity divorced of regional concerns, able to provide experiences and contacts across the UK and in Europe, and therefore had the potential to bring together artists whose professional locus and markets varied geographically.

CinBA did attract a different cohort of participants as a result. At least 3 out of the 6 makers who joined CinBA had not participated in a Crafts Council instigated CPD programme or piece of research prior to the call; for these participants, given that this represents the first engagement with such activity in decades of practice, this represents a significant change in behaviour. Of the makers / artists who participated in CinBA, Sheila and Gary Wright's experience stands out as an example of the impact the project had on creative experimentation and development of new creative ideas amongst this group. The pair had not engaged in a formal CPD opportunity of any kind in their thirty years of working together, and as a direct result of their engagement, produced new works that are completely distinct from their jewellery practice.

Case Study

Sheila Teague and Gary Wright, Wright & Teague

'Opportunities such as CinBA that allow you to step outside the normal day are brilliant. I found it really exhilarating, the whole thing. And demanding.'

Sheila Teague

Sheila Teague & Gary Wright have worked in partnership in their London-based jewellery design business, Wright & Teague, since 1984. Sheila originally applied to participate in the Maker Engagement Project alone; after selection it became increasingly clear that, whilst he couldn't attend all aspects in person, due to the partnership being essential to their creative process both Sheila and Gary would participate in the project. Prior to the CinBA opportunity the pair had not pursued any formal CPD in their thirty-year career together. Neither had either partner pursued any connections with an academic project or a formal research process.

Sheila and Gary frequently reference the past in their work; indeed historical references and research have been key to their oeuvre throughout their career. The CinBA project resonated with their existing approach, and allowed them to extend this methodology and to be exposed to, and challenged by, the research methods and processes of archaeology. This provided fruitful inspiration; the pair became especially conscious of

the people involved in making and using objects in prehistory and became intrigued by them. From their engagements with archaeologists in conversation and at sites of active archaeological investigation the pair emerged with an understanding that ‘everybody is modern in their own context’, a fundamental shift in perception that enabled them to reframe their thinking about the past. In their words the experience ‘stretched our interpretation of our research’.

‘Odyssey’, the piece made by Wright & Teague for the CinBA Makers Exhibition in 2013, emerges from this consciousness of the prehistoric maker and the significance of travel in the Bronze Age, actively narrating an imagined journey through objects and materials. This storytelling process was both physical and imaginative; the pair sought a particular staff-like stick from a woodland environment – too fragile to be practical and thereby emphasising the preciousness of the eventual gold-encased object – and imaginatively considered the meaning of a prehistoric journey and the human instinct to return ‘home’ with objects that communicate experiences to others. This literal representation of an idea through objects is a departure for the pair, borne out by a conscious decision to use the experience to make objects that are not just jewellery and that therefore go beyond their existing practice. As a worn object jewellery holds a particular set of meanings for individuals and must respond to the scale of the body; references are ‘less prominent’ or more mediated by the form as a result. By departing from jewellery Wright & Teague recognised an opportunity to bring the references of their research, imaginative process and storytelling to the fore.

Making creative work can be an ‘isolating’ experience. Working alongside archaeologists provided Wright & Teague with a much more interactive experience than other comparable research activities such as researching in museums or collections which can be ‘rather passive... you just make your connections yourself’. It was clear that the vital element for them was ‘the dialogue with others’ and the stimulation of ‘listening to people who were interested and knowledgeable but who are not looking to turn it into something else’. For Sheila and Gary the various experiences of the project were ‘something so outside what [they] are used to’. As established artists Wright & Teague always set their own agenda. By consciously setting out to create non-jewellery the pair were also creating a non-commercial outcome, a piece for exhibition that is far more an intellectual endeavour than their existing work – ‘pure indulgence’ in their words. Being involved in the CinBA project represents a complete change to their status quo. It is, of course, something made possible by the maturity of their business and their ability to maintain production and sales during a period of R&D; importantly, the project provoked their interest sufficiently to make this ‘indulgence’ worthwhile.

Whilst the pair’s creative process *per se* has not been markedly changed by the experience – for all the established artists the project is both a continuation of, and an assimilation into, their existing practice – the CinBA project provided Sheila and Gary with a ‘safe space’ in which to experiment with new forms of work, production methods, and scales. Being free to explore their ideas with fewer constraints and in a totally different context has inspired them and presented them with tangible possibilities for future creative work.



ODYSSEY by Gary Wright and Sheila Teague. 2013.
22ct gold, sycamore, aluminium, wax, fragrance (amber, pine, fig, frankincense, myrrh, iris).

CinBA as Career Catalyst

CPD in CinBA also acted as a way of developing individual career trajectories. Creative careers are often characterised by a portfolio of activity; making works for exhibition and sales is one element of a wide range of complementary activities such as teaching, demonstrating, and providing technical support to other practitioners. Reflecting on their practice and applying that to other areas of their professional work enables development and interaction between the strands of activity, but is not necessarily prioritised or possible without specific CPD experiences to provide the space and time to do so. In the example of Helen Marton, the importance of opportunities within CinBA to reflect upon her work and disseminate it more widely emerge. These opportunities have been pivotal to her pursuit of more formal structures in which to explore her own research.

Case Study

Helen Marton, developing a formal research career pathway

‘My involvement has given me the confidence to move forwards with my own academic research and push towards an application for a PhD’

Helen Marton, February 2015

Helen Marton is a fractional Senior Lecturer in Contemporary Crafts at Falmouth University who participated in the Maker Engagement project. Prior to the interaction with CinBA she was a creative practitioner in a teaching-focused role with little academic research profile. One of her motivations in joining the Maker Engagement Project was therefore to access intellectual stimulation. She was financially supported in this by her institution, but there was no expectation in terms of formal career development outcomes.

As the project progressed, Helen took opportunities to speak at academic conferences and CinBA events, using CinBA as a springboard to develop a new academic network. For example, through links with project members she delivered papers at the conferences *New Light on Archaeological Ceramics: Insight from Innovation* (2013) and *Creativity: An Exploration and Contemporary Responses to the Bronze Age* (2013). Both these outputs were submitted to the REF in 2014²⁷. Confidence gained from these experiences, the use of CinBA partners as brokers to put her in touch with relevant contacts, along with her own expanding network developed as a result of conference attendance, subsequently led to invitations to give presentations at the Royal Geological Society on Gabbroic clay (2014) and at the Royal Danish Academy School of Design, Bornholm, Denmark on *Material Resonance & Site Specificity European Ceramic Context: The Values of Matter & Making* (2014). She says, ‘The experience boosted my self-esteem and gave me the platform I needed to gain recognition within my own institution’.

Following CinBA, Helen kept in contact with some of the partners, in particular those based at University of Southampton and the National Museum of Denmark. She has also worked with academics from cultural geography, experimental archaeology and anthropology at a range of UK institutions including Universities of Plymouth and Exeter, as well as Camborne School of Mines. She says, ‘Above all else CinBA has given me

²⁷ Falmouth University, Creativity in the Bronze Age: A Response, The Makers Engagement Project REF Output, 2014. Accessed at <http://results.ref.ac.uk/Submissions/Output/3385767?searchId=84104&searchPageNumber=1> on 20/04/2015



Sight over Time by Helen Marton. 2015. Digitally printed cotton and wadding.

insight and a drive and commitment to undertake interdisciplinary research through collaboration'. She feels that the logical extension of this is to undertake PhD research, thus formalising her academic standing, and submitted a successful application for PhD funding in 2015. Her PhD proposal further develops themes of CinBA through practice-based research, focusing on specific ideas and motifs taken from her previous creative interaction and outcomes with the project, and drawing on technical processes and equipment which she has gained access to by leveraging her connection to CinBA.

Helen's experience suggests that participation in an academic project can stimulate widespread intellectual conversations and development of creative practice beyond the project itself. CinBA was a springboard for her to take forward practice-based research and establish independent academic and technical networks, and has sparked a desire to further this through a formalised research career pathway. This outcome is in line with the principles of the European Charter for Researchers and the UK Concordat to Support the Career Development of Researchers, and demonstrates an important additional impact that CinBA has had for an academic located at a non-partner institution. Through supporting Helen financially, her institution has upheld point 9 of Principle 3 of the Concordat, and CinBA has enabled this by providing the support, opportunities, and the context; point 9 states: 'Research managers should actively encourage researchers to undertake CPD activity...developmental activity can often have a direct impact on the success of the project, by distributing work, taking advantage of individual strengths and talents, and increasing the skill and effectiveness of researchers in key areas such as writing for publication, or communicating with a wider audience'²⁸. By conceiving of artist participants as co-researchers, and by targeting mid-career makers with the aptitude and capacity for intellectual reflection, CinBA offers a fruitful model that enhances careers and has the potential to make a significant impact on the human capital of research in the UK.

Learning from CinBA: Models of CPD for Creative Practitioners Linked to Research Projects

Through its work with established makers CinBA has highlighted a pressing need for engaging and provocative CPD amongst this group who may otherwise feel intellectually isolated. CinBA has also offered a different, tangible, and replicable method of delivery for such CPD by embedding creative practitioners within academic projects. It is, however, critical that academics within such projects offer an open and sharing environment to artists / makers in which they are recognised as *practice-based co-researchers*, rather than extensions of any project research message or pre-desired outcome; if the latter is desired then a commission is a more appropriate route to KE rather than the less predictable, although potentially more powerful, more professionally diverse, and longer-lasting, impact of CPD. Such an approach also offers a provocation to traditional academic practice in challenging the primacy of text-based research modes, and proposing new avenues for research and knowledge creating bodies.

²⁸ The Concordat to Support the Career Development of Researchers, 2008, p.10. Accessed at <https://www.vitae.ac.uk/policy/vitae-concordat-vitae-2011.pdf> on 20/04/2015

CinBA's engagement with makers / artists may be seen as a form of intellectual and experiential pump-priming. The advantage of the CinBA model of engagement lies in the academic and artistic independence proffered, something hard to quantify but which results in an authentic engagement and recognition of the continuum of influences various partners bring to such a project. Interaction with academics (access to people and expertise), as well as to material held by them, was highly valued by participants *in combination*. Working with a group of creative practitioners is also important to a successful dynamic (as opposed to 'the project artist' model), as networking with and between creative practitioners is an important aspect of the CPD experience helping to break down isolation. Although makers / artists are traditionally categorised and trained in terms of discipline / media, it proved particularly beneficial to mix these in CinBA as it offered participants additional levels of learning, as well as removing elements of potential competition, and created a network of peers which would not otherwise have been available.

The flexibility offered to participants in terms of time commitment, along with the 18 month time-line of engagement represented a definite advantage to busy established makers who were able to fit interactions with CinBA around other commitments. Furthermore, the open-ended nature of the maker-engagement project meant that they were able to drive self-development at their own pace and in personalised directions. However, CinBA did not effectively address the financial issues that are of concern to established makers in engaging in CPD. Within CinBA, the research premise and freedom offered to makers by the project would have been compromised through payment in an expectation of the production of work or time commitment; the CinBA research design treated participants as simultaneously co-researcher and subject. Nonetheless, the scale of financial investment made by participants as a result of their engagement was, in many cases substantial. Individual estimates in terms of time devoted to the project, materials (variable according to discipline) and travel range from £1000 to £10k, with an average of £4k. While it is not possible to offer creative practitioners an 'open cheque book' for their participation, explicit recognition of CPD for creative practitioners as an aim over and above the tracking of creative responses might have made possible the inclusion of funds for some artist / maker's *time* or an honorarium in a manner that did not compromise research aims.

In their evaluation of the Crafts Council's pilot programmes with mid-career makers, Palmer Hamilton identified that mechanisms to share the experiences of CPD programmes during and after the experience are under developed, and they recommend routes for dissemination to be built in to CPD opportunities for this career stage in order for the programmes to have a wider impact²⁹. Our engagement with established makers has benefitted specifically from being part of an academic project with great potential for dissemination, through academic papers, conferences, meetings, networks and websites with diverse audiences. By delivering this opportunity in partnership with an academic project the Crafts Council has therefore achieved greater impact and reach that would have usually been achieved by their CPD activities alone.

CinBA has also proposed new roles for research within the Crafts Council's programmes. The Crafts Council is often looked to by the sector for the provision and signposting of relevant opportunities for CPD for makers at all stages. By partnering in CinBA the Crafts Council has helped to devise an alternative means of delivering CPD that places primacy on the intellectual content and practice-based research. The organisation have since developed a range of residencies and programmes that echo the academic principles of CinBA, such as that with Medical Sciences at Kings College London³⁰ which are underpinned by research *and* offer a CPD offer to makers.

29 Crafts Council / Palmer Hamilton. p.48

30 Parallel Practices Blog: <http://www.craftscouncil.org.uk/articles/craft-and-healthcare/> Accessed 01/04/2015

Creating Opportunities for CPD for Creative Practitioners within Humanities Research

In 2014 the Crafts Council launched a Manifesto for Craft Education at the House of Commons. That manifesto calls for a suite of actions to stem the tide of decline in craft skills at all levels of education, from school through to CPD. The document was informed by the Crafts Council research into craft education which examined the full spectrum of education and learning, including the CinBA experience. CinBA tapped into a clear demand for intellectual stimulation by mid-career makers / artists. As a CPD offer, the CinBA project has suggested a different, highly effective model for makers / artists at this stage of their career, and potentially one that may be replicated and advanced.

Within CinBA, the path to CPD may have been smoothed through a common interest in objects, craft and creativity between archaeology academics and creative practitioners. Nonetheless, CPD within CinBA was not wholly reliant on this. Provision of a variety of intellectual experiences linked to a diverse range of data and materials including, for example, objects, literature and music, could provide stimulus for makers / artists. The model of CPD that emerged from the project could thus be transferred to other Humanities research projects and to other disciplines. This requires recognition of CPD as a form of KT and, therefore, as an aim in itself within project planning. CinBA has shown that CPD has potential substantial impact, the effectiveness of which could be monitored at regular points during the research using a similar interview methodology to that was used in CinBA. We believe that it is also internationally transferable and can be adapted to fit national frameworks; Croatian and Austrian colleagues have expressed interest in the CinBA model as a way of developing partnership working with artists.

Embracing CPD for creative practitioners within academic Humanities projects further requires that academic projects resource facilitation between academic partners and makers / artists. CinBA benefitted from a skilled liaison officer funded by the Crafts Council who was able to 'speak the language' of both academics and makers / artists. In order to increase the number of opportunities, funds for this should be built into research bids as part of a package of KE activities. Such dedicated facilitation might also widen participation within individual projects, allowing for a greater number of creative practitioners to be offered places, through the specialised knowledge and access to contacts such facilitation can provide.

The success of the CinBA introduction day suggests a further way that Humanities research projects might create impact through offering CPD as part of KE; makers / artists continue to reflect positively on the day 3 years on from the event itself suggesting that it made a long-lasting impression. Participants specifically valued the opportunity to discuss with archaeologists and other makers concurrently, and to engage in in-depth object-based discussions. In evaluation one participant valued the ethos to 'openly share knowledge and seek engagement with other fields of research, to discuss and debate in a lively, dynamic manner' and the day confirmed their sense of the 'strength and benefit of working collaboratively'. Drawing on this model to generate effective reach through a series of 1-3 themed days throughout the life of a project provides a light-touch way of offering CPD to a wide range and larger number of makers at one time (c.25-30), along with associated networking opportunities. Collaborating and learning with artists in this way also emphasises the creative outputs themselves and the potential relationships between object-centred data and results. This model may therefore provide a useful test-bed for academics and research councils to understand how such outputs may be better used, absorbed, and validated within more traditional frameworks of research.

Given the dearth of formal opportunities for practice-based research within established settings, tying practice-based research to academic projects through the provision of CPD for creative practitioners offers a practical and stimulating way forward. It also suggests a potential new role for Humanities research which benefits from this interaction, through developing new partnerships, intellectual provocations, and cross-sectoral impact for its activities.

Impact on Creative Practice



One of the explicit research aims of CinBA was to explore the ways that Bronze Age creativity can act as inspiration and stimulus for makers / artists in the 21st century. In particular, the project asked:

How do contemporary craftspeople engage with Bronze Age objects, interpret the decision-making processes required to make them, and use them as the basis for their own creativity?

The archaeological research placed the prehistoric object in the centre in order to examine how modern makers react to it; what are the kind of experiences and affordances that are inspired by the encountering of such objects from the past and what new forms of expression – narrative and material – do they inspire? How do modern people draw inspiration for the production of new forms from encountering past objects? Making objects potentially involves all the senses and CinBA has been interested in the ways in which makers / artists respond to the *physical encounter* with Bronze Age objects and craft practices (beyond experiences usually available through museum visits where objects are ‘out of reach’ behind glass), as well as archaeological interpretations of them.

In addressing these research questions CinBA set out to create conversations between archaeologists and contemporary makers / artists that placed research at their centre. The makers / artists contributed practice-based research responses to Bronze Age material through which the inherent creativity of Bronze Age craft could be more imaginatively explored. This generated a dialogue that responded to other aspects of CinBA’s archaeological research into creativity in textiles, bronze and ceramics in the Bronze Age. Importantly, however, there was no initial expectation of makers / artists to produce work as this would have compromised the research premise of the project. Furthermore, the purpose of the CinBA research was to explore how makers / artists might use the opportunity, if possible, in the production of novel contemporary craft objects, not to make reconstructions or replica objects. Although the makers / artists CinBA worked with are trained in both traditional and modern techniques, in studying creativity CinBA necessarily had to set up research that focused on the creation of something distinctly *new*.

The settings for these conversations were developed through collaboration with the Crafts Council, one of CinBA’s non-academic partners, resulting in a Live Project and a Maker Engagement Project (page 16 and 26 this report). During the lifetime of these, CinBA accumulated a rich data set of maker / artist interviews, statements, blogs, feedback forms, and new contemporary craft objects. These were augmented by follow-up interviews, written responses and questionnaires carried out as part of the research. Together these provide a rich body of evidence for the ways that makers / artists have drawn upon their contact with CinBA and Bronze Age objects in contributing to their creative practice.

In analysing the impact of CinBA upon creative practice it is useful to distinguish between that relating to early career and established makers / artists. Not only were models of interaction between CinBA and creative practitioners different for the Live Project and Maker Engagement Project, but the impacts upon creative practices were different for the two groups.

Impact on Creative Practices: Early Career Makers / Artists

Makers at an early stage in their career are exposed to a wide variety of opportunities and influences in order to develop their creativity. Our survey of students who have developed careers in the creative sector since participating in the Live Project in 2010-2011 suggests that 4 years on, the novelty of the CinBA experience has had an on-going creative and professional influence. For example, Bronze Age rock carvings and decorative techniques continue to be employed in the ceramic work of Holly Inglis, whose use of techniques ‘which are common in the Bronze Age but not in university teaching’, have been directly informed by the CinBA experience³¹; 80-90% of Ann Kelcey’s business activities have some relationship to the CinBA experience.

For most students, this was their first experience of being stimulated to carry out, and to own, practice-based research in the context of a wider academic project. Contact with archaeologists, follow-up visits to museums and sites, as well as the opportunity to exhibit online and to contribute to blogs documenting their creative practice, made it especially memorable. For some students, dealing with a period of time that spoke to the origins of craft was also particularly provocative, and they have gone on to use the material in their business products. Live Project participant responses our questionnaire indicate that exposure to CinBA led to participants thinking differently about creativity and craft, and encouraged a more general persistent interest in material culture and museums as sources of inspiration.

Among the students who followed the Live Project and who were selected for the online exhibition, Ann Kelcey, found that CinBA offered a focus for her creative practice which she has continued to take forward following graduation. She has had impressive success in securing opportunities for herself and other artists in the West Midlands, capitalising on the networks CinBA provided, leveraging the CinBA experience to market her work and her creative approach to specific audiences, and finding new venues for it. Ann’s example gives some insight into the impacts the project has had on creative development for makers who are in the process of establishing themselves.

Case Study

Early Career Makers, Ann Kelcey

‘The biggest part of my journey has been CinBA-related. Seeing and experiencing things that were ‘left behind’ created a connection for me... going into museums now I see things very differently.’

Ann Kelcey

Ann Kelcey is a studio ceramicist. From 2010-2013 she was a part-time mature student on the MA Art & Design (Ceramics) at University of Wolverhampton, graduating with distinction and receiving the Dean’s prize for Excellence in Art & Design. She participated in the CinBA Live Project in 2011-12 and was one of the students selected for the CinBA online exhibition in 2012. Her work, and that of other ceramic students,

³¹ Holly Louise Inglis website: <http://www.hliceramics.moonfruit.com/bio/4560942869> Accessed 16th April 2015

was exhibited in a University of Wolverhampton CinBA exhibition, and she was invited to exhibit in the Santorini Biennale in 2012. After the completion of the Live Project, Ann continued to engage with CinBA. She spoke about her experience in the Live Project at the CinBA partners' meeting in Copenhagen in 2011, visited archaeological sites and museums through networks formed in the project, and presented at the CinBA Conference *Creativity: An exploration through the Bronze Age and Contemporary Responses to the Bronze Age* in 2013.

In 2012-2013 Ann was selected for the Shrewsbury Museum and Art Gallery Contemporary Visual Arts Professional Development Programme. She directly attributes her success in gaining a place to her developing track record of practice-based research in response to objects in CinBA. In 2013 she co-founded re:collect, a visual artists' group responding to museum and heritage settings. Since graduating, much of her practice has been informed by a growing fascination with archaeology and prehistory stimulated through CinBA. These include a solo exhibition in December 2013 (*Encounters*) drawing upon her encounters with our Bronze Age ancestors through the CinBA research and excavations directed by CinBA Project partners at Százhalombatta, Hungary; a touring exhibition in 2014-15 (*Curiosity*) where her piece *Out of the Shadows* references prehistoric axes and arrowheads; and forthcoming work with re:collect in 2015 (*The first casualty of war is truth*) for which an element of her piece also has a direct link to her research in the CinBA project. Both individually, and as part of re:collect, she has had considerable success in gaining funding for these exhibition opportunities and new creative work from Arts Council England, Friends of Shrewsbury Museum & Art Gallery, and Shropshire Council/Shrewsbury Museum & Art Gallery.

CinBA has contributed directly both to Ann's creative practice and career trajectory. The CinBA intervention came at a critical time in her artistic development. She describes CinBA as a 'launch pad' for her work and in giving her a 'focus' that provided her with the element of narrative she was looking for, that she could take in her own direction. She describes the CinBA object handling session, at which she first touched Bronze Age ceramics, as a crucial in sparking her interest. She expresses that Bronze Age influences in terms of forms and motifs are 'so much part of what I do now, it has become instinctive, without me consciously thinking about it'. Engagement with the Bronze Age has allowed her to diversify from producing materials-led vessels to those with direct reference to their Bronze Age counterparts, as well as installation work inspired by archaeology. In particular, she now considers how objects 'sit' and is influenced in this by the geometry and planes of Bronze Age shapes. She has also been inspired in sensing a connection with potters and people of the past and sees a whole new context for her work in museums, heritage and educational settings.



Out of the Shadows, Ann Kelcey. 2015



Figurine, Ann Kelcey. 2014

Participation in the Live Project came at a pivotal point, early in the creative development of practitioners. The timing of interaction with CinBA was thus critical in generating creative impact on early career makers. Of the early career makers who responded to the CinBA Impact and Leverage survey, more than 1 in 4 reported that this early exposure to the Bronze Age had noticeably or significantly inspired their creative aesthetic, and half indicated it had had some impact. More than half of the respondents indicated that the experience had led to experimentation with materials that continue to be relevant to their present practice. CinBA thus set the tone for future interests and creative directions for a proportion of the students who engaged with the project, with increased impact for those who had extended engagement in the experience. Those students who did not choose to pursue the themes illuminated by the Bronze Age and CinBA nonetheless acknowledged in their responses the usefulness of being exposed to different forms of craft practice, particularly 'the ability to craft a beautiful piece with only hands and a few tools', and the provocations to their own creative practice that this provided. More broadly, CinBA offered 'real life' professional experience in developing and presenting work outside a home institution.

Impact on Creative Practices: Established Makers / Artists

In contrast to the early career makers, those that are established came to the project with a suite of mature creative practices developed over two or three decades of work. Furthermore, each of the makers / artists took on CinBA alongside existing commitments. As Maker Engagement Project participant Helen Marton put it, each of them already carried around with them an 'invisible backpack' of experiences, influences and ideas. For them, CinBA added to this backpack, or to their continuum of practice, in specific individual ways. In some cases this meant augmenting existing directions of travel by experiencing Bronze Age objects. For others, changes in creative practices came about through integrating new thematic and material influences derived from CinBA with existing practices, while for some makers / artists it generated dramatic changes in concept, media and techniques, leading to entirely new creative pathways running alongside 'bread and butter' work.

As the Maker Engagement Project progressed it became clear that a way to communicate maker / artist creative responses to the Bronze Age was desirable. As well as offering an outcome for creative processes and a way of mediating their work to a wider audience, exhibitions provide makers / artists with iterative opportunities which provoke new ways of considering and reflecting upon their work to generate new ideas and new pieces. CinBA mounted two exhibitions during the project in response to this demand; as CinBA was interrogating *whether* a creative response to the Bronze Age would emerge, and there was necessarily no initial expectation that it would, an exhibition did not feature in the original research design for the Maker Engagement Project. These exhibitions were therefore largely improvised, capitalising upon the generosity and fortunate timing of the availability of suitable exhibition spaces. Importantly, however, the timeframes were such that not all makers / artists could follow through or fully develop ideas that germinated during engagement with CinBA. The works presented during the project duration were therefore in some cases 'works-in-progress' or prototypes for what they hoped to achieve.

Five of the six artists CinBA worked with have since collaborated on and devised an exhibition, which will tour to three venues in the UK. This follow-on exhibition featuring new works is an important and visible impact of the CinBA project; as Rosy Greenlees, Executive Director of the Crafts Council, states in the foreword of the accompanying catalogue, 'the experience became the beginning, not the conclusion of the project.'

Case Study

'Re-Making the Past' Exhibition Tour

"Re-Making the Past" is a fine example of how makers are willing to step out of their comfort zones, absorb new (or in this case very old) ideas, take their practice into new territories and find a new audience'

Rosy Greenlees³²

Exhibitions represent a creative outcome for artists, and an essential business 'product' for them as practitioners. Since the conclusion of the project, five of the makers involved in CinBA have collaborated on successful grant applications to devise, mount, and tour an exhibition of new and existing works, drawing inspiration from archaeological and prehistoric themes, and to realise a more satisfying outcome to the journey they had taken during CinBA.

The artist group - made up of Mary Butcher, Susan Kinley, Helen Marton, Sheila Teague & Gary Wright, and Syann Van Niftrik - has been led by Susan Kinley, a multi-media artist with an established artistic practice in Falmouth, Cornwall. Susan approached Arts Council England for a research and development grant for a proposed exhibition at Devon Guild of Craftsmen, one of the UK's premier venues for contemporary craft. The group capitalised on an initial contact with the venue by Syann Van Niftrik two years previously. This approach occurred at the beginning of the CinBA engagement, but was not at the time successful due to a lack of available funding. The Devon Guild did, however, express their interest in the project and a potential exhibition in the future. Susan's application for funding was successful and a second followed to cover implementation, touring, a catalogue and artists fees. Together the grants received total £30,000.

The success of these grants indicates the value of being able to demonstrate a track record of collaboration between applicants, the support of an interested venue, and a strong theme to give the activity momentum. The involvement with CinBA was used as evidence, alongside the artists' broader experience, portfolios and concepts, to provide a coherent and strong impetus for funding the activity.

The *Re-Making the Past* exhibition opened at the Devon Guild Of Craftsmen on 20th March 2015. While creative developments and grant applications took place after the end of CinBA, a continuation of the themes explored can be clearly identified within the resulting exhibition. The group have extended their visits to prehistoric sites and collections, including Skara Brae and Ness of Brodgar in the Orkneys. Here Susan Kinley gathered data for the resulting works, in themselves three-dimensional narratives on how such visual and experiential data of a site may be presented. The group have also referenced and used other elements of archaeological data collection. In Mary Butcher's basketry she explores the flattened forms of interred Bronze Age fish traps, and Helen Marton has created printed fabrics from QEMSCAN analysis of gabbroic clay, an ancient source of clay particular to Cornwall used in the Bronze Age. Helen is an established ceramicist and this new work integrates clay as a medium into her work in new ways. Syann Van Niftrik has explored completely new creative forms, including video and cast bronze, to highlight fundamental continuities of the human experience. Wright and Teague's piece *Odyssey*, is the only work exhibited in *Re-Making the Past* to have been completed during CinBA. It is a dramatic change in scale from their jewellery-

³² Rosy Greenlees, 'Foreword', *Re-making the Past*. Devon Guild of Craftsmen, Bovey Tracy; 2015

based practice to larger narrative sculptural forms. Collectively the works propose a compelling expression of the depth of interest the group have in the material, the people and the stories they have encountered through their engagement with CinBA.

Through the exhibition the artists hope to provoke new dialogues with archaeology and archaeologists, and for contemporary work to pose a novel research-site for archaeology. They are actively exploring themes that go beyond the bounds of their own practices and disciplines. Crucially, the CinBA experience brought together this group of artists, unknown to each other prior to their selection, and provided the catalyst or 'seed-corn' for this subsequent collaboration.





Re-Making the Past exhibition, Photographer: Simon Williams. Copyright Devon Guild of Craftsmen, 2014

Maker Engagement Project participants capitalised on the creative and networking opportunities presented by CinBA and extended these substantially after the official project end. For the established maker group, CinBA can be seen as igniting individual creative practices that could not be fully realised during the duration of the project. Their new collaboration, *Re-Making the Past*, offers a fresh cross-disciplinary interpretation of the use of the past in contemporary work, and has enabled Susan Kinley to take on a role as a co-curator. As an artist-led initiative the exhibition differs from equivalent touring exhibitions of contemporary craft work, which, if multi-artist and thematic, tend to be initiated by a specific gallery, a curator, or by organisations such as the Crafts Council. CinBA has thus been leveraged by this group of makers / artists, who had not previously worked together and encompassed a wide range of craft disciplines, to deliver a novel group exhibition with an impressive selection of high-profile galleries. In bringing people together who would not otherwise have met, CinBA has had impact through the creation of a positive and productive dynamic between makers.

Learning from CinBA: Generating Impact in Creative Practice

Our questionnaires and interviews with early career and established makers / artists, reveal that for both groups CinBA continues to have impact after initial engagement with the archaeological research. For the early career makers it is now 4 years on since participation in the Live Project and all have graduated from their courses. Half now run their own craft businesses while others have completed (12%) or are applying for (24%) postgraduate research qualifications, taking with them the 'CinBA experience'. For the established makers / artists it is 20 months since the last formal contact through the Maker Engagement Project. During this time 5 out of 6 participants have kept in touch with each other and have continued to develop practice-based research, culminating in the group exhibition *Re-Making the Past*.

It is clear that the standard 3 year length of an academic research project is not sufficient to set up, execute, and fully assess the impact of interventions with creative practitioners. Discussions with makers / artists at contrasting career stages indicate the potential for long-term reverberations for some individuals and that the impact of CinBA may continue for many years to come. The nature of creative practice is such that makers / artists will carry CinBA within their personal 'invisible backpacks' for life, taking it out as circumstances and creative demands require, and potentially combining it with a range of other diverse influences. Thus, although it is currently possible to point to substantial concrete outcomes and influences upon creative practices, ultimately the full richness of CinBA's impact is unpredictable.

Academic projects funded by external bodies necessarily come to an end. It is also necessary, therefore, that the benefits of that engagement can exist, and indeed develop, without on-going funding. Importantly, the impacts set in train by CinBA were sustainable without further input past CinBA's official end date. The success of CinBA's 'pump-priming' model may be due to a combination of the effectiveness of CinBA interventions in terms of the Live Project and Maker Development models of engagement (page 16 and 26 this report), as well as the ways that creative practitioners absorb and respond to external stimuli. CinBA's impact on creative practices was not generated through the project making demands on makers / artists to fulfil a particular brief, but makers responding to, taking on, and running with an opportunity as was relevant to them and their creative interests.

It has been surprising to us that the makers / artists were not always concerned with the materials of Bronze Age craft, and sometimes far more stimulated and inspired by the forms, concepts, and re-presentation of the objects, whether within the setting of an archaeological dig or a museum. The experience sat within a continuum of their creative work and influences, and therefore it is perhaps a naive expectation to think a single additional experience would result in a dramatic step-change in the materials used or methods applied in their making. This does not, however, reduce the importance of such experiences. Rather, it places them within a wider framework.

The resultant outcomes from the group, as practice-based researchers, proved challenging to analyse and absorb into the CinBA research; although we have been able to trace creativity their outcomes did not conform easily to the rigorous categorisations and constraints of archaeological study and have been provocative in terms of developing analytical methods for discussion. Furthermore, we acknowledge that we were not prepared for the deep level of engagement that emerged within the project and how productive it in fact was. As such we were faced with a wealth of material which, given the timeframe, it was challenging to fully explore within the project; the effects on thinking and perception of archaeology and the study of material culture were far more subtle and wide-ranging than we had anticipated. More generally, the way in which practice-based research is accessed by, and made use of, in other academic practices is an outstanding challenge and not especially well resolved to date.

It is also useful to note that some participants were not fully versed in the challenges within archaeological practice and offered provocations that were not always in line with the rigour of that practice. The risk in KE is acute in archaeology, a subject steeped in political, cultural and social implications for the use of our collective past. Once a non-archaeologist begins to work with archaeological material, the academic

loses control of the output, and that output may lie far from the original intention and context, and have a trajectory that they do not welcome; archaeology's integrity (and that of the past) is potentially at stake. Thus, although CinBA has had demonstrable impact upon creative practices through practice-based research, as a route to impact the latter is not always easy. Nevertheless, outcomes are valuable within the bounds of practice-based research conducted in the crafts which has an integrity to itself.

What has been apparent and capitalised upon in the CinBA engagement is the importance of creating positive and productive networks, through shared experiences, similar stages of professional development, and a common ground of intellectual interests, that can operate effectively and independently of the original project design. These networks have an inherent momentum which extends the impact of an experience through their human capital and fill a gap in creative practice that is not always even acknowledged to be there.

Creating Opportunities for Creative Impact in Humanities Research

CinBA's experience in working with makers / artists at contrasting career stages suggests that research in the humanities can have substantial long-term cross-disciplinary impact on creative practices, thereby enhancing and developing creative capacity. The placement of a research dynamic at the core of the archaeological and practice-based work was particularly important and fruitful. It has led to research-based creative responses to the Bronze Age that encompass techniques, narratives, and the discipline of archaeology itself.

The nature of impact was, however, qualitatively different for makers / artists at different career stages. Whilst CinBA engagement with early career makers / artists has, in some cases, set a strong direction for their work, the established makers / artists came to CinBA with more mature and focussed suites of practices. For the latter, CinBA therefore added to a pool of existing practices, enabling them to take new turns or to branch out into new directions. Although both groups undoubtedly benefited in a fruitful manner from the engagement with CinBA, future opportunities may need to be mindful of these potential differences in setting up opportunities and in their evaluation.

Development of opportunities for creative impacts may also need to incorporate reflective outcomes as 'staging posts' in the creative journey that give professional value to participants, even if these are not 'final' products. Such outcomes can take a variety of forms. The online exhibition format was an extremely successful and inexpensive way of disseminating the Live Project for early career makers (<http://cinba.net/exhibition/>). For established makers it is beneficial to negotiate the format of such outcomes with participants early in the project in order to allow sufficient lead-in while allowing full flexibility in creative responses. The need to preserve the latter, however, presents obvious difficulties in budgeting for such events within grant proposals.

The importance of group networking for established practitioners in developing sustainable impacts that go beyond individual creative developments should also be considered in creating future opportunities. While the original aim of CinBA was to follow how individual projects unfold, and how the initial encounter with Bronze Age objects might turn into something distinctly novel, we have found that the creation of a CinBA network complemented personal creative trajectories; it offered new opportunities for reflection and individual development of creative practices. This helped to push forward practice-based research by this group by maintaining its momentum. Participants in the Maker Engagement Project all suggested that additional networking over and above that provided during the duration of CinBA would have been welcome, and would have further enhanced their experience; had this been offered, additional outcomes may have been possible.

Policy Impact



The non-academic organisations involved in CinBA came to it with clear objectives. These were well-articulated in their letters of support attached to the original research proposal. The Crafts Council was keen to use the knowledge produced by the research to ‘inform us in advocating on behalf of the contemporary crafts sector across a range of public policy agendas including education and innovation’ and in moving forward the research strategy objective of ‘supporting and strengthening the crafts research sector’. Sagnlandet Lejre was keen to understand contemporary responses to the past in the context of creativity as this is ‘essential to the centre from a scientific and commercial angle’. It was particularly interested in using the results of the research to develop the quality of communication of prehistoric craft to visitors.

CinBA worked closely with both non-academic partners throughout the project and the research outcomes provided data that met these original objectives. In addition to this, however, the experience of partnering with CinBA also influenced policy-making through the development of strategic directions and setting of priorities within the organisations themselves in ways that were not predicted within the original research plan.

Impact on the Third Sector: The Crafts Council

The Crafts Council is the national development agency for contemporary craft in England and is a recipient of National Portfolio Organisation funding from Arts Council England (ACE). The organisation has experienced significant change since becoming an ACE client in 2007. Having previously been directly funded by government to support all craft practice, the body has necessarily had to establish specific remits for itself to remain distinctive and to make a strong case to achieve on-going funding at regular intervals. In recent years the organisation has expanded its research and policy teams in recognition of the need to cultivate influence amongst decision makers, most importantly the UK government, to advocate for the value of contemporary craft in the policy arenas of innovation, education, skills, and arts and culture. Partnering with CinBA has been an important experience in indicating new routes and methods for the organisation to achieve that influence.

Case Study

Using Partnership in Humanities Research to Leverage New Priorities for a Third Sector Organisation

‘CinBA set the flavour for what we should be doing from a practice point of view, from an academic point of view and from a funding point of view’

Julia Bennett, Research and Policy Manager, Crafts Council

CinBA was the first academic project in which the Crafts Council participated as a non-academic partner. The organisation was framing a new research strategy at the point when CinBA contacted them and the project was included as a key outcome for that strategy. The organisation committed on-going resource to the project at a time of contraction of funding for the arts and during an organisational restructure. The commitment to the project was clear and maintained throughout the duration of the grant. The role played by the Crafts Council is best described as a broker of engagement between sets of practitioners; the academics in CinBA and contemporary craft makers / artists. The organisation helped to co-devise two aspects of the research in which KE was embedded from the start: the Live Project brief drawing on Crafts Council expertise and contacts in craft education; and the Maker Engagement Project, making use of their extensive network of craft practitioners to reach potential co-investigators for CinBA.

Joining CinBA as a non-academic partner was new territory for the Crafts Council. It caused the requisite anxiety attendant with novelty, but also represented the ‘start of an interesting journey’ for the organisation in terms of both its research activity and how that activity applies to other aspects of the organisation’s work, namely the professional development of makers.

The partnership has been used by the organisation to evidence their engagement in research with Higher Education, and this has given them credibility as a collaborator with academic research. Involvement in CinBA has ‘enhanced the confidence and accelerated the progression of the organisation in their work with subsequent residencies and collaborations’. Indeed, it has opened up new networks of potential collaborators for them and, following successful engagement with CinBA, the Crafts Council is now working with other academic projects; partnership working is now a pillar of its research strategy. It has also been a springboard for dialogues with research funders, such as the Arts and Humanities Research Council, about their potential role as a collaborator and potential recipient of research funding. Thus CinBA has ‘changed the way that the Crafts Council approaches partnerships and collaborations’.

As an advocacy body the Crafts Council has an influence on the sector as whole and its activities therefore create important visibility for the contemporary crafts and the potential of the discipline. The practice-based research element of the project has been important in their view for proposing new routes for research in the crafts and the potential for collaboration more widely. It has ‘raised the profile of the academic element’ and theoretical content of crafts practice, and the added value that practitioners can bring. Association with a high profile European HERA-funded project has furthered the Crafts Council’s objective of recognising and promoting the international reputation of UK craft; furthermore the potential value of practice-based research has been highlighted at a European level, advancing the position of the UK as a leading innovator in academic research practice. Compared to other projects the Crafts Council has delivered, such as those exploring new technologies and digital craft or craft applications in STEM, the project represented an outlier for their programme; working with archaeologists to stimulate and examine contemporary responses to the deep past offered a very different form of engagement. Yet this demonstrable interest in the depth and history of craft practice gave the Crafts Council a credibility beyond the contemporary context of the discipline they represent.

The Crafts Council Manifesto for Craft Education³³ urges the UK government to ‘invest in craft research as a driver of design and material innovation’ and to recognise that ‘excellence in craft teaching in higher education is complemented by excellence in research that advances material understanding, drives development of innovative tools and techniques, and pushes forward artistic endeavour.’ CinBA has impressed upon the Crafts Council the contribution of research partnerships to delivering important opportunities for makers and for the craft sector more widely which they could not achieve on their own. This manifesto is evidence of how research has become embedded in their priorities and in the case they make for craft, a shift in position to which CinBA has directly contributed. The challenge for the Crafts Council now is to apply the learning and experience of CinBA into such calls to action for the sector. This deeper examination of the project will enable them to ‘understand better how to evaluate these kinds of activities’.

Beyond the UK, the Crafts Council is a significant influence. The Executive Director, Rosy Greenlees, chairs the World Crafts Council-Europe, a membership body that brings together craft advocacy bodies from across the continent. The Crafts Council’s experiences of the UK sector contribute towards the strategy of this body.

Impact on the Private Sector: Sagnlandet, Lejre Archaeological Park, Denmark

Sagnlandet, Lejre is a private foundation run on a non-profit basis. It is an archaeological park and one of Denmark’s top visitor attractions. It was a non-academic partner in CinBA, facilitating research carried out by CinBA project partner Dr Marie Louise Stig Sørensen, University of Cambridge, into modern perceptions of prehistoric crafts by the general public, and its behaviour when encountering the past in the form of an archaeological experimental park. Partnering with CinBA offered a novel opportunity to review its experimental and public engagement activities.

Case Study

Using Partnership in Humanities Research to Reframe Public Engagement

Dr Stig Sørensen’s participant-observation research at Sagnlandet, Lejre explored what constitutes the experience gained from participation in the experimental re-making of past objects in terms of both the material and narrative forms to which it gives rise. This resonates with concerns about the relationship between the public and archaeology and interests in people’s independent productive engagement. It revealed the different ways the public may actively engage with the past, including tangible interactions with objects as well as imaginative responses. It showed embodied experiences as a source of important connections and reflections on the past for the public. The work developed the concept of ‘hard’ and ‘soft’ material engagements as some materials are far more inviting for the general public than others. The research also resulted in a discussion of how the creative outcome differs between those resulting from rewarding tactile

³³ Accessed at: http://www.craftscouncil.org.uk/content/files/7822_Education_manifesto%4014FINAL.PDF

experiences versus those that are connected to cognitive engagement. These differences mapped onto different materials: clay and wood on one hand, and metal and wool on the other. In turn, this has resulted in new understandings of how people create and understand the past.

The outcomes of the research were presented to the Lejre Executive Board, including a series of recommendations; this report was one of the outputs identified by CinBA in the original grant agreement. It came at a time of economic pressure when the organization was closely scrutinizing its activities. The qualitative participant-observation research helped to bring out some of the strengths, and some of the threats, to the organization. Importantly, the qualitative assessment offered by the research, and the sense of being looked at by an ‘outsider’ who was an ‘insider’ for a while, offered a very different kind of perspective for the Board to consider. In the context of pressure to develop income streams and bring more visitors to the park, it helped them to explore the issues - what they were already doing well and how they might change or augment their activities. The report helped Sagnlandet Lejre to defend some of the unique characteristics of the park as being the ones that are important, rather than perhaps heading in predictable directions or recycling approaches taken by other heritage organisations. The impact of CinBA research was thus in providing an alternative mode of assessment that could be used by Lejre in its decision-making.

Learning from CinBA

The policy impacts upon CinBA’s non-academic partners were contrasting and contextually specific. The organisations have different working parameters - non-site based and site based - and contrasting overall objectives - a national advocacy body seeking to demonstrate the public benefits of its work and a private foundation seeking to sustain its operation. Notwithstanding those differences, by partnering with CinBA both organisations have had access to new viewpoints on their activities that have influenced their direction of travel and institutional understandings of the value they can deliver.

It is clear that the Crafts Council’s direction of travel with respect to research has changed substantially since CinBA first began to work with the organisation in 2010. As the Crafts Council’s first partnership with an academic project based in an HEI, at that point it was seen by both academic and non-academic partners as an experiment in collaboration, both sides being able to see clear advantages and potential in the development of research together. CinBA also coincided with a time of substantial organisational change within the Crafts Council. As successful project outcomes began to return to it, the benefits and lessons of working with the project fed into strategic thinking and decision-making at an institutional level. It thus marked the start of an evolving but quite diverse process that has seen the organisation reprioritise and reposition the role of research. As the national development agency for contemporary craft in England, such shifts in Crafts Council policy and the learning from CinBA have potential to influence the craft sector as a whole. The *extent* of CinBA’s impact is therefore far beyond what the project set out to achieve. It underlines the importance of developing novel partnerships and the willingness of both sides to take risks and maintain shared commitments to mutual benefit.

However, the new directions provoked by the partnership with CinBA have also provoked a series of reflections and raised new issues for the Crafts Council. In an era of constrained funding for the arts, organisations cannot afford not to be working in collaborations. Yet, without the empowerment that comes with direct research funding and the status of a research organisation, their contribution is somewhat restricted. Furthermore their specialism, knowledge in practice, in making, and in made ‘things’, and the support they provide to the networks that sustain that knowledge, remains on the fringes of research funding policies. Enabling brokers of such knowledge networks to participate in the research ecology will take courage and a leap of faith amongst research funders and policy makers that other modes of knowledge production are valid outcomes from which others can learn, can access, and of which they can make use.

For Sagnlandet, Lejre, the scale of impact was less substantial as this is a single, although high profile, heritage organisation. Here, however, the *direction* of impact proved unexpected. Models of impact tend to assume a change in direction but the engagement with CinBA instead reinforced existing organisational values and objectives by reflecting upon their unique characteristics.

For both non-academic organisations, the timing of CinBA has been important. Opportunities for impact are thus, in part, dependent upon organisational trajectories and needs at particular points in time. CinBA came along at a period of change and reflection, and non-academic partners were thus able to use CinBA in developing policy. CinBA was also able to generate impact through working with key players. In particular, partnering through a third sector organisation and working through them as brokers allowed for both research effectiveness and policy influence in a way that would not have been possible had CinBA carried out the same programme on an ad hoc basis with individual makers / artists.

Creating Opportunities for Policy Impact

The partnership with CinBA highlighted challenges for organisations such as the Crafts Council with small research teams and limited research capacity to collaborate actively in research. The model of engagement with CinBA in which they acted as a broker between academics and craft practitioners was, on one hand, a feasible and sustainable one. On the other hand, as the organisation has developed its research strategy, this has led the organisation to reflect upon ways that it might become more directly involved within research based on the Crafts Council's direct interests and expertise in creative practice.

An increased profile as a research collaborator has led the Crafts Council to reflect on good research practice and optimum conditions for engaging with partners. Often they are approached by potential partners and projects 'at the last minute'. On occasion this can be advantageous, suggesting a new direction or aligning well with an existing strategy. However, in the majority of cases this mode of approach rules out contributing as budgets and resources are already allocated. A missing link here is a mechanism for flagging opportunities for non-academic partners as they emerge from Research Organisations. Another route to engagement with research is to create a dialogue with HEIs out of which research proposals arise. The Crafts Council is increasingly keen to do this, reflecting a change in ambition towards an increasing desire to drive research in active partnership, and to gain wider recognition for practice-based research within academic and funding frameworks. This also represents a substantial opportunity for research within the humanities.

CinBA's experience at Sagnlandet, Lejre suggests that humanities research can provide different kinds of reflections and insights that can help in organisational decision-making. It can provide complementary routes focussing on human responses and understandings to those commonly used, such as financial or visitor numbers, in assessing the activities carried out by organisations. Here the specific research content and methodology are of critical importance. Opportunities for developing policy impact in working with the private sector are therefore presented through close liaison with organisations, recognising and responding to their needs.

Commercial Impact



The business entities with which CinBA has engaged include sole traders and SMEs working in the creative industries, a fashion design company, film and television companies.

Impact on SMEs

These businesses are sole individual artists or artist partnerships who generate income from their creative practice, in particular makers / artists who participated in the Live Project and Maker Engagement Project (page 26 this report). In assessing the impacts CinBA has had in terms of business practice and commercial applications it has been important to acknowledge the relative size of the businesses the project worked with and importantly what success and business growth means for such entities. These business types are solely reliant on the creative production of the artists; for them stimulation, inspiration, confidence and ambition are all important factors in business performance. For the makers / artists CinBA worked with, the project has generated inspiration, contacts, raised ambition, provided evidence of a track-record, and created networks which have led to additional income, primarily in the form of public grants.

In our follow up surveys, of students who have started their own craft businesses since graduation (50% of respondents) half of these acknowledged that some part of their business activities have their origins in the project; one student estimated this at 80%, another at 50% and the third, at 20%. In some cases, particularly for established makers who already have a developed portfolio of work, it is more difficult to pin-point specific business outcomes as a result of creative practitioners merging and blending a wider range of influences and inspirations in their work. An example of this can be seen in Wright and Teague's recent retail line the *Iliad* bangle. Advertised for Father's Day 2014 and part of the company's current catalogue (<http://www.wrightandteague.com/jewellery/prod-iliad-cuff/1013/>), the form of this piece clearly references Bronze Age objects. Furthermore, through its literary reference to the Homeric epics it can also be conceptually linked to *Odyssey*, the piece they created for the CinBA exhibition in 2013 (see pp 28 this report). However, prior to participation in CinBA Wright and Teague had produced other work inspired by the past, notably the Pleiades Collar commissioned for the World Gold Council in 2012 (<http://www.wrightandteague.com/about/projects-pleiades.html>). Our interview with Wright and Teague for this report suggests that their recent retail line may best be understood as part of a continuum of influences in which CinBA played an important, although not exclusive, role.

Other makers / artists interviewed for this report also indicate that influences from CinBA are beginning to filter into their commercial activities, although they may remain in a period of experimentation with new techniques, inspirations and concepts. This includes an interest in sustainability and the reduced environmental impact of prehistoric manufacturing techniques. For example, Bronze Age casting can be one third cheaper than bronze casting in a commercial foundry, uses one third less embodied energy, reduces CO₂ emissions by half, and increases the recycled fraction of wax by 15%.³⁴ However, our findings indicate a time lag in the integration of new directions into creative work and it remains too early to definitively assess the long-term impact of CinBA upon businesses. This observation is in line with a recent report analysing REF impact case studies that suggests that impacts of research projects can be felt upon society 3 to 9 years post-project.³⁵

³⁴ Holger Lonze 2012. Continuing the Bronze Age. Sustainable metal casting 2500 BCE to 2010AD. TAG.

³⁵ King's College London and Digital Science, *The nature, scale and beneficiaries of research impact: An initial analysis of Research Excellence Framework (REF) 2014 impact case studies*, HEFCE, 2015. p.45.

For makers / artists, exhibitions represent a primary commercial and promotional activity which can be facilitated through research projects, such as those produced during CinBA. Such outcomes, however, also raise some difficulties in terms of measuring project impact after its official end date as ownership of the outcome is transferred to the artists; the ability to capitalise upon such opportunities rests with them. Furthermore, makers / artists at all career stages commented that although CinBA was instrumental in providing creative inspirations, the results were entirely the product of their own making practice. It seems, therefore, that there is a tendency to be guarded about connections between the initial opportunity and the subsequent outcome, perhaps in an attempt to protect the IP of artistic outputs. This does not, of course, preclude drawing such connections; in the case of CinBA and the maker / artists' subsequent exhibitions and collaboration we can draw direct links to benefits from the project, through evidence such as their very grouping, use of CinBA on funding applications, website mentions and CVs. All these evidence tangible impact of the project.

Use of CinBA on websites, other publicity materials and CVs, as well as in grant applications, also constitute a means of developing competitive advantage in a highly competitive sector. While CinBA largely augmented the existing profile of established makers, promotional use of CinBA in digital media and CVs appears to have been particularly important for early career makers. Participation in CinBA provided them with the opportunity to develop a strong track record and portfolio of innovative work. For all participants, the association with CinBA gave them credibility through association with a high-profile European academic project.

Impact on Modern Textile Design

The new knowledge produced by CinBA has been of interest to larger commercial organisations. The most striking example of this is the approach made to CinBA researchers by Gössl, a prominent Austrian fashion design company (<http://www.goessl.com>). One aspect of CinBA research into creativity focused on analysis of the important collection of prehistoric textiles from the Bronze and Iron Age salt mine at Hallstatt, Austria. This work involved detailed technical documentation and description of the textiles emphasizing design principles and technical execution. As the case study below shows, Gössl is drawing on CinBA data and know-how to develop new retail products, as are other smaller-scale producers.

Case Study

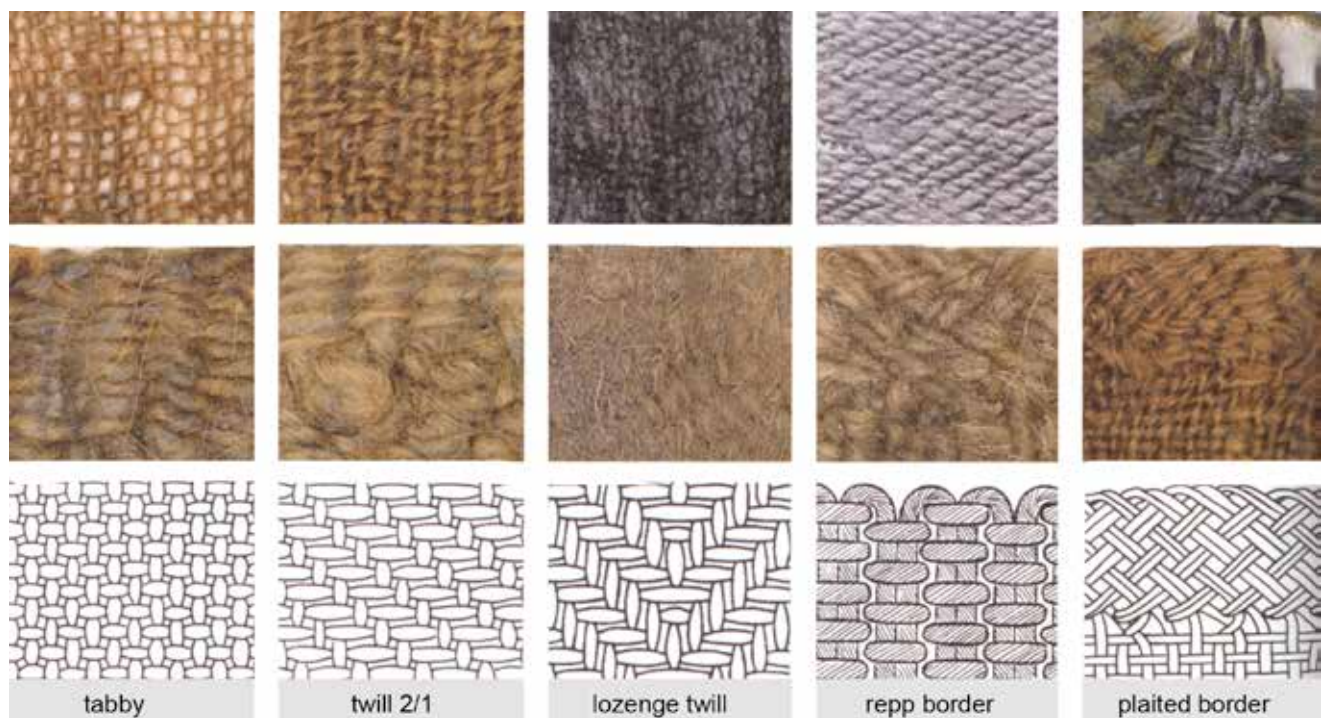
The Gössl Fashion House and Independent Craft Producers

Dr Karina Grömer is a staff scientist in the Department of Prehistory at the Natural History Museum, Vienna and an expert in archaeological textiles. Her work, and that of other members of the CinBA textile team, has revealed important creative developments in woollen textiles during the Middle Bronze Age. This included identification of the introduction of a new weave - twill - that offered a wide new potential for textile patterns; the four Hallstatt twills from the Middle Bronze Age are the earliest examples of the weave in Europe. Twill went on to become the favoured weave of the Iron Age, and has remained one of the basic weaves ever since, along with tabby. Twill is much more flexible than tabby; its construction allows for more air to be captured in the fabric and enhances the insulation properties of wool. A basic aspect of twill is that it creates a surface of diagonal lines. These can be varied in multiple ways (e.g. in the form of a variety of chevron, herringbone and diamond patterns), and can be enhanced by using different shades or colours of yarn. The emergence of twill thus constitutes a major innovation within textile crafts, and opened up for a

huge expansion of creativity, in types and qualities of fabrics as well as in decorative designs. An additional aspect of the CinBA textile team's research focused on the interplay between textiles and dress accessories, and how this can be used in further understanding of the visual impact of clothing. The availability of dyes as a means for obtaining bright colours, identified during CinBA, added substantially to the tool kit of Bronze Age textile craftspeople. It allowed woven decoration in the form of stripes and checks, or applied decoration like embroidery to be much more conspicuous than if made solely from the subdued natural shades of wool. It also opened up entirely new venues for the perception of Bronze Age textiles, in how colours may have been used to create and enhance the visual impact of clothing, soft furnishings and other textile items.

The results of this research were published in a major volume on the textiles from Hallstatt; Grömer, K., Kern, A., Reschreiter, H. and Rösel-Mautendorfer, H. (eds) 2013. *Textiles from Hallstatt: Woven Culture from Bronze and Iron Age Salt Mines* (*Textilien aus Hallstatt. Gewebte Kultur aus dem bronze- und eisenzeitlichen Salzbergwerk*. Budapest, Archaeolingua), in addition to a range of journal articles. Alongside this, Dr Grömer and other colleagues also raised the public profile of CinBA research through a series of events including prehistoric fashion shows in Vienna and elsewhere that garnered substantial media coverage, conference presentations and the exhibition *3000 years of Colour from Tradition to Art and Innovation* (2012) at the Natural History Museum, Vienna. As a result, the research came to the attention of the Salzburg-based Gössl fashion house who contacted Dr Grömer with a view to designing contemporary fabrics inspired by the creativity evident within prehistoric ribbons, patterns and surfaces. New textiles, clothing and ribbons for ties are being developed from this engagement, drawing upon the knowledge and expertise of CinBA project members. Garments made from these textiles will form part of Gössl retail lines for the winter season 2015/16.

In addition, some of the elaborate prehistoric tablet-woven strips from Hallstatt are also reproduced by small-scale craft producers who sell them at fairs and markets as wristbands or belts. They are made following patterns analysed and published by Dr Grömer, and she is regularly contacted by producers to advise on these. The designs have a particular cultural resonance and aesthetic appeal, connecting the maker and wearer to an important period and place in the construction of Austrian national identity. The authenticity and historical time depth accorded to contemporary objects derived from the prehistoric past thus forms an important aspect of their charm and commercial success.



Bronze Age textiles from Hallstatt. Natural History Museum, Vienna.

Film and Television Advisory and Consultancy Roles for CinBA

Members of CinBA based in Austria, Norway and the UK have been approached by media companies with regard to advisory and consultancy roles for documentaries and films linked to CinBA research (Prof Bender Jørgensen, Dr Grömer and Dr Sofaer). The project website, and publicity following the CinBA fashion show in London during the HERA Festival of the Humanities, were important in giving CinBA research exposure which led to initial contact being made. Dr Grömer, in particular, has embraced these opportunities, advising on costume for a range of European broadcasters including ORF and the BBC, as well as responding to approaches from costume designers in the USA. She also regularly runs workshops for fashion students from art colleges and universities. Her work therefore has substantial influence upon the public presentation and perception of prehistoric costume, and is changing public preconceptions of it as dull and uninteresting.

Learning From CinBA

Our interviews with contemporary makers / artists who are sole traders or run SMEs reveal financial pressures faced by them during participation in the Maker Engagement Project. Research represents an investment thus, while acknowledging the richness of the experiences provided by CinBA, many of the established makers experienced a dip in their income as a result of time taken out of day-to-day making, research visits and materials used in the production of new contemporary craft objects for the CinBA exhibitions. Participants acknowledged that CinBA had made clear at the outset that they would not be commissioned or paid for time commitments. They had embarked on an exciting research journey with this in mind but it seems that some makers / artists had not fully factored in the short-term financial consequences of this decision. Makers / artists with institutional affiliations managed to ameliorate temporary financial losses by successfully applying for grants from their institution, while participants with employees were able to take time out for CinBA research and to continue to do business by relying on highly competent teams. Nonetheless, the short-term negative financial impact of CinBA, particularly upon sole traders needs to be acknowledged. Integrating flexible financial support for CPD into future project plans for KT might assist in reducing the financial impact of project participation for sole traders and SMEs (see page 49 this report).

It is too early to fully assess the medium to long-term impact of CinBA upon commercial entities. It is also difficult to obtain sensitive high-resolution retail and financial data from participants. However, based on participants' success in generating grant income on the back of the project, and the stimulation, inspiration, publicity, confidence and ambition they have gained, the medium-long term investment made by both CinBA and makers / artists can be expected to be beneficial; their success so far speaks to the usefulness of CinBA participation as a commercial investment.

Relationships with businesses raise questions regarding the nature of entrepreneurship in relation to the humanities and management of intellectual property in relation to the exploitation of CinBA findings by commercial entities. While IP was agreed between consortium partners at the project outset, such agreements can be difficult to put in place with external entities; science-based disciplines may be able to patent their findings and to protect and benefit from commercial impacts but this is not typically done for knowledge in humanities disciplines. Within the humanities there is a widespread ethos that the past belongs to everyone, yet museums and other cultural institutions frequently protect IP on images and objects in their care. CinBA's experience therefore raises wider questions regarding who owns the past and whether it is possible to own cultural knowledge. CinBA has found that once findings have been published and placed in the public domain then researchers may lose control over their discoveries, especially when the past is seen as a resource for creative inspiration. Humanities researchers may therefore be perceived as a resource and

be able to benefit financially from the knowledge and skills that they bring through consultancy roles and by gaining additional impact for their research, but it may be more challenging to obtain sustained benefit. Furthermore, such advisory or consultancy roles may be time-consuming for researchers, while different kinds of institutions in contrasting national settings have differing attitudes to commercial exploitation of their research; for some this forms part of community outreach while other researchers are encouraged to develop commercial roles and have appropriate legal support.

Creating Opportunities for Commercial Impact from Humanities Research

CinBA's commercial impact has arisen from a mix of formal project interactions initiated by CinBA and impacts that evolved as the project progressed after approaches made to CinBA by commercial entities. In terms of the former, opportunities for impact were created through close integration of sole traders and SMEs with the research programme. It may be useful to consider novel, flexible and responsive financial models for interactions between research projects and commercial entities in order to pursue these further in the future. A range of interesting precedents have been set by the AHRC in KE Hubs for the Creative Economy in developing commercial impact, however such funding modes are not necessarily accessible to individual research projects. For humanities research CPD might also provide an interesting and useful way of generating impacts upon creative businesses.

With respect to the latter, in addition to the usual academic disseminations, various kinds of innovative and additional outputs and publicity relating to these, were key to external bodies knowing about, and making contact with, CinBA. This enabled the project to develop additional unexpected impacts. It has been important to recognise the different potentials of aspects of the research for such impact, and for individual project members to be responsive and flexible in taking such opportunities, even if they might not benefit directly from such commercial interactions.

Personal and Professional Impact on CinBA Researchers



CinBA developed a close research community. Enduring personal friendships and strong professional ties were formed through the project. For early career researchers, the project provided a supportive peer network complemented by intensive interaction with senior researchers. For mid-career and senior researchers, a consistent sense of mutual respect, challenge, and drive pushed partners to achieve new research of the highest quality.

In addition to CinBA's research impact, several members of the project report that they developed a range of transferable skills and reflect upon professional learning. These are largely specific to individuals and their role within CinBA but are notable in having taken place at all career stages, including the Project Leader, Dr Joanna Sofaer,

'I would say that the most important career development for me has been in terms of a leadership and management learning curve. This has been substantial. Even though I had previously been a partner in EU-funded projects, and had therefore served an apprenticeship in running large international research programmes, leading CinBA was a different experience with all the financial and personnel management involved. The steering committee was an invaluable sounding board. I also learnt a lot in working with our excellent non-academic partners. This was a steep learning curve in terms of balancing the priorities and timescales of different groups and learning about effective knowledge exchange. I have developed strong external relationships with national organisations including the Crafts Council and the Consortium for Research Excellence Support and Training (CREST)³⁶, engaging with key stakeholders in contemporary craft and Higher Education policy.'

CinBA presents an interesting model for European research in the balance achieved between the levels of experience and the gender of researchers within the project. Each material-based team in the project consisted of researchers at almost every level. Using the European Framework for Research Careers we can identify the presence of a combination of First Stage, Recognised, Established and Leading researchers in each of those working groups. When this balance of research experience is combined with the overall gender balance, CinBA is distinctive. The Project Leader, Dr Joanna Sofaer, is a female Leading Researcher,

³⁶ CREST - Consortium for Research Excellence Support and Training bring together 21 smaller and specialist higher education institutions in the UK, and is a sub-association of GuildHE, one of two representative bodies for the HE sector: <http://www.crest.ac.uk>

but at the time of award was also emergent in terms of leading European projects. Principal Investigators included two female Leading Researchers who lead their fields, and two male Leading Researchers with a similar profile. This project profile is noticeably different within the European context where a significant drop off in numbers is found amongst female researchers at these higher levels of research experience; females make up 46% of PhD graduates, but only 20% of professors in the European Union.³⁷ The EC, RCUK, and similar bodies have acknowledged that the limited progression of female researchers is a problem as the talents and skills of this significant proportion of available researchers is being underutilised and under-represented. Achieving a gender balance, and promoting a female project leader bucks this trend for a gendered organisation of work.

CinBA also involved a reasonable prioritisation of work in relation to other personal commitments. The project team consisted of a significant proportion of men and women with young families. Balancing workloads with important personal commitments, and significant events including births and deaths, has been part of the CinBA experience. This has been managed inclusively, seen as part of the project landscape, and embraced; families have participated in public outreach events and shared holidays during fieldwork seasons, and colleagues have supported each other during illness or to take necessary breaks to focus on personal commitments. This level of adjustment is not always in evidence within research contexts³⁸, but within CinBA it has enabled the full diversity of researchers to remain included in, and contribute their talents to, the projects' goals.

Senior, or leading, researchers found CinBA satisfying in terms of professional learning, not only within their own area but also in learning new things about materials with which they had not previously been so familiar. Questionnaire responses include reflections on the nature of research itself, including an appreciation that some research topics can progress substantially yet core questions still remain somewhat unanswered; different parts of the research posed different kinds of intellectual challenge, some more or less routine than others.

For mid-career, or established, researchers who frequently had strong national track records but relatively limited international experience, personal and professional impacts frequently overlap with those identified as impacts on research practice in terms of exposure to different ways of doing research. They also report that their academic writing styles changed as a result of working within the project.

The personal and professional impact of CinBA is perhaps more concrete for project members who did not have permanent posts and were employed only for the project duration on shorter term contracts. All are currently employed but their particular career paths reflect individual combinations of research training and transferable skills acquired during CinBA. The CinBA post-doctoral researchers have gone on to academic posts within other research projects, reflecting their research development, and the research assistant has returned to a post within commercial archaeology.

There are also some perhaps less predictable career paths that have emerged from CinBA. PhD student Sarah Coxon has moved on to a career outside of academia where her doctorate level education and specific knowledge gained through CinBA combined to make her an ideal candidate.

37 Universities and Colleges Employers Association, European federation of Education Employers and European Trade Union Committee for Educations, *Supporting Early Career Researchers in Higher Education in Europe*, 2015, p.28. Also see <http://ec.europa.eu/research/swafs/index.cfm?pg=policy&lib=gender>. Accessed 24/04/2015.

38 Further evidence for the difficulties of and pressures on balancing family life with research careers can be found in Universities and Colleges Employers Association, European federation of Education Employers and European Trade Union Committee for Educations, *Supporting Early Career Researchers in Higher Education in Europe*, 2015.

Case Study

Using CinBA to Leverage a Research Career in Commercial Archaeological Tourism

'My current role is a wonderful way of offering archaeological narratives to those who truly find it interesting and is also a way of contributing to the maintenance of many otherwise poorly funded sites and projects. The academic networks created during my time with CinBA have already been utilised extensively.'

Sarah Coxon

Sarah Coxon was a PhD student based at the University of Southampton. Prior to CinBA she had completed an MA in Ceramics and Lithics and was therefore ideally placed to carry out PhD research into creativity in Bronze Age ceramics.

The case study for her doctoral thesis revolved around Belgiš ceramics held in Croatia and Serbia, including an important collection held by CinBA partner the Archaeological Museum in Zagreb. During her research she spent several months collecting data in Croatia and Serbia, and developed a wide range of contacts in the archaeology, heritage management and museum sectors in these countries. During the period of her studies she also co-organised an international ceramics conference at University of Southampton and took advantage of a range of courses, including German language, available to PhD students at University of Southampton.

Having experienced KE activities within CinBA, Sarah became interested in finding a way to use her archaeological knowledge outside academia. Towards the end of 2014, just as Sarah was completing her thesis, an opening arose for an archaeology researcher at Andante Travels (a company specialising in archaeological tourism) to develop a new range of guided tours. The post was highly competitive and the interview involved proposals for, and presentation of, a new tour not currently offered by the company. Drawing on her knowledge of Croatia and archaeological contacts in heritage and museum settings, Sarah put together a commercially viable and attractive tour including important sites from a range of periods that are not always on the 'tourist trail'. This was of great interest to the company and aligned well with the aims of Croatian colleagues in developing archaeological tourism. Thanks to her experience within CinBA, Sarah was also able to show her ability to work internationally across cultures, and to demonstrate organisational and people skills using the ceramics conference as an example.

Sarah submitted her PhD thesis in January 2015 and immediately started work at Andante Travels. She has subsequently further developed plans for an archaeological tour in Dalmatia, as well as researching specialist prehistory-based archaeological tours and itineraries elsewhere in the world.

The trajectory that Sarah has taken is unusual within humanities research. Holding a humanities PhD is not necessarily valued by other sectors outside of academia to the same extent as STEM subjects where R&D in other contexts seems much more 'natural'. It is evident from her case study, however, that the role she has progressed to not only matches well with her experience, but it will provide opportunities to apply her research skills and aptitudes to tangible commercial outcomes. The career path of Rachel Brockhurst, non-academic partner for the Crafts Council, provides another example of where CinBA has provided a distinct experience and therefore significant value to professional development.

Case Study

Using European Humanities Research Experience to Leverage a Career in a Policy Context

Rachel Brockhurst represented the Crafts Council within CinBA as a non-academic partner. Her full-time permanent role at the organisation was primarily concerned with coordinating the activities of the library; CinBA was an extension of her responsibilities after she successfully delivered a high profile UK-wide research project into craft student destinations, *Crafting Futures*, for the organisation. The role came to end due to a staffing restructure following major shifts in funding of the arts in the UK in 2011. To ensure continuation of her involvement in CinBA, Rachel was contracted separately to act as a liaison for the project. This self-employed status permitted further expansion of the roles she was able to take in the project; for the final 6 months Rachel was also contracted by the University of Southampton as a research consultant to assist with the remaining publications and the final project report.

Working with CinBA provided Rachel with new experiences, including contributing to an academic research project for the first time where she was fully engaged in research discussions and co-writing sessions. She was pivotal in the creation of the KE opportunities with craft students and established makers / artists, devising and brokering those engagements, and communicating the project to others. Through her position on the steering group she also helped shape decision-making at a high level within the project. This was also her first experience of working internationally and on a European funded opportunity. These opportunities helped Rachel develop a portfolio of skills, aptitudes and contacts that directly led to an offer to join GuildHE, one of the two representative bodies for higher education in the UK. In this role she was employed to deliver a study in collaboration with the OECDs LEED Programme to examine innovation and the role of small and specialist higher education institutions to local economic growth, and to assist in coordinating CREST, a research network for the group. In this role Rachel offered a useful combination of experience in third sector research, in European collaborations, and in engaging non-academics in academic research and its attendant issues.

Rachel has since consciously leveraged the CinBA experience to establish a completely new post at GuildHE - Policy Adviser (Enterprise and Knowledge Exchange) and CREST Network Officer. In this role she provides intelligence and policy advice to enhance the understanding of KE and European research amongst the 39 member institutions of GuildHE, CREST, and UKADIA (UK Association of Art and Design Institutions, a sub-association of GuildHE). She has delivered presentations at research skills events for the CREST Network at Plymouth College of Art and at University of Worcester on creating collaborative research bids in a European context, using CinBA as a case study, and developed an 'Engagement with Europe' strategy for the CREST Network, identifying the opportunities available that are most pertinent to smaller and specialist institutions. Drawing on her direct experience of KE projects, Rachel and colleague Dr Alisa Miller established an Innovation, Enterprise and Knowledge Exchange (IEKE) network for small and specialist UK HEIs in January 2015. This network recognises the challenges universities face in these arenas, and their increased importance in achieving impactful research, contributing to local economic growth, and encouraging innovation through connections to enterprise.

Skills gained through CinBA such as collaborative, academic and report writing, negotiation and communication skills, stakeholder and event management, intellectual flexibility and international partnership working have been essential in establishing these new roles. Rachel credits CinBA with giving her the confidence to engage in policy issues where competing viewpoints require delicate diplomacy and precise articulation. The experiences provided by the project were complementary to her existing skill set, such as assisting on third-sector research studies, advising craft artists and researchers, and establishing her own self-employed businesses, but they noticeably accelerated her development professionally, and helped her gain ground in areas she had not planned for or expected.

Learning from CinBA

Creating a strong sense of community has been important to communication across the project and thus to successful research outcomes. This was promoted through joint research activities and fieldtrips, which enabled shared understandings of materials and insights into each other's data. Regular six monthly consortium meetings of all project members, including non-academic partners, were also important in developing shared understandings and developing close working relationships. As a model for practice in humanities research CinBA's emphasis on the project as a community is instructive, and provides an distinctive example of a balanced research team profile which made the most of the strengths, talents, and skills of its members.

Thanks to the strength of the research team, CinBA has been able to run with research directions and to respond to internal initiatives developed within the project as well as to external opportunities. This flexibility and pragmatism has been a learning curve but was also made possible through a positive, 'can do attitude' and commitment to the project by all concerned. An openness to honest debate and discussion enabled researchers at all stages to engage fully in all aspects of the project; the training available to early career researchers therefore spanned a range of experiences, from standard academic presentation and conference delivery, to participation in public outreach and devising KE activities.

To ensure the smooth running of the project, CinBA employed a part-time administrator and a technician to run and update the project website, and to assist with data-sharing and archiving across the project. Both these posts proved invaluable. As the project progressed, in dealing with the subject of creativity in Bronze Age objects and contemporary responses to these, the importance of effective visual communication of project findings became increasingly obvious. As part of a response to this need, the project commissioned a series of posters that it took to conferences around Europe, as well as leaflets, flyers and other illustrated materials. These simple but effective measures generated widespread interest in CinBA, in addition to the project website. Visual material was professionally designed by Ian Kirkpatrick, who is an archaeologist, artist and graphic designer. The resulting high-quality 'product' and clear visual identity doubtless assisted in enhancing professional perceptions of CinBA and was an excellent investment in impact. It has been important and useful to work with an appropriate and experienced professional.

Whilst CinBA lacked a more conscious media *strategy* to maximise dissemination of project findings, CinBA was successful in gaining good media coverage, largely by using partner resources. The project might have done more had there been more time and investment in these. As we discuss in this report (see Leverage pp.60-63) use of social media and internet video is now much more widespread and sophisticated than when CinBA started. While the project used both (for example project members blogged and tweeted, and made YouTube videos), it would be useful for other projects to consider if there might be a specific role within the project for media communication, perhaps combined with an administrative or web post.

Creating Opportunities for Personal and Professional Impacts

Opportunities for personal and professional impact ought to be expected in an international project such as CinBA, however, the directions and extent of these are specific to individual researchers. It is therefore important that project leaders and senior researchers are responsive to the needs of colleagues and are conscious of developing a positive sense of community through joint project activities that also contribute to the success of the research. We have also identified the simple but crucial role of networks for individual development. The creative moment of bringing people together in new combinations should not be underestimated; for us this has led to a range of additional impacts we could not have predicted.

Early stage researchers can be well supported in academic research projects through the cultivation of transferable skills and a recognition of value of these for personal and professional impact. Opportunities for extending skills via complementary activities, such as KE, can have unexpected but welcome consequences. Encouraging project members to take the initiative in developing activities and running them, such as conferences, can be highly beneficial and provide significant examples of skills other employers will value. Researchers at this stage are likely to require flexible working arrangements which are sympathetic to starting a family and establishing a career, not necessarily in academia. Being receptive to this is key to the impacts we have seen in CinBA.

CinBA researchers have accumulated substantial expertise including in research training, KE and dissemination, but have done so thanks to investment in experts in those arenas. It is crucial to recognise the limitations of an academics expertise and to empower project leaders to devolve responsibility to those who can provide those skills. Use of professionals, such as graphic designers, can enhance the perception of a project. Through considered investment in items such as professionally produced project promotional materials and a media strategy, using social media that evolves as the project progresses, projects may be able to increase the reach and application of their outcomes to a much broader audience. Research funders may wish to consider ways in which past Project Leaders may be resourced to mentor and pass on their learning to current and future PLs.

Leverage



CinBA produced a wealth of research outputs and many additional outputs that were not envisaged in the original project design. In addition to this, the project has provided leverage to achieve larger networks, enhanced opportunities and additional income, adding value to the original scope of the funding. In this section we highlight key aspects of how the project has been leveraged, and attempt to illustrate qualitative examples with quantitative values.

Our understanding of leverage is derived from its use in the third sector where we have drawn on our experience of working with non-academic partners. In this sector leverage reporting to funders is a vital tool for communicating the added value of their work, illustrating the additional benefits that have been achieved beyond the stated expectations of their funded activity. These benefits may be in terms of financial value, such as income generated, whether in cash or in kind, or their equivalents, such as number of people engaged and the scale of audience reached.

For CinBA we have outlined these leverage figures in Table 1 and drawn out some specific stories of leverage, which we feel indicate the variety of additional benefits that have emerged, and which may be useful for other research projects in recording and mapping their impact and scale of effect. To this end we would like to place some caveats around the data presented.

Dates and Duration

Where possible and relevant we have gathered data from the project end to the present (20 months). In some cases, however, drawing a line in the data retrospectively has not been possible or reasonable. Thus, for some datasets we have presented data for both the project duration and after the project end as the tangible effect is better expressed in this timeframe. For example, the project website has continued to be visible but has not been added to after the project end and it is therefore less relevant to assess number of hits based on the post-project period alone.

Digital Environment

As a project delivered between 2010 and 2013, CinBA operated at a time of emergent digital and social media trends. In that period and up to the present time there has been an explosion of social media channels, a rapid expansion of uptake, and increasingly sophisticated methods developed for analysing the resulting data. Amongst the cohort of HERA1 projects, while a website may have been considered reasonable for a project's dissemination, its potential as a site of impact was perhaps more fully realised during the period of that funding stream; likewise, the use of social media platforms as a means of disseminating academic projects.

It is a similar story for the non-academic partners. Since 2010 the Crafts Council have upgraded their website, their social media practices and platforms, their email marketing system, and their customer relationship database in order to maintain the quality and performance of their communications and to enable more sophisticated measurement of their relative impact and importance. Innovations of five years ago, such as online exhibitions, are standard practice, and the 'new' platforms we used, such as Issuu, far more visible.

These developments have come with their challenges for this project. With so many goalposts constantly moving in the digital online space, recording the reach of CinBA has not been a simple task. In order to make some sense of the figures, we have provided a 'total possible reach' for each metric, based on email marketing subscription numbers, twitter followers and mentions and website visits. The metrics should be considered within the context of an emergent digital space, rather than the very populous, deeply interrogated current digital environment. Although the CinBA research plan included an interactive website, image repository and blog, in some cases other of our activities were tentative, and reliant on individual aptitude and uptake of digital platforms rather than a defined social media strategy.

Accuracy of Third Party Figures

We have trusted our third parties, such as museums and makers / artists, to provide accurate figures for their visitor numbers and audience figures. In the timeframe of this report it has not been possible to independently verify these figures, or establish whether they have a uniformity in their collection methods.

Grant Income		
Total grant income awarded (01/09/13-30/04/15)		€196,176
Total potential grant income (including outstanding applications)		€3,473,209
Social Media		
Email marketing, policy briefings, press releases	Reach	103,100
CinBA website	Views	64,627
	Countries	134
Twitter	Mention of #CinBA	40,903
	Mentions of @cinbaproject	728,164
Pinterest		2363
Academia.edu	Followers	5190
	Views	92,760
Print Media		
Magazines		103,744
Online Media		
Newspapers and magazines		Unknown
Visitor Numbers		
CinBA exhibitions		30,484
Permanent displays including CinBA data		805,998
Academic Outputs		
Total number		382

CinBA leverage figures

Learning from CinBA

Leverage for career development - CinBA as evidence and track record

As discussed in this report, CinBA has been leveraged by a range of participants in the research to achieve significant professional opportunities and to accelerate their career development.

We can particularly identify this for artists and researchers at an early stage in their careers; Ann Kelcey has leveraged her CinBA experiences to demonstrate a track record of practice-based research that has fed into successful applications for funding. She has also leveraged the networks of academics and makers that she gained through CinBA to gain access to materials, widen her intellectual frameworks and develop research practice outside of the remit of academic assessment; CinBA PhD researcher Sarah Coxon has leveraged specific knowledge gained through her doctoral research to gain full time employment in archaeological tourism.

We can also identify this amongst established artists and researchers; Helen Marton has leveraged the experience to mobilise networks, successfully apply for funding and develop an academic profile as a practice-based researcher; Dr Joanna Sofaer has been sought out as an international advisor by partners in Croatia due to the success of her leadership of impactful, transnational archaeological research. In all cases CinBA has been the driver of change for these career paths, the catalyst for developments that have followed.

Leverage for funding - achieving additional grants and income

CinBA researchers have been very successful in securing additional funding to further their understanding and research as a direct result of the project. Combined, the additional grant income awarded to date (20 months after project end) totals £140,737 (€196,176). The potential income generated, if all outstanding applications are successful, may reach £2,491,680 (€3,473,209).³⁹

The data show that, amongst the Live Project and Maker Engagement Project participants, CinBA has been used as an example of good practice for at least eight successful funding bids, drawing impressive support worth £49,000 from Arts Council England, the key funder of the arts in the UK. Another student included her CinBA work in her portfolio and was awarded the Ruth Katzman scholarship to attend the Arts Students League of New York residency programme; it has not been possible to ascertain the financial value of this grant, however it covered at least 4 weeks of studio space, accommodation, and tutor interaction.

It is apparent that CinBA has generated added value to both the UK and European humanities research environments by providing the full range of partners with tangible evidence of impactful research-based experiences which they are confident to use in order to access further funding.

³⁹ Exchange rates apply. Income in Euros has been calculated in Sterling at an exchange rate of 0.71740, and income in Norwegian Kroner has been calculated in Sterling at an exchange rate of 0.08506. These rates were applied on 22nd April 2015 using UKForex: <http://markets.ft.com/research/Markets/Currencies>

Leverage for reach - strategies to extend audiences

Through mounting exhibitions during the project duration CinBA added value to the expected academic deliverables. These exhibitions reached over 10,000 visitors. Since the project end that public audience has grown substantially; the 'Re-Making the Past' exhibition tour has already received 9972 visitors since opening on 21st March 2015, with an anticipated 6,000 further visitors expected by the end of June 2015; a new permanent display incorporating CinBA findings at the Natural History Museum in Vienna will be seen by a potential 700,000 visitors per annum. In addition to physical visitors, CinBA has been mentioned in media releases, newsletters, and policy updates by different actors, and these instances have reached a potential 200,000 readers. The leverage demonstrated here is in giving organisations and individuals *content*; CinBA has generated additional outcomes, which provide added value to the various institutions and individuals making use of it to promote and market to their audiences.

CinBA also benefitted from the experience of non-academic partners, engaged early stage researchers, and an adept technician to create digital outlets for the project. These included the project website, social media platforms, image repositories, and online exhibition tools. The potential audience that CinBA reached is impressive, notwithstanding the caveats outlined above. With the benefit of the more sophisticated analytical tools now available on digital media, the project would be in a stronger position to indicate the true extent of its engagements. However it is still evident that the interest in the project was significant, and the leverage achieved in terms of the size and geographic diversity of our audience of interest.

Creating Opportunities for the Development of Leverage

By conceiving of leverage in qualitative and quantitative terms, academic research projects of all kinds may be better able to demonstrate the full range of impacts they can achieve. This is only possible by creating strong networks and maintaining good levels of contact with all partners and participants. Research projects can then access the full range of successes, whether in the realm of research or KE, and use evidence of their influence to demonstrate added value. In order to get a full picture of the impact of research projects, researchers need to be adequately resourced to undertake assessment and evaluation activity; CinBA partners would have been unaware of the myriad ways in which the project has been leveraged by all actors without such support.

Within CinBA we have benefitted enormously from partnerships to reach diverse audiences and increase the reach of our research. These partners, not only our non-academic partners but also the museums we have worked with, have the necessary tools and procedures in place to assist us in making an assessment of the reach that has been achieved. Taking time to understand the metrics collated by such partners in the world beyond academia, especially where the public are engaged with on a regular basis, can be beneficial in establishing the datasets of use to assessing the impact of humanities research collaborations and partnerships.

In an era of ever increasing diversity and sophistication of digital tools and attendant analysis, academics require support to establish how to make best use of this environment to capitalise on the potential reach and additional engagements they may be able to achieve. CinBA had some head-starts in this arena, thanks to the integration of a technician embedded within the project team and partners engaged in social media, but a stronger strategy would have led to more consistent data and a more holistic understanding of the impact in the digital space. The development and regular revision of a digital media communication plan would be of significant benefit as the use of these tools continue to grow in importance.

Conclusion



CinBA was, at its heart, concerned with creativity. The CinBA experience has shown that collaboration accelerates creativity, be this through the development of new academic networks bringing together different materials and expertise, or combinations of academic and non-academic partners. In particular, a research focussed engagement between humanities and creative practitioners / creative industries can generate new connections, stimulate, and add value to both. The cross-fertilisation between materials, theories, and practices offers possibilities for innovation. Such innovation, in turn, generates possibilities for substantial impact. For CinBA, this impact arises from the context, originality, and international scope of the research, and the novelty of modes of engagement with non-academic partners developed within the project.

For CinBA, impact has been an iterative process, as well as an effect and outcome. There have been many entry and exit points, opportunities for developments and loops; several of these continued after the official project end and will continue into the future. CinBA thus acted as a catalyst, developing possibilities for immediate impact as well pump-priming those that subsequently have their own momentum. The CinBA experience points to a series of qualitatively different forms of impact along a sliding scale. On one end of the scale are impacts that emerged directly from project interventions, such as experience, training, or exposure provided by the project, leading to tangible changes in creative practices or policy. On the other end are impacts that had their genesis in CinBA but which have been taken on and modified, either by integrating aspects of CinBA into activities external to the project or by passing these on to third parties outside it. Examples of these include the makers / artists exhibition at the Devon Guild or additional grants and opportunities developed by, or in collaboration with, CinBA participants.

Effective impact has been achieved through models of engagement that develop strength, depth, and sustainability. For example, CinBA can demonstrate a tangible impact on the crafts sector in the UK. We have had a strategic impact on the national development agency for contemporary craft, altering the scope of their research activities and lighting the way for further collaborations with academics in diverse fields. We have catalysed the careers of early career makers with lasting and consistent impact on what they create and how they work; the experience has given these new makers a competitive edge, vital in a densely populated sector. We have facilitated key developments for established makers in which they have extended their creative practices, developed new networks, and made definitively new forms of work. These makers are influencers in their sector whose expertise is sought after internationally. These impacts combined have delivered new avenues for the crafts, providing a sympathetic environment for further engagement between academia and this sector through emerging makers, established influencers, and a key broker to make such engagements with humanities research a regular and sustainable activity. We believe that this offers a precedent, which could be usefully employed in other national contexts.

All CinBA partners have experienced a positive impact from the project, and these were related to their specific research roles within the project and their expertise. Importantly, each partner was able to draw on resources from others within CinBA to extend their networks and to learn from each other. It is through these local impacts that wider international impact becomes possible, through the sharing of practices, models and ideas. Novel interventions such as those developed by CinBA come with attendant risks, and need to be piloted at a local level to test their feasibility and success.

Key Learning Points

This report highlights a number of ways in which impact from humanities research can be enhanced:

- 1 Recognising and responding to the strengths of international research teams that go beyond those possible in a national context is vital
- 2 Embedding KE within research (rather than as a stand alone or add-on activity) in which non-academic partners are included as co-researchers. Flexibility in funding arrangements for KE are needed in order that research projects can grasp opportunities as they arise and capitalise upon them.
- 3 Recognition of the importance of a properly resourced broker and liaison for KE activities who speaks both academic and non-academic languages. Academics leading KE activities are on a significant learning curve and they should be empowered to engage the advice and talents of others to make those engagements successful.
- 4 In engaging creative practitioners in KE, CPD is an important outcome and can be usefully embedded as an aim
- 5 Impact can form part of a continuum of influences, which are sometimes difficult to unpick but nonetheless influential for researchers and creative practitioners.
- 6 Recognition of the importance of networks for driving creativity and sustaining innovation for both researchers and creative practitioners.
- 7 Engaging with third sector organisations who have an advocacy role and a policy remit leads to wider impact for humanities research and benefits for both partners
- 8 Commercial impacts may arise from unexpected sources and take time to materialise; humanities academics should be supported to respond to these. For non-academic partners such impacts are leveraged by CPD and impacts on creative practice.
- 9 Flexible, responsive and pragmatic research project management enhances a balanced research team profile and leads to personal and professional progression.
- 10 To achieve on-going and international impact, mechanisms for trialling models in a national context and then generating spin-outs are needed. These may extend beyond the lifetime of a 3-year research project and require buy-in from partners to deliver them.

Looking to the Future

Given the existing range and depth of impact we have good grounds to expect that ripples from CinBA will continue for some years to come. Indeed, given the cumulative nature of academic and creative practice, the partners and participants will continue to draw upon the 'CinBA experience' as part of their continuum of influences and source material. The unpredictable nature of fruitful impact in the humanities is such that it is not always possible to predict the consequences of a research project in the future. CinBA has shown that there are twists and turns, and an iterative nature, to the creative process; this is what makes engagement with the humanities, with all its many jumping off points and tangents, particularly stimulating. The on-going effects of the project will reside in the human capital brought together by CinBA, the networks those individuals sustain and the ways in which they leverage the experience. The vast body of knowledge created by CinBA will continue to be a source of inspiration and focus for on-going research. It is likely that we will see an extension of impact in the areas already identified in this report; research, pedagogy, models for CPD, creative practices of individuals, policy development, commercial use of CinBA findings, capitalising on personal and professional impacts, and continued leveraging of involvement with CinBA. We hope that an additional future impact of CinBA will be that the models and learning identified throughout this report will inspire humanities research projects to productively embed KE and to engage with the creative industries internationally.

Appendix



Maker Engagement Project Questionnaire

Dear _____ ,

As we hope you are aware, Jo Sofaer has been awarded a small grant to conduct a follow-on study to CinBA. The work will examine the impact and leverage achieved by CinBA one year after its official end. The project commenced on 1st November and will run for 6 months. The research is being carried out by Jo, Rachel Brockhurst and Sarah Coxon.

We are now gathering information from all those that were involved in the project, including the research consortium members, non-academic partners, students and tutors on the Live Project, and from you, the professional maker group. To give us the fullest picture of the ramifications that the CinBA project had we are sending surveys and conducting interviews where possible to gather this information.

We have already been in touch about a follow-up interview, and are pleased you are able to participate. Below are a set of questions to stimulate thinking and discussion points for that interview to assess the impact that your involvement with the CinBA project has had for you.

We are sending this questionnaire in advance to gather your responses before we talk to ensure that the follow-up interviews are shorter and more targeted to your experience.

The questions are split into four themes: Business Practice; Creative Practice; Intellectual Engagement; and Continuing Professional Development (CPD). The language used is to help us align your responses with themes within policy-making for research and for the creative industries, and as such it may seem at times removed from your practice. We understand this and hope that, in interview, we can reach a more nuanced appreciation of the role of CinBA in your creative and professional development.

We are very grateful for the time taken to review these questions. The information provided will be used as evidence for our report on the impact achieved by CinBA, but also to inform and improve future engagements with groups outside academia. Furthermore, we hope the report will be used by research councils and creative industry bodies in the UK and the EC to develop models for engaging with research that leads to sustainable and useful outcomes for all involved.

With thanks and all good wishes,

Jo, Rachel, and Sarah

Impact of CinBA on your business practice (Section 1 of 4)

Thinking about your personal business practice / self-employment, we'd like to understand any impact which your involvement with CinBA has had whilst the project was 'live' and after it had concluded.

For this and all sections we are equally interested in where a change has happened, where it has not, and where change might have been expected but did not occur.

1. During the project timeframe (May 2012 - September 2013) did you experience any change in your self-employed revenue? We are interested in the proportional / relative change, and whether this change was growth or decline of previous revenue.
2. In quantifiable terms, what was your overall investment in the project, during the project timeframe? We are interested to know about costs of materials, time spent on research, travel and making, costs of travel and accommodation. Estimated figures are acceptable.
3. Do you have a sense that this investment was less, similar, or more, than comparable opportunities you have undertaken?
4. Since the project end (September 2013 - present) what proportion of your business activities are attributable to opportunities that would not have come about without your involvement in CinBA? For example, this could be working on commissions, retail lines or exhibitions that have resulted from CinBA.
5. Have you sought out additional sources of funding, either during the project or after, for CinBA-related activities? Was this an extension of your experience (not something you have applied for before), or a new experience (you have not applied for similar funding ever before)? Please give types and quantities of funding achieved where you are at liberty to do so.
6. Did your involvement with CinBA lead to other opportunities to exhibit or to commissions?

In terms of your business practice, is there anything else that you would like to make us aware of?

Impact on your creative practice (Section 2 of 4)

Thinking about your creative practice, including both work you undertake for income generation and that which you produce for other purposes, personal, professional, or for employment, we are interested to know of any impacts that the CinBA experience has had for you. For this section please consider both the time during the project and since it ended.

1. Did your involvement in the CinBA project provide experiences you would not have otherwise pursued / had access to?
2. Have you previously been involved in any similar projects? Please give us some details, and the dates you participated.
3. Has your involvement in the CinBA project led to any diversification or a particular focus in your creative work? Examples of diversification may include the development of new product lines, or the experimentation with a different aesthetic, materials or manufacturing processes. Examples of a particular focus, or a narrowing of focus, could include a sustained preoccupation with the themes of CinBA across all your creative work, not just that you produced for the project.
4. Has your creative work seen any changes in materials, such as alterations in the raw materials you are using or the introduction of different making processes? Are these longstanding, sustained changes or do you see them as developed / used for the project only?

In terms of your creative practice, is there anything else that you would like to make us aware of?

Impact on your intellectual engagement / involvement in practice-based research (Section 3 of 4)

Thinking about how you engaged with the CinBA project intellectually we are interested to understand how the experience may have contributed to your knowledge, changed your perceptions of creativity, or of yourself as a creative practitioner, or enabled you to explore a role as a practice-based researcher.

By the latter we mean an individual involved in thinking through a problem or a research question through making object-based, process-oriented, often multi-dimensional work, rather than the more traditional domains of researchers which tend towards mono-dimensional outputs, such as writing.

1. Had you considered the role of thinking through objects in your practice before your engagement in the project?
2. Had you been connected to an academic environment prior to the project, in your capacity as a creative practitioner?
3. Has your involvement in the CinBA project had any effect on how you use research in your creative work? Do you think of these differently as a result of that involvement? Or has it reinforced your existing approach to using and doing research?
4. Have you sought out any new research collaborators / collaborations or opportunities since the project concluded?

In terms of your intellectual engagement / involvement in practice-based research, is there anything else that you would like to make us aware of?

Impact on your Continuing Professional Development (Final section)

Finally, thinking about your Continuing Professional Development (CPD), we're interested to know if your involvement with the CinBA project has had an impact.

By professional development we are referring to activities which enhance you as an individual, and contribute to your success in your creative practice, your business and your employment.

1. Has your involvement in the CinBA project led to the creation of new networks / contacts for you, either within or outside the UK? If so, we'd be interested to know who is in these networks (indication of their profession or their relationship to you is acceptable, we do not need names) and how many are additional contacts.
2. What specific leads have resulted from those networks? For example, invitations to exhibit or speak.
3. Has your involvement with CinBA led to any changes in your business activity and / or creative practice in relation to CPD? For example the addition of CPD to your business plan, or the seeking out of development opportunities.
4. Has your involvement with CinBA led to changes in your career development or direction? We would welcome any detail on intentions or future plans.
5. Did your involvement with CinBA lead to a change in your standing or public profile within your profession? This may be either that which you perceive, or which others have perceived, or more concrete examples such as press or media coverage.

In terms of your professional development, is there anything else that you would like to make us aware of?

Survey for Student Participants in the Live Project

Assessing the impact of the CinBA Project

Earlier this year the CinBA Project was awarded a small grant to conduct a follow-on study to examine the impact and leverage achieved by the project one year after its official end. The grant commenced on 1st November and will run for 6 months. The research is being carried out by Dr Jo Sofaer, CinBA Project Leader, and project members Rachel Brockhurst and Sarah Coxon.

We are now gathering information from all those that were involved in the project, including the research consortium members, non-academic partners, and the students and tutors at institutions where we delivered the CinBA Live Project and gave introductory talks about CinBA and Bronze Age Craft and Creativity in 2011. To give us the fullest picture of the ramifications that the CinBA project had we are sending surveys and conducting interviews where possible to gather this information.

The survey is split into four themes: Business Practice; Creative Practice; Intellectual Engagement; and Continuing Professional Development (CPD). The language used is to help us align your responses with themes within policy making for research and for the creative industries, and as such it may seem at times removed from your practice. We understand this and have included plenty of opportunities throughout to offer additional thoughts and information.

We are very grateful for the time taken to review these questions. The information provided will be used as evidence for our report on the impact achieved by CinBA, but also to inform and improve future engagements with groups outside academia. Furthermore, we hope the report will be used by research councils and creative industry bodies in the UK and the EU to develop models for engaging with research that leads to sustainable and useful outcomes for all involved.

With thanks and good wishes,

Rachel, Jo and Sarah

About you and the CinBA Live Project

A few questions to help us understand the extent of your engagement with the CinBA Live Project

1. Which elements of the CinBA Live Project did you participate in? Please note that not all institutions delivered all elements, only choose those you took part in.

- ☐ Attended introductory lecture from Dr Joanna Sofaer
- ☐ Completed Critical Studies Essay on a related topic
- ☐ Followed the Live Brief Project as part of your course
- ☐ Submitted a portfolio for the Online Exhibition
- ☐ Featured in the Online Exhibition
- ☐ Other (please specify)

2. When you participated in the CinBA Live Project, what level of study were you undertaking at the time?

Impact on Business, Self-Employment and Employment

Thinking about your personal business practice / self-employment, and / or any employment, we'd like to understand any impact which your involvement with CinBA has had for you in these areas.

3. Do you cite your participation in the CinBA project on your CV?

- ☐ Yes
- ☐ No

If you answered 'Yes' please tell us in what context you cite the project (e.g. creative experience, historical interest)

4. Do you mention your participation in the CinBA project on a personal and / or business blog and / or website?

- ☐ Yes
☐ No

If you are happy to do so, please share the URL of the blog post or webpage

5. Have you applied for any grants or funding where you used your participation in CinBA as an example of good practice and / or your experience?

- ☐ Yes, I have used CinBA as evidence in a successful funding bid
☐ Yes, I have used CinBA as evidence in an unsuccessful funding bid
☐ No, I have not used my experience with CinBA in this way
☐ I have an application in process where CinBA has been used as evidence

If you answered Yes, we would welcome some additional details on the funding achieved and it's purpose

6. Do you currently work in or run a creative business / practice from which you generate income?

- ☐ Yes
☐ No

If Yes, please indicate if you are mainly self-employed or employed

7. What proportion of your business activities have a relationship to the experience you had with the CinBA Live Project? Please give an estimate in percentage of all activities.

8. Within your business, has your participation in CinBA led to any specific product lines or groups of work?

- ☐ Yes, I have product lines with which I can identify a relationship to CinBA
☐ No
☐ I don't run a business

If yes, please give us some further details, and a link to your website if applicable

9. Within your business, has your participation in CinBA or the work you developed out of the Live Project, led to any specific exhibition opportunities or commissions?

- ☐ Yes, the CinBA experience led to further exhibitions and / or commissions
☐ No, it hasn't led to any such opportunities
☐ I don't run a business

If yes, please give us some further details, such as the name, location and date of the exhibition or the value of the commission

10. In terms of the relationship between your participation in the CinBA project and your business practice or employment, is there anything else that you would like to make us aware of?

Creative Practice

Thinking about your creative practice, including both work you may undertake for income generation and that which you produce for other purposes, personal, professional, or for employment, we are interested to know of any impacts that the CinBA experience has had for you.

11. Did CinBA expose you to experiences that you would not have otherwise pursued and /or would not have had access to?

- ☐ Yes, CinBA was a unique experience
- ☐ No, I had similar opportunities and experiences before I participated in CinBA

If you answered Yes, what stood out as unique or different, and are there particular activities you especially enjoyed?

12. Did your participation in the CinBA project lead to any experimentation with materials and manufacturing processes? Please indicate the extent of the change or impact on your practice.

None	Little Impact	Some Impact	Noticeable Impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please give specific examples of the materials or processes with which you experimented

13. Did your participation in the CinBA project have any effect on your creative aesthetic, such as the forms you use or the sources of inspiration from which you draw? Please indicate the extent of the change or impact on your practice that you attribute to CinBA.

None	Little Impact	Some Impact	Noticeable Impact	Significant Impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Give any specific examples where you think CinBA had an effect on the look and feel of your creative work

14. In terms of the relationship between your participation in the CinBA project and your creative practice, is there anything else that you would like to make us aware of?

Intellectual Engagement and Practice-Based Research

Thinking about how you engaged with the CinBA project intellectually we are interested to understand how the experience may have contributed to your knowledge, changed your perceptions of creativity or of yourself as a creative practitioner, or enabled you to explore a role as a practice-based researcher.

15. Did contact with archaeological materials and sources through the CinBA Live Project change or add to your perceptions of craft and creativity? Please tell us to what extent the experience made an impact.

No impact	Little impact	Some impact	Moderate impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please give us some examples or instances where you noticed a change or shift in perspective

16. Did your participation in CinBA have any effect on your perception of research and the creative process?

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please tell us more about how it had an effect

17. Since your involvement in CinBA, and the course you were then studying, have you pursued any formal research, such as postgraduate study (e.e. MA, MSc, MRes, PhD), based on your creative practice?

- ☐ Yes, I have pursued formal practice-based research
- ☐ No, I have not pursued any formal research
- ☐ I have an application in process to pursue practice-based research
- ☐ Other (please specify)

18. If you have, or intend to, pursue formal practice-based research, please indicate the extent to which your engagement with the CinBA Live Project influenced this choice.

No influence	Little influence	Some influence	Noticeable influence	Significant influence
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you can, please give us a sense of how CinBA contributed to this decision to pursue formal practice-based research

19. In terms of the relationship between your participation in the CinBA project and your intellectual engagement or use of research, is there anything else that you would like to make us aware of?

Continuing Professional Development

Finally, thinking about your Continuing Professional Development (CPD), we're interested to know if your involvement with the CinBA project has had an impact.

20. Did your involvement with CinBA create new professional networks for you?

- ☐ Yes, new professional networks were created
- ☐ No, CinBA had no impact on my professional network

If you answered yes, please give us further details on the nature of these networks, such as the people involved and the institutions they may be affiliated with.

21. Did your participation in the CinBA Live Project have any effect on your career choices or led you in professional directions which you had not considered previously?

- ☐ Yes, the experience led to a direction that I had not considered before
- ☐ No, there was no shift in my career choices or direction

If you answered Yes, we'd be interested to know how it made an effect

22. Did your participation in the CinBA Live Project contribute to your public or professional profile? Please indicate the extent to which the experience contributed

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please give examples of where CinBA has contributed to your professional or public profile

23. In terms of the relationship between your participation in the CinBA project and your professional development, is there anything else that you would like to make us aware of?

24. Should we wish to follow up any of your responses for further detail, are you happy to be contacted by the CinBA Impact and Leverage Project Research Team?

- ☐ Yes
☐ No

If yes, please give your name, a contact email and telephone number below

Survey for Tudors of Institutions Involved in the Live Project

Assessing the impact of the CinBA Project

Earlier this year the CinBA Project was awarded a small grant to conduct a follow-on study to examine the impact and leverage achieved by the project one year after its official end. The grant commenced on 1st November and will run for 6 months. The research is being carried out by Dr Jo Sofaer, CinBA Project Leader, and project members Rachel Brockhurst and Sarah Coxon.

We are now gathering information from all those that were involved in the project, including the research consortium members, non-academic partners, and the students and tutors at institutions where we delivered the CinBA Live Project and gave introductory talks about CinBA and Bronze Age Craft and Creativity in 2011. To give us the fullest picture of the ramifications that the CinBA project had we are sending surveys and conducting interviews where possible to gather this information.

The survey is split into four themes: Pedagogy; Creative Practice; Practice-based Research; and Continuing Professional Development (CPD). The language used is to help us align your responses with themes within policy making for research and for the creative industries, and as such it may seem at times removed from your practice. We understand this and have included plenty of opportunities throughout to offer additional thoughts and information.

We are very grateful for the time taken to review these questions. The information provided will be used as evidence for our report on the impact achieved by CinBA, but also to inform and improve future engagements with groups outside academia. Furthermore, we hope the report will be used by research councils and creative industry bodies in the UK and the EU to develop models for engaging with research that leads to sustainable and useful outcomes for all involved.

With thanks and good wishes,

Rachel, Jo and Sarah

About you, your institution, and the CinBA Live Project

A few questions to help us understand your institution's engagement with the CinBA Live Project.

1. Which elements of the CinBA Live Project did you deliver to students at your institution?

- ☐ Hosted lecture by Dr Jo Sofaer
- ☐ Devised critical studies assignment for students on a related topic
- ☐ Delivered the CinBA Live Project Brief
- ☐ Supported students to submit portfolios for online exhibition
- ☐ Other (please specify)

2. At which level(s) of study were the students who engaged with the CinBA Live Project?

Pedagogical Impacts

Thinking about the pedagogical impacts, we'd like to understand how CinBA impacted upon your teaching practice and/ or teaching curriculum.

3. Did your experience with the CinBA Project have any influence on your teaching, such as inclusion of topics and projects which you had not incorporated previously?

No influence

Little influence

Some influence

Noticeable influence

Significant influence

☐☐☐☐☐

If relevant, please give examples of projects or topics that have been influenced by CinBA

4. Have you since been involved in any similar projects?

- ☐ Yes, I have since participated with similar projects
- ☐ No, CinBA remains the only project of its kind that I have engaged with

If relevant, please give us more details about these projects such as whether they were/ are instigated by academic projects, if they fall within the bracket of humanities, and any similarities or differences to CinBA

5. Has your participation in CinBA led to any changes in your course content?

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please outline any changes that have occurred

6. To what extent do you think CinBA aligns with any emerging educational trends?

No alignment	Little alignment	Some alignment	Noticeable alignment	Significant alignment
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We'd be interested to know what trends you identify, including any links to documentation / articles etc. if possible.

7. Have you used CinBA as an example of activities on your course in promotional materials, such as websites, press releases, course leaflets, prospectuses?

- ☐ Yes, CinBA has featured in our promotional material.
- ☐ No, CinBA has not been featured in our promotional material.

If you answered yes, please give more details e.g. which CinBA activities were used and how CinBA featured in the course description, PR and/ or press releases.

8. If CinBA has featured on your course and / or institutional website, do you know roughly how many hits the relevant page has had?

9. In relation to the link between CinBA and pedagogical impacts, is there anything else that you would like us to be aware of?

Impacts on Creative Practices

Thinking about the creative practices of the students, we wish to understand how the CinBA brief impacted upon critical thinking and practice.

10. Did your delivery of the CinBA Live Project lead to any experimentation with materials and / or manufacturing processes, such as exploring techniques and materials with students that you had not previously explored?

- ☐ Yes, it did lead to new experiments
- ☐ No, I didn't explore anything which we hadn't introduced previously

If you answered Yes, please indicate any examples of new or different experiments

11. Did your delivery of the CinBA Live Project have any effect on the forms or sources of inspiration you now draw from to stimulate creativity amongst students? Please indicate the extent of this effect.

None	Little effect	Some effect	Noticeable effect	Significant effect
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Give any specific examples of where CinBA has had an effect

12. To what extent did CinBA differ from other live briefs you delivered to the students in terms of the emphasis on creativity?

No difference	Little difference	Some difference	Noticeable difference	Significant difference
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please indicate the ways in which CinBA differed from other live briefs.

13. To what extent did CinBA impact upon critical thinking amongst students?

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please give examples of CinBA's impact on critical practice e.g. within essays or similar assignments.

14. In terms of the relationship between your participation in the CinBA project and creative practice amongst your students, is there anything else that you would like to make us aware of?

Impact on Practice-Based Research

Thinking about the CinBA Live Project as a model of practice-based research, we are interested in understanding how CinBA impacted upon the student's practice-based research at the time, and how you may have used it since that time

15. Did the engagement with the CinBA project have any effect upon the students' appreciation of practice-based research?

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, we'd be interested to know how these effects were manifested

16. As a result of CinBA, has there been any increase in emphasis on practice-based research in your courses?

- ☐ Yes, being involved in CinBA has led to an increase in practice-based research
- ☐ No, there has not been an increase in practice-based research

If you answered Yes, please give us some examples of how practice-based research is being emphasised

17. Have you independently re-run the CinBA Live Brief, in full or in part, or a version of the project (whether linked to the Bronze Age of another period of the past), since the original offer?

- ☐ Yes, we have run the CinBA Live Project, or a similar project, since the original offer
- ☐ No, we have not re-run the CinBA brief

If you answered yes, please give us details about your version of the project / similar projects, such as which elements you kept and any elements you may have changed

18. In terms of your engagement with the CinBA Live Project as a model of practice-based research, is there anything else you would like to make us aware of?

19. To what extent did your involvement with the CinBA Live project impact upon new developments in your own craft practice?

No impact	Little impact	Some impact	Noticeable impact	Significant impact
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If relevant, please give examples of these new developments.

Impacts on your Continuing Professional Development

Thinking about your own continuing professional development, we are interested in understanding if and how working with CinBA may have had an effect on your personal development as an education professional and / or as an artist

20. Since your involvement with CinBA have you pursued any formal research, such as postgraduate study (e.e. MA, MSc, MRes, PhD), based on your educational or creative practice?

- ☐ Yes, I have pursued formal research
- ☐ No, I have not pursued any formal research
- ☐ I have an application in process to pursue research

Please indicate level of study and general topic

21. If you have, or intend to, pursue formal research, please indicate the extent to which your engagement with the CinBA Live Project influenced this choice.

No influence	Little influence	Some influence	Noticeable influence	Significant influence
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you can, please give us a sense of how CinBA contributed to this decision to pursue formal research

22. Did your involvement in the CinBA Live Project lead to new professional networks for you?

- ☐ Yes, new professional networks were created
- ☐ No, CinBA had no impact on my professional network

If you answered yes, we'd be interested to know more about the people involved

23. Have you sought out any new academic collaborators / collaborations or similar opportunities to engage with the academic community beyond your subject area since the project concluded?

- ☐ Yes
- ☐ No
- ☐ If you are able to provide them, a few general details would be welcome

24. Did you apply for the Maker Engagement project?

- ☐ Yes, I applied
- ☐ No, I did not apply

If you answered yes, what was it about the Maker Engagement project that drew you in?

25. If you applied for the Maker Engagement project, did you participate in the Introduction Day at the Crafts Council in May 2012?

- ☐ Yes, I participated in the workshop
- ☐ No, I did not participate in the workshop

If you answered Yes, we'd be interested to hear your reflections on that experience

26. Have you used your delivery of the CinBA Live Project as an example on your CV, or in a submission to a professional body, such as the HEA?

- ☐ Yes, I have cited CinBA in some way
- ☐ No, I have not

27. In terms of your own professional development and CinBA, is there anything else you would like to make us aware of?

28. Should we wish to follow up any of your responses for further detail, are you happy to be contacted by the CinBA Impact and Leverage Project Research Team?

- ☐ Yes
- ☐ No

If yes, please give your name, a contact email and telephone number below

CinBA

Creativity and Craft Production in
Middle and Late Bronze Age Europe

