



Public Engagement

UNIVERSITY
OF WARWICK



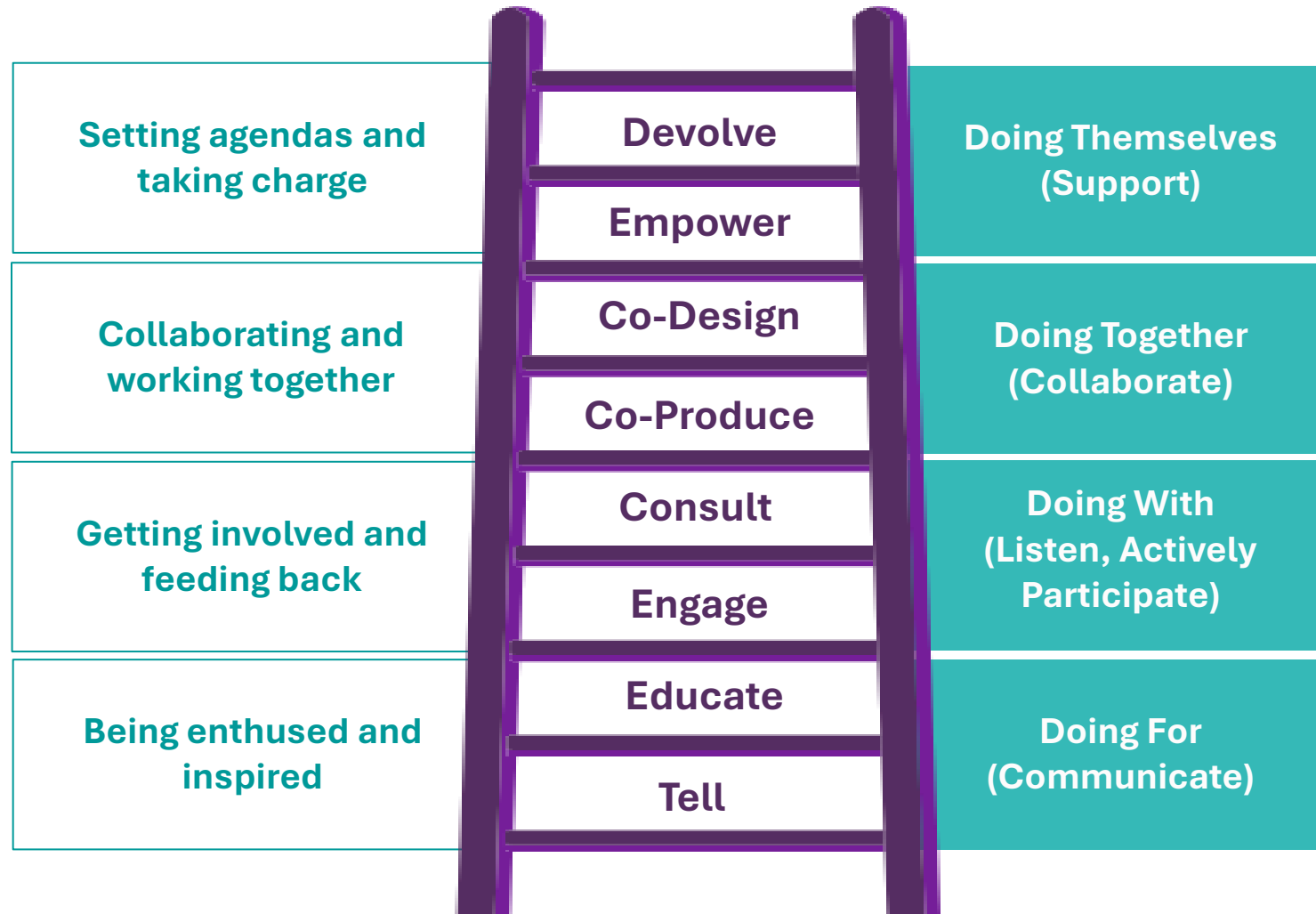
WARWICK
INSTITUTE OF
ENGAGEMENT



What is Engagement?

Engagement (also referred to as public engagement) is a term that describes how people working and studying at **universities** interact with **external publics/partners** to **share knowledge, research, and expertise**; foster collaboration on new ideas; or collectively co-produce new research, or new ways of working. Its aim is to create spaces that enable curiosity, exploration and conversation for a broad cross section of society. Through these interactions everyone gains valuable insights, in turn contributing to societal development and progress.

The Ladder of Engagement



Adapted from Arnstein's Ladder of Citizen Participation 1969

Why Engage?

- **Civic and social responsibility**
- **Improve transparency**
- **Build trust**
- **Inspire, involve and share**

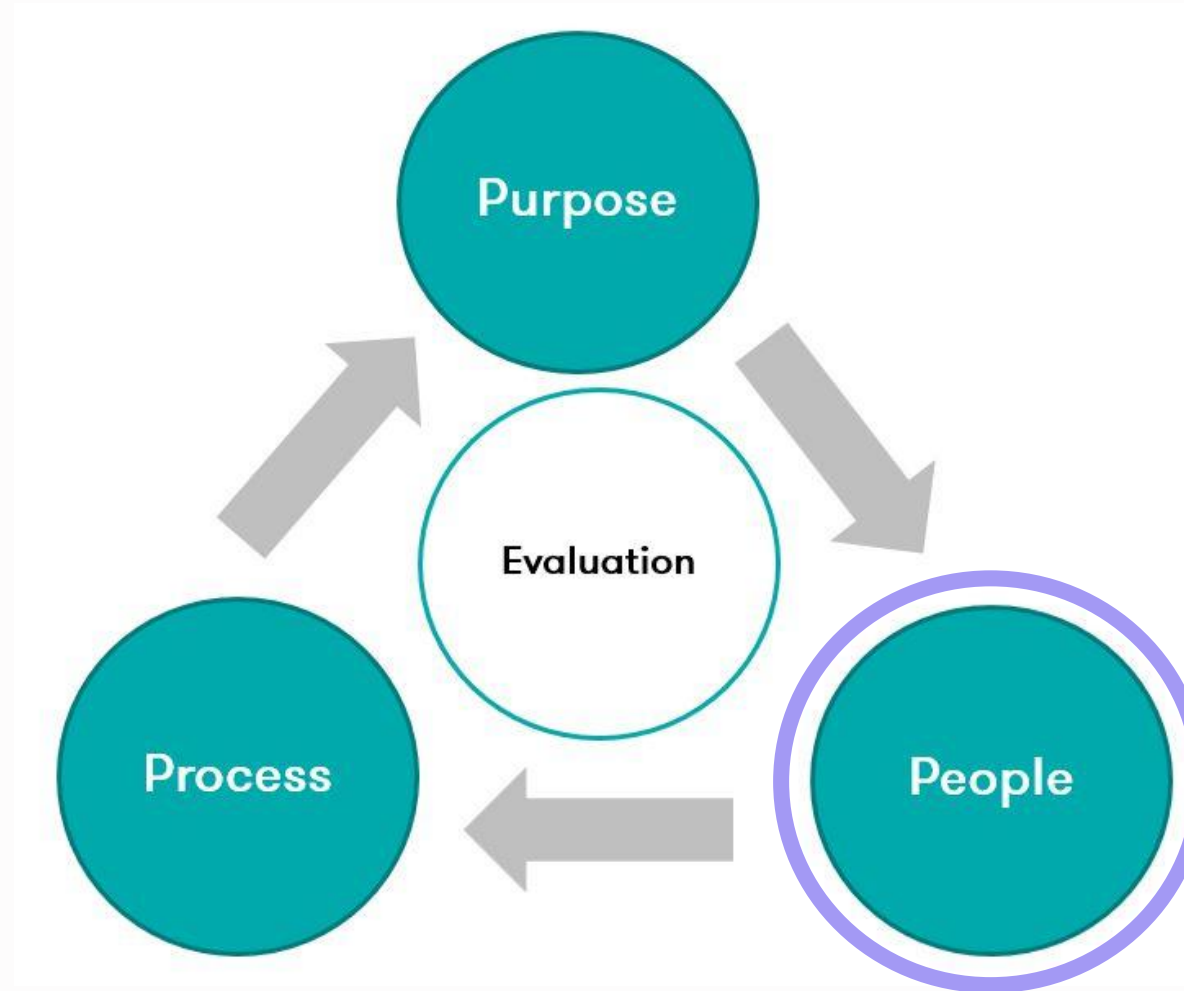
For the Research

- **Public voice in research**
- **Work in partnership and collaborate**
- **Keep research responsive and relevant**
- **Open new avenues of research**
- **Impact and funding**

For You?

- **Develop your own skills**
- **Interdisciplinary work**
- **Open new avenues of research**
- **Promote career**
- **Personal enrichment**

Planning Engagement



By demographics

Income Level

Employment/ Job

Ethnicity

Place or Region



Economic Status

Gender or Sex

Age

Disability Status

DESCRIBING PUBLICS & COMMUNITIES

By the different 'hats' that people wear



Family Member

Teacher

Service User

Community Member

Activist

Lifelong Learner

Voter

Citizen

School Pupil

Patient

Community Leader

Customer

By interests, involvement, attitudes or perceptions

Gamers

Environmentalists

History Buffs

Festival Goers

Vaccine Hesitant

Crafters/ Knitters

Book Lovers

Climate Change Skeptic

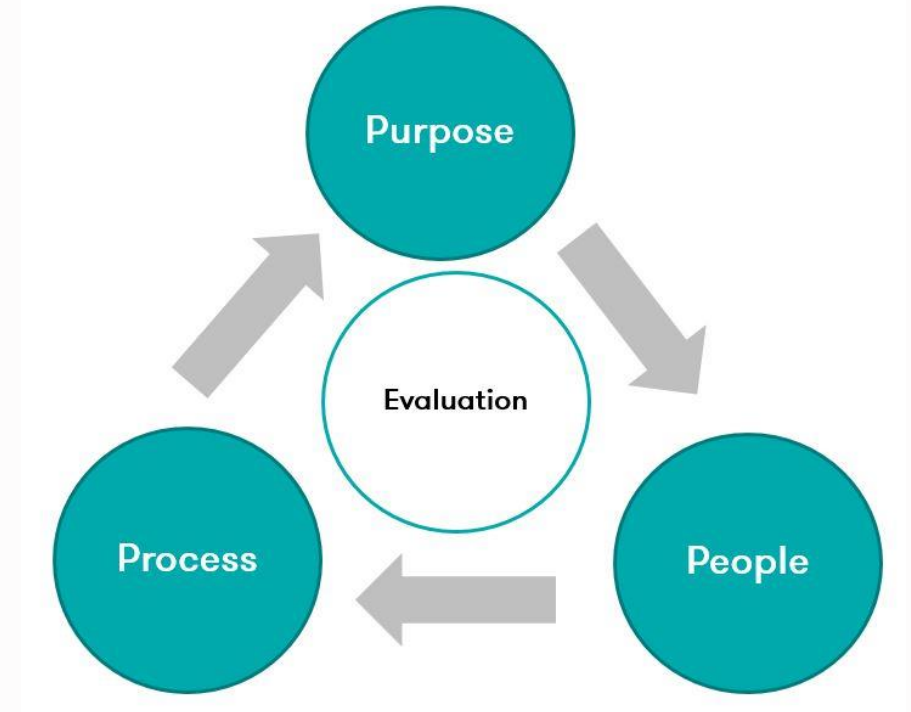
Football Fans

Who are your audience/collaborators?

WIE Skills Festival - Finding Your Public

Create a hypothetical activity

- Pick an audience
- Pick a purpose for engaging
- What activity would you run (process)
- Is there someone else you might partner with?
- How might you evaluate it?



What can WIE do for you?

Get Involved

- Become a Member of WIE
- Become a WIE Fellow
- Take part in our Resonate events programme

Save the date: **Saturday 30th May,**
Resonate Summer Festival

Get Support and Recognition

- Advice and feedback on research grant applications
- Funding for relationship building
- Funding to support your plans
- Funding to support your development
- Connect with communities
- Promotions

Gain Skills

- Public Engagement Masterclasses
- Skills Festival

Evaluating Public Engagement: One-Day Workshop

Monday 15 December, Faculty of Arts Building, 10am-3:30pm

Hands on Engagement

Tuesday 16 December 2025, Oculus, 9:30am-12:30pm

Impact through Engagement

Thursday 12 February, Online, 9:30am - 12:30pm

Find out more and get involved

Warwick Institute of Engagement

www.warwick.ac.uk/wie

wie@warwick.ac.uk



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Find out more
about WIE





Introduction to Impact

CADRE - 9 December 2025

Dr Lesley Chikoore (Research Impact Manager – Arts)

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Agenda

What is Impact?

Why Impact?

Examples of Impact

Impact and the REF

Getting Started...



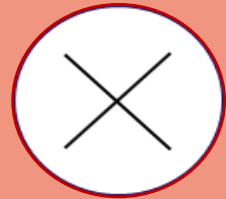
What is Impact?

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What is Impact?

“The good that researchers can do in the world” (Reed, 2021, The Research Impact Handbook)



ACADEMIC IMPACT

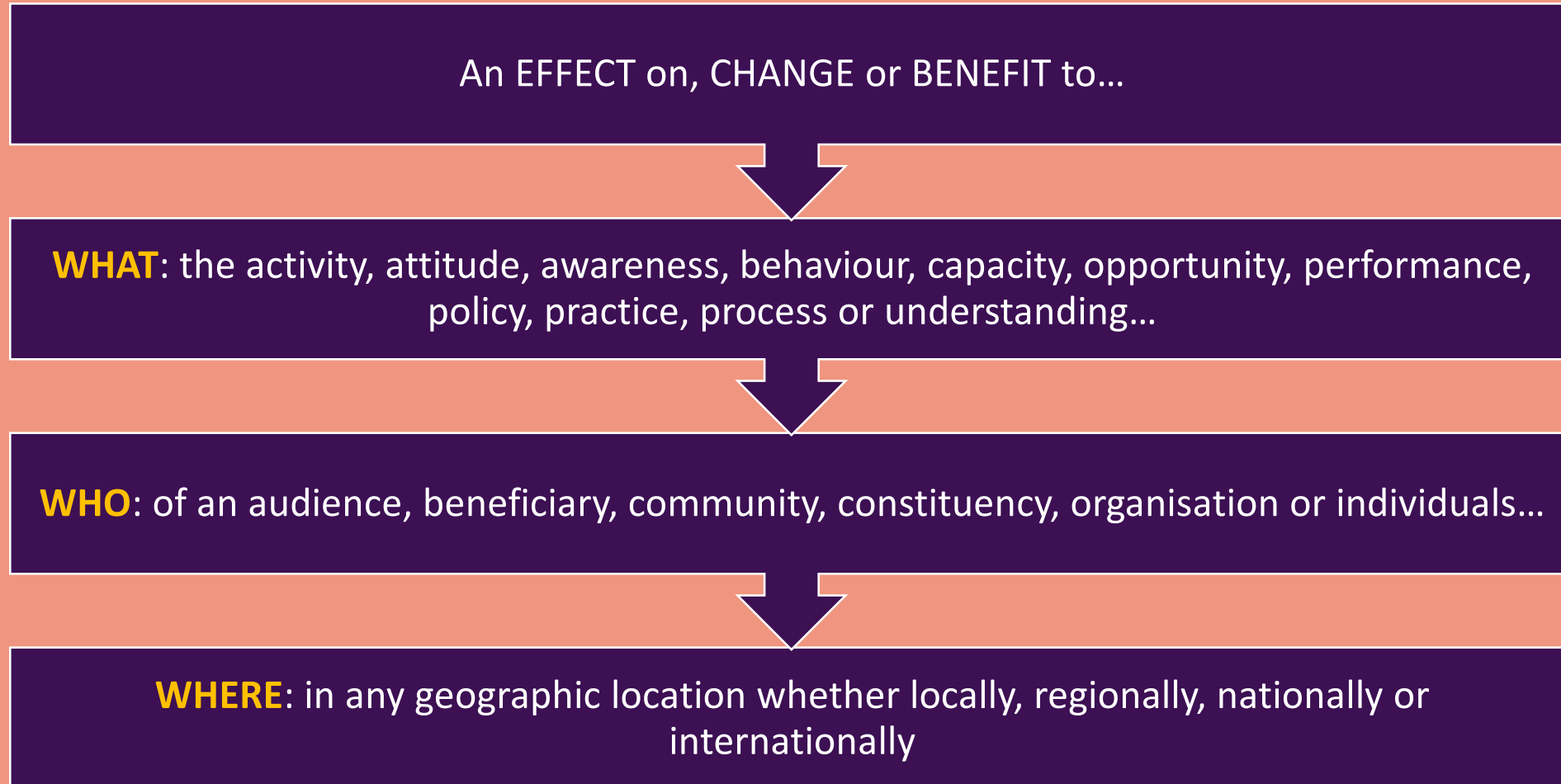
“demonstrable contribution that research makes in shifting understanding and advancing scientific method, theory and application across and within disciplines” (Economic & Social Research Council)



SOCIETAL IMPACT

*“the **effect on, change or benefit** to the economy, society, culture, public policy or services, health, the environment or quality of life, **beyond academia**”* (Research England)

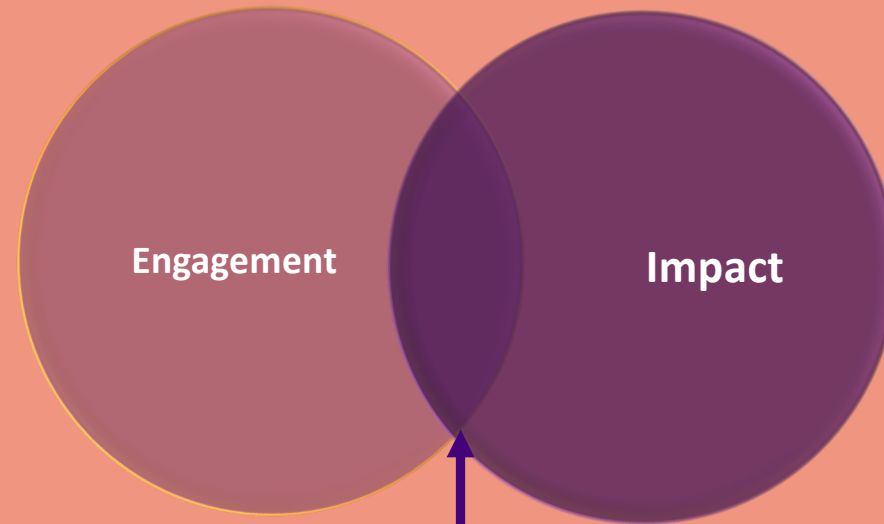
What is Impact?



What is Impact?

Engagement:

- Sharing ideas and knowledge with people and groups outside of academia
- Two-way engagement
- Co-creation and collaboration

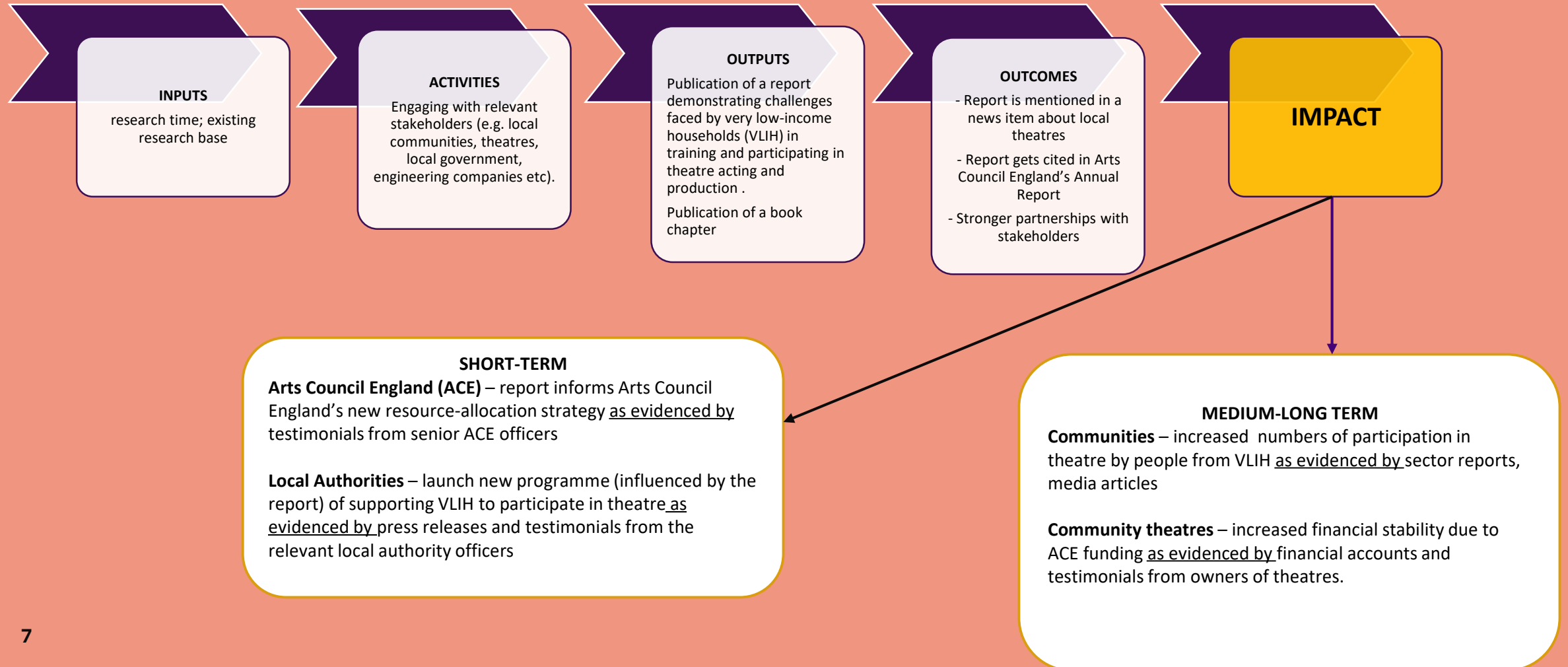


Examples of impact from research:

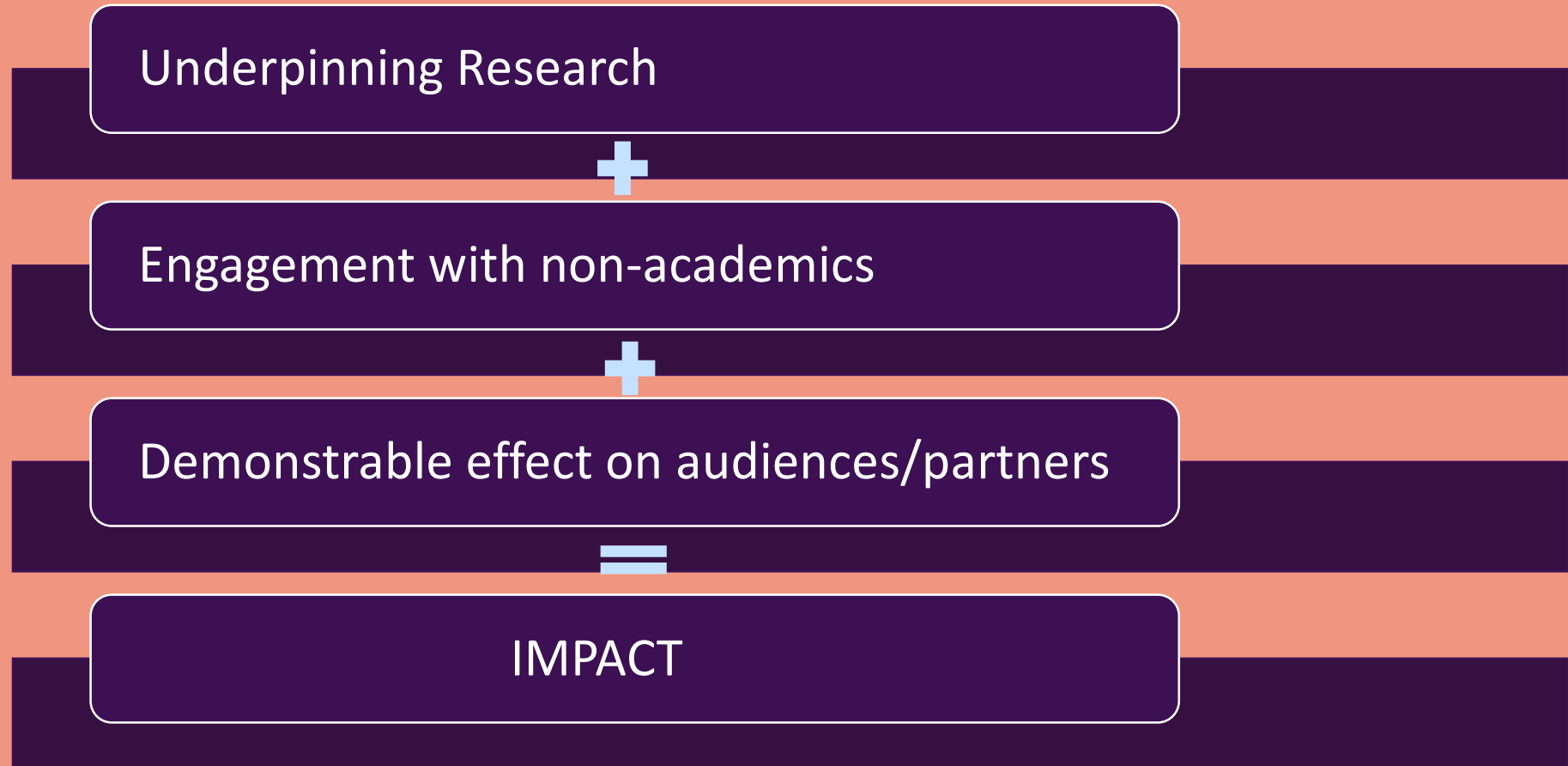
- Changes in policy and practice
- Changes in understanding and actions
- New technologies or methodologies are sold and used
- Changes in regulation or guidelines

Engagement with non-academic stakeholders as a way to create measurable change

What is Impact? *Participation in theatre of very low-income households*



What is Impact?



But... some considerations

- **Non-linearity**
- **Attribution**
- **Time lag**
- **Timing**
- **The counterfactual**



Examples of Impact

Museums and Heritage Organisations

- Staff training
- Inform conservation
- Reach new audiences

Policymakers

- Informing service provision in local authorities,
- Informing the development of new Government policies

Charities

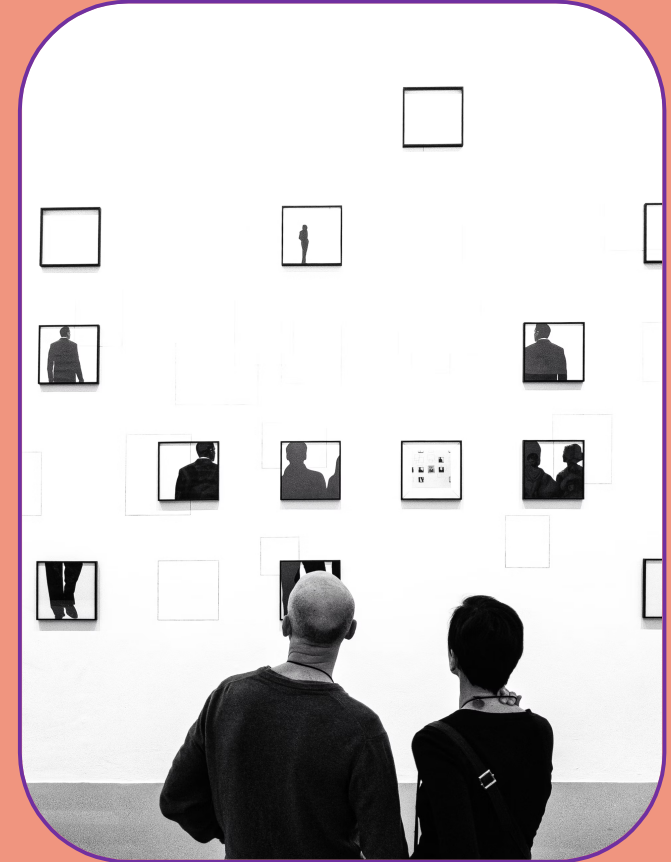
- Informing campaigns or improving services

Artists and theatre companies

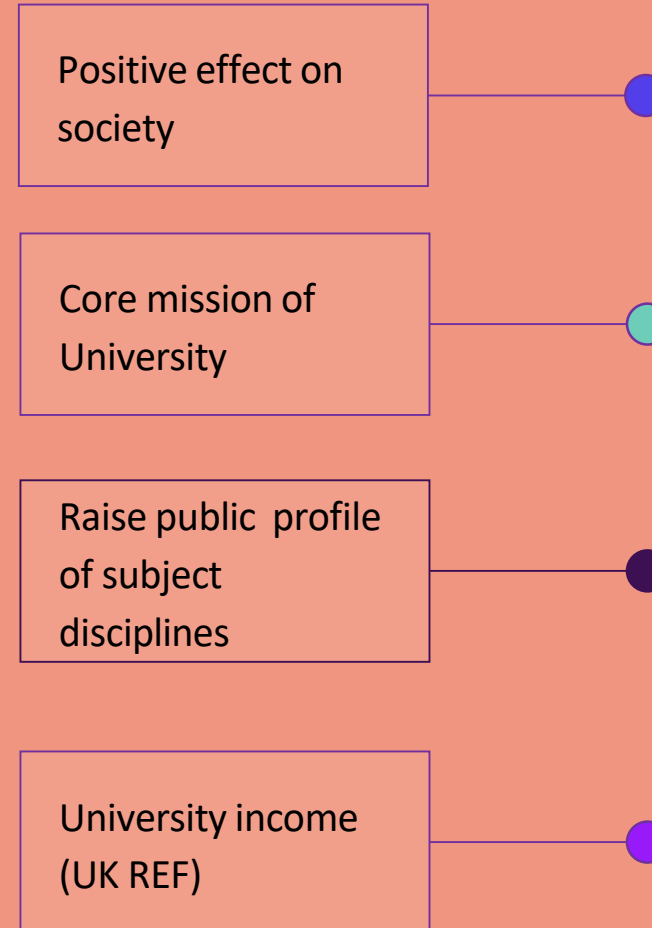
- consultation on costume, co-production
- Changes in practice

Communities and Schools

- Improve social cohesion, wellbeing, participation in public life
- resources, training for teachers, curriculum development



Why Impact?



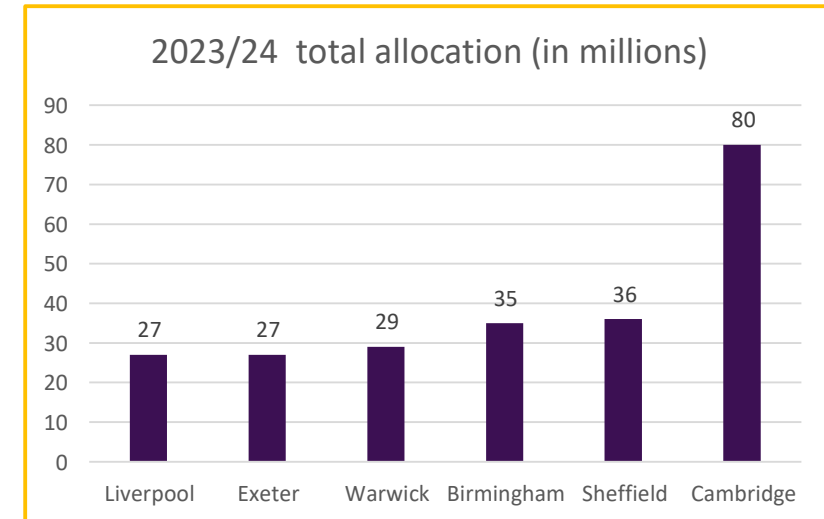
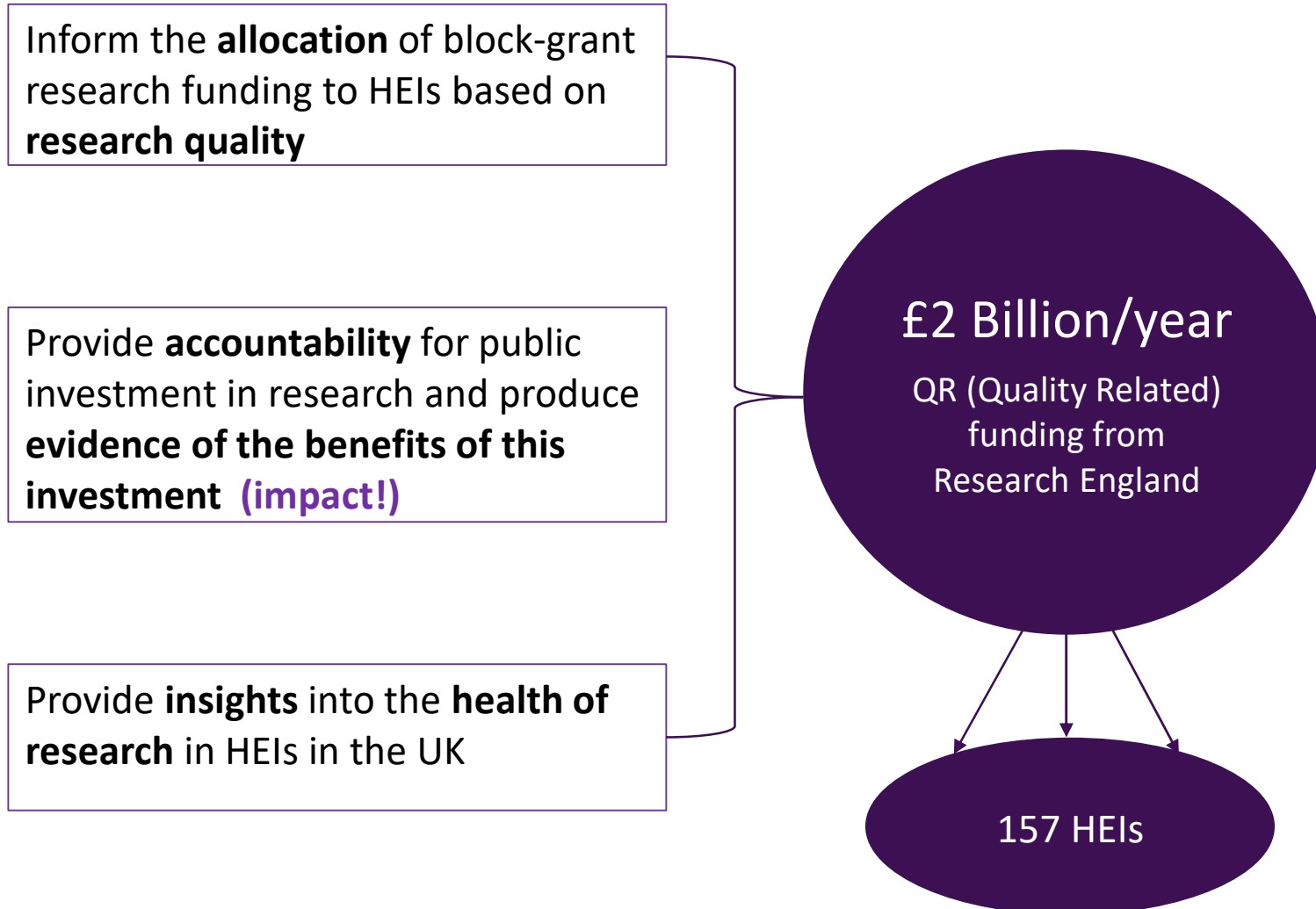


Impact & the REF

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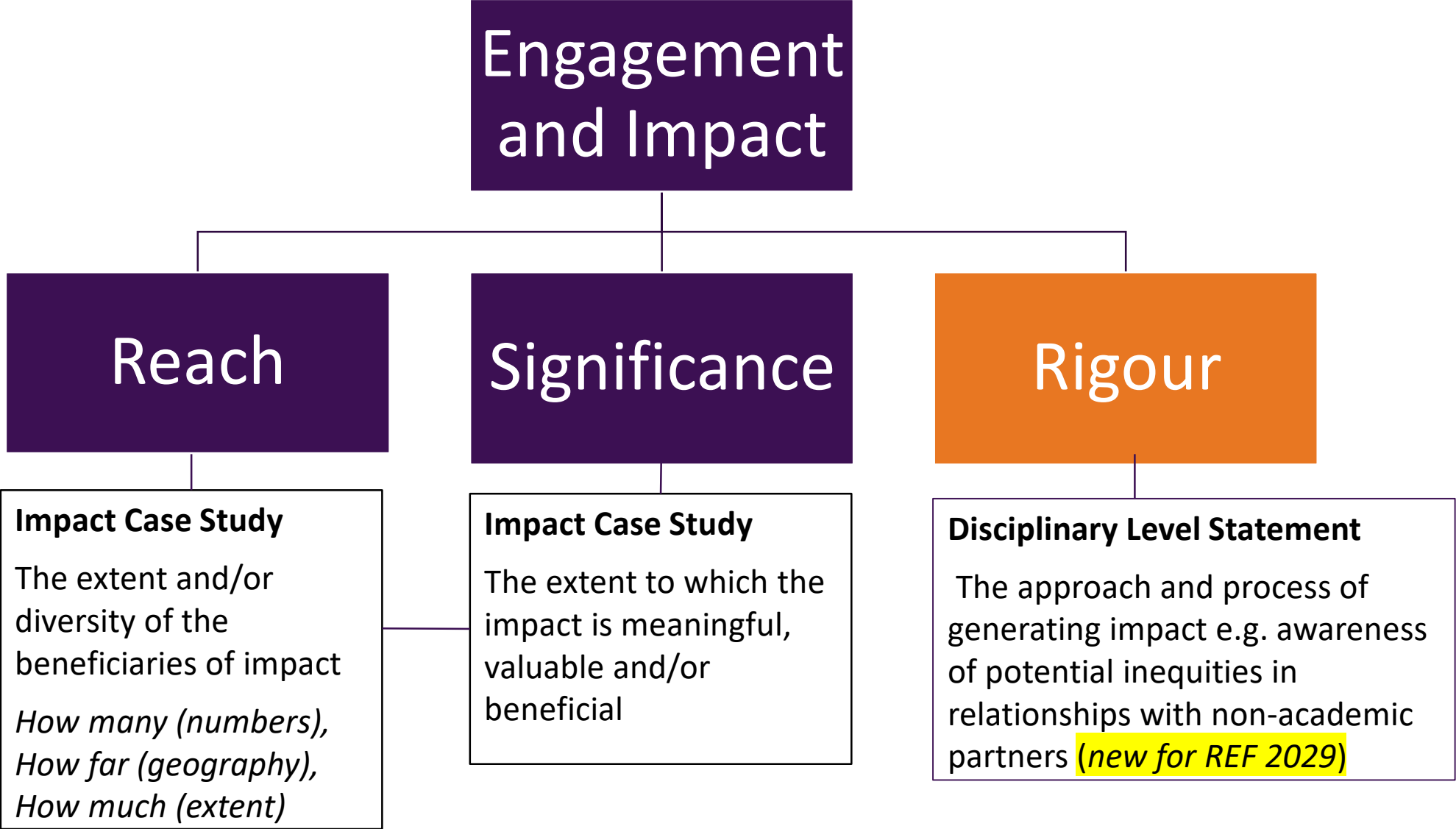


What is the purpose of the the REF?



Impact within the REF

REF2021	REF2029
60% Outputs 25% Impact 15% Environment	50%: Contribution to Knowledge and Understanding 25% Engagement and Impact 25%: People, Culture and Environment



The REF Impact Case Study



Scoring Criteria

Four Star	Outstanding impacts in terms of their reach and significance
Three Star	Very considerable impacts in terms of their reach and significance
Two Star	Considerable impacts in terms of their reach and significance
One Star	Recognised but modest impacts in terms of their reach and significance
Unclassified	Either little or no reach and significance; or the impact was not eligible; or the impact was not underpinned by excellent research produced by the submitted unit

Impact case study (REF3)

Institution: University of York		
Unit of Assessment: 32 - Art and Design: History, Practice and Theory		
Title of case study: Changing Curatorial Practices at the National Gallery, London		
Period when the underpinning research was undertaken: 2003-2019		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Professor Amanda Lillie	Role(s) (e.g. job title): Professor, History of Art	Period(s) employed by submitting HEI: 01/01/1988 - 31/12/2020
Period when the claimed impact occurred: 2014-2020		

2. Underpinning research (indicative maximum 500 words)

Lillie's long-term research objective has been to carve out an environmental approach to art and architectural history. Within this broad area, Lillie defines two distinct research strands: **extrinsic** environments, how Italian Renaissance buildings and objects relate to their settings, and **intrinsic** environments, the depicted settings within paintings and sculpture.

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Impact 1: Changed exhibition programming

Lillie's innovative research **reshaped NG programming**, leading to her co-curation of *Building the Picture* (2014). Highlighting architecture in paintings, the exhibition reinterpreted the Gallery's collection, **inspired new curatorial approaches, and attracted 180,892 visitors.**

Impact 2: Development of new, more immersive forms of display

NG's subsequent exhibitions incorporated these research themes and virtual/digital elements into their content and display. **"Without our long-running collaboration with Lillie, the Gallery would not have developed these exhibitions in the way that we did".**

Impact 3: Changed audience profile and engagement

Extending the NG's audience of younger visitors and reaching a global public were two key impacts of *Leonardo*. The Summative Evaluation reports that almost **a third of first-time exhibition goers were young British adults (16-35)**, and that visitors who were attracted by the immersive elements 'had high levels of satisfaction and their expectations were exceeded... This experience led to many visitors thinking of the Gallery as a "modern gallery for the 21st century"'

5. Sources to corroborate the impact (indicative maximum of 10 references)

5.1 Exhibition programme at NG since 2013 <https://www.nationalgallery.org.uk/whats-on/past>

5.2 Exhibition visitor numbers for *Building the Picture* free exhibition, reported in *The National Gallery, Annual Report and Accounts for the year ended 31 March 2015*, p. 4; *Building the Picture* online catalogue visitor numbers; YouTube videos for *Building the Picture*, with viewing stats.

5.3 Testimonial letter from Dr Caroline Campbell, co-curator of *Building the Picture* and *Leonardo: Experience a Masterpiece* and Head of Collections and Research at the NG.

5.4 *Coverage Book* media report of press reviews for *Building the Picture* exhibition and online catalogue, inc. [The Wall Street Journal](#), [The Sunday Times](#), [The Guardian](#), [The Observer](#), [The Telegraph](#), [The Architectural Review](#), [Artlyst](#) ('the UK's leading art information website'), *History Today*, [Time Out](#), Caroline Campbell (National Gallery) in an [interview with Apollo magazine](#), [Burlington Magazine](#).

5.5 Testimonial letter from Dr Susan Foister, Deputy Director and Curator of Early Netherlandish and German Painting at the National Gallery, London.

5.6 *Apollo: International Art Magazine*, 'Apollo Awards 2014. Digital Innovation of the Year', 3 December 2014, <https://www.apollo-magazine.com/apollo-awards-digital-innovation-year/>.

5.7 *Leonardo: Experience a Masterpiece: Summative Evaluation*. Data & Insight February 2020, NG Exhibition Department, includes visitor numbers, outcomes and analysis.

5.8 *Leonardo: Experience a Masterpiece: End of Exhibition Report*, NG Digital Department, includes social media debrief, website debrief, social media feedback.

5.9 *Leonardo: Experience a Masterpiece* NG website feature: ['The Lost Altarpiece'](#).

5.10 Leah Kharibian, *Leonardo: Experience a Masterpiece: Exhibition Book* (National Gallery 2019), pp. 9, 71.

Getting started...

