

Institution: University of Worcester
Unit of Assessment: 32 Art and Design: History, Practice and Theory
<p>1. Unit context and structure, research and impact strategy</p> <p><u>Unit context and structure</u></p> <p>The University made its first submission to Art and Design in REF2014. Since that submission, the unit has grown in concert with an expansion in its undergraduate and postgraduate programmes. The unit sits within a relatively new organisational structure. As part of an institutional restructure in 2018 (REF5a 1.1.5), its former home, the multi-disciplinary Institute of Humanities and Creative Arts (IHCA) was split into the School of Arts (SoA) and the School of Humanities (SoH), and was joined with the School of Education (SoE) into one of three University Colleges, each with a newly created role of College Director of Research and Knowledge Exchange taking responsibility for overarching research leadership.</p> <p>Staff in the unit are primarily located in the Department of Art and Design Communication in the School of Arts, with one staff member in the Department of Film and Media production. Other staff in the School are returned to UoA33. Out of 16 (11.1FTE) Category A eligible staff in the unit (11.1 FTE), 11 (7.3 FTE) are being submitted with significant responsibility for research (Cussans, Davies, Fowler, Galpin, Gamble, Gubb, Hazel, Hickey, Mathews, McCannon, Pitt). This is a significant increase on the 6 staff (5.3 FTE) submitted in REF2014. Outputs in this submission evidence both academic and scholarly writing and practice-as-research submissions, all mainly focused on the subject areas of Fine Art, Creative Media and Illustration.</p> <p>The introduction of the University's new college structure in 2018/2019 has benefited research in Art and Design through the enhancement of strategic research leadership at College level. The appointment in 2020 of a College Director of Research and Knowledge Exchange (Paul Newland), with expertise in practice as research, has enhanced the research environment by providing more specialist leadership alongside streamlined administrative structures to support staff research. At School-level, there are two research coordinators; one for Art and Design (McCannon) and one for Drama, Theatre and Film (Professor Claire Cochrane – UoA33). The two work closely together with the College Director RKE (Newland) to support the development of all research including practice as research.</p> <p>There are several research clusters and networks in the unit, some well-developed and others emerging, reflecting many shared interests:</p> <ul style="list-style-type: none"> • The International Centre for the Picture Book in Society was established in 2015. It draws together staff in illustration (Davies, Hickey, Fowler, McCannon) with external partners with a focus on the making and study of the picture book in its broadest sense (children's books, comics, hand-made books, zines and educational books, e-books, graphic novels). Its interests extend to engage with 'society' in its broadest terms by promoting multiculturalism, with a particular focus on inclusivity of minorities and socially disenfranchised people. The Centre seeks to create an awareness in the UK of international picture book making outside of the Anglophone environment, and to provide a platform to promote and showcase picture books. Its key collaborations are with the Dutch publisher, Lemniscaat, and the International Board on Books for Young People. The Centre acts a focus for international events such as book launches and exhibitions (e.g. it hosted the 'Made by Hand' picture book launch and exhibition at the University's Hive (REF5a 4.2), displaying the work of Tara Books, an independent publisher based in Chennai, India) and international illustration competitions. • The School has hosted the international Illustration Research Network and the associated <i>Journal of Illustration</i> (edited by McCannon) since 2018. The network promotes the cultural relevance and historical importance of illustration and is closely aligned with the International Centre for the Picture Book.

- Staff in the unit are members of the interdisciplinary, cross-University Visual Research Methods group (chaired by Newland), which also draws membership from Psychology, Nursing, Education, and Humanities. The group is particularly focused on how visual methods, such as auto-photography and photo elicitation, can be used in mental health research. The University has funded a PhD studentship between Psychology and Arts (Hazell) focused on the use of photovoice.
- Staff in the unit have been involved in another cross-university, interdisciplinary initiative focused on mental health. The University's Association for Dementia Studies has run a Doctoral Training Centre in partnership with the University of Nottingham, funded by the Alzheimer's Society, focused on Arts and Dementia since 2015. The DTC sets out to create a methodology for arts interventions, recognising the factors that make an effective and sustainable arts interventions, including the fundamental role of arts practitioners.
- A new research grouping (led by Cussans) focused on folklore and eco-criticism is emerging in the unit, reflecting close links with the Green Voices Research Group (UoA 27) located in the School of Humanities. This group is focused on narratives of magic, folk rituals and haunted landscapes and will foster interdisciplinary debate around experimental practice as research. The nascent group has contributed to a special edition of the journal *Green Letters*, forthcoming in Spring 2021.

Research and Impact Strategy

Unit's strategic research objectives during the assessment period

In its 2014 submission, the unit articulated an overarching objective to develop a sustainable community of researchers, practice-led researchers and PGRs. This would be achieved through: (i) the appointment of research-active staff with the potential to make internationally significant contributions to knowledge; (ii) targeted support for individuals to advance their research achievement; (iii) the forging of research collaborations and partnerships with UK and overseas partners; (iv) continuing cooperation/collaboration with artists/curators/arts organisations/development agencies in the region to maximise local impact; (v) developing expertise in external income generation. These objectives were elaborated and extended, following the approval of the University's 2014-19 Research Strategy (REF5a 2.1). The then Institute of Arts and Humanities committed to developing interdisciplinary research groups across the Institute and beyond. In engaging with the 'Areas of Distinction' identified in the strategy, the unit recognised the potential for developing a focus on arts and health, more specifically mental health, under the 'Human Health and Wellbeing' banner. A larger research grouping in this area is currently being developed.

The unit has met its overarching objective to create a sustainable community of practice-led researchers. It has appointed several new staff with strong research profiles and/or with significant experience of professional practice with the potential to develop as researchers. It has developed existing staff, not least through support for doctoral study, who are now included in this submission (see Section 2: Staff Development). It has expanded its PGR community, not least through winning University funding for PhD studentships, while recognizing that this remains an area for further development (see Section 2: Research Students). It has developed significant collaborations nationally and internationally with academic and arts organisations (see Section 4: Collaborations) which have created an opportunity for new areas of research and impact. It has further strengthened local partnerships with artists, curators and galleries which are extending the reach of its work. One area in which it has not been successful is in direct income generation, and this is a major area for strategic focus going forward, but staff have been successful in income generation in their roles as artists through Arts Council grants which feed into their research and practice (see Section 3: Income).

Impact strategy

The unit identifies a range of beneficiaries of its research: professional artists/ illustrators/ designers; individuals and organisations in the subsidised arts and creative and cultural industries; the public; children and young people. Through its research, the unit seeks to increase public exposure to, engagement with, and deeper understanding of the processes and practices of contemporary art (including Live Art) and illustration; to promote visual literacy/sophistication, and engagement of young people and children with visual art and design in support of creativity, articulacy, and visual/cultural engagement; promote social interaction, cultural pleasure and value of creativity; to further public and professional critical debate surrounding the visual and live arts and the role of the contemporary visual image; heighten individual engagement with political and social polemic, debates and issues through the arts; and to increase understanding of the potential of visual arts and design practices and outcomes to contribute to the planning and design of public spaces and attendant public consultation; promote multiculturalism.

The core approaches used to enable impact are: to render research outcomes and applications as widely publicly accessible as possible e.g. through open exhibitions; to create and respond to opportunities to participate in face-to-face public/professional interaction through talks and discussions that promote understanding; to develop regional partnerships/collaborations with agencies/professionals in the subsidised arts and creative and cultural industries with shared impact agendas.

The units two impact case studies reflect these ambitions and approaches:

- *ICS1: Gubb, The role of public art installations in improving quality of life and urban regeneration*

Gubb's research has been driven by the question of how to provide material, imaginative and informative loci in redeveloped or new urban locations. His work is directly engaged with the public and was commissioned by cultural bodies, councils and businesses. It promotes social interaction and emphasises the pleasure and value of creativity and expanded knowledge of place.

- *ICS2: Hickey & Davies, Migrations - Open Hearts, Open Borders*

The Migrations project set out to explore and challenge views on migration among artists and public. Illustrators were asked to submit an illustration on a postcard reflecting their understanding of migration. These were displayed via exhibitions and an associated book to general audiences locally, nationally and internationally. The research has fed into educational practice, being used across 600 schools to reflect on migration and multiculturalism.

Interdisciplinary research

The college structure encourages and supports research flexibility and interdisciplinarity. However, Art and Design subjects are by nature curious and interdisciplinary, and interdisciplinarity is at the heart of much of our research. For example, Illustration is a subject that sits at the interstices of every field of knowledge and is a quintessentially pragmatic creative profession, so it lends itself happily to collaborations with diverse stakeholders and interest groups. The research groupings articulated above emphasise this interdisciplinarity. Work on dementia and health - and planned future work on health and wellbeing - is profoundly interdisciplinary.

Open research

The University is committed to an Open Research Environment evidenced by its resourcing of this important area (dedicated Open Access Advocacy and Support Officer; Open Access Funding) and its policy development (on Open Access and Open Data) (REF5a 2.5). This commitment is further reflected in its new Research & KE Strategy which identifies developing its Open Research environment as one of 5 underpinning principles of the strategy (REF5a 2.3.4).

The unit echoes this commitment. It has worked closely with the Open Access Advocacy and Support Officer to raise awareness of the Open Access agenda; for example, through running dedicated training events as part of School Away Days. Members of the team have benefitted from the University's promotion of an open research environment, which is one of the five principles underpinning its Research and Knowledge Exchange Strategy. The team has made available articles in refereed journals in the online repository Worcester Research and Publications (WRaP). In Art and Design, open access debates intersect with issues of IP and copyright in the case of PaR outputs, and this needs to be managed with respect to the rights of the originator. Performances, exhibitions and events have a digital afterlife, archived as images and social media conversations. This democratizes the notion of open access and is something that many members of staff engage with in their research practice on a daily basis. Exhibitions mounted at the Art House have been shared on public platforms such as Instagram, which enable discursive interaction with audiences long after these events are over.

Most members of the unit team populate their own personal professional websites which act as a visual OA archives for their research projects. See for example: <https://www.smarkgubb.com> (Gubb); <https://johncussans.com/the-skullcracker-suite/> (Cussans); <https://www.therejoinders.org> (Matthews); <http://stephenfowler72.blogspot.com> (Fowler); <http://cargocollective.com/lemonmerchant> (McCannon); <https://ardillustration.com> (Davies); <https://www.divisionoflabour.co.uk/> (Pitt).

Research integrity

At University level, the University's Research Integrity & Governance Committee has oversight of policies and procedures to support research integrity and its Chair is the University's Research Integrity Champion. The Champion is expected to embed a culture of integrity across University by developing training and support for staff but also raising the profile of the institution.

At College level, Research Ethics Panels are responsible for review of all staff and research student projects to ensure they are conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. Panel Chairs and Vice Chairs are experienced researchers, whilst panel reviewers are drawn from across the College, including this unit; lay reviewers are also recruited to the panel. Training is provided to all reviewers before they engage in the role. There is an annual audit of reviews to ensure the Panels are fulfilling their role.

Future strategic aims

The University approved a new 5-year Research and Knowledge Exchange Strategy in the Summer of 2020 (REF 5a 2.3). Its central vision is to deliver excellent research which extends the boundaries of human knowledge and which improves people's lives. To meet this vision, the unit has identified core objectives to enhance the quality of its research and to extend its impact. It will have a continued focus on the recruitment of excellent researchers and on the development of its current staff, particularly in design, where we have staff with expertise in knowledge exchange but often with limited experience in research. The unit will look to enhance its research leadership particularly in the field of Fine Art through recruitment and/or career progression. It will look to expand its supervisory capacity and subsequently to increase its PGR recruitment. It will look to significantly increase the number of applications for external funding from the unit, focusing on bids with external partners but also with partners from across the University with significant experience in this area (e.g. dementia studies). It will continue to develop opportunities for the dissemination of its work to the wider public, utilizing the excellent public-facing infrastructure and facilities it has at its disposal (see Section 3: Facilities). It will develop further its collaborations with arts and cultural organisations with a continued focus on the region, but will also look further afield, nationally and internationally.

This new strategy identifies key priority areas for the University articulated as 'Areas of Challenge' which flow from local, national and global priorities as articulated, for example in local authority and health body strategies, the Government's industrial strategy and R&D roadmap, major funders' delivery plans. Two of these areas will be targeted in the unit: 'Human Health and Wellbeing' and 'Culture, Identity and Social Exclusion'. These areas speak to existing areas of interdisciplinary focus around arts and health and multiculturalism, so our focus will be on developing and expanding research in these areas over the coming years.

2. People

Staffing strategy

Eight Category A eligible staff have been recruited to the unit in the assessment period, seven of whom are submitted here. This reflects the fact that the unit's recruitment strategy has placed a strong emphasis on research in terms of current and potential profiles. Some staff submitted in 2014 have left the unit during the period (Allen, Fisher, Hassell), whilst another retired (Grobler). Allen and Fisher, however, remain connected with the unit through ongoing doctoral supervision. Grobler was appointed Visiting Professor. Several members of staff in the unit have been recruited on fractional contracts, reflecting their continued work as practicing artists.

Table 1 shows the balance between contract levels in the unit for both Category A Eligible and Submitted staff (see REF5a 3.1.6 for institutional comparison).

	% Category A Eligible	% Category A Submitted
Lecturer/Research Fellow (K0)	18	18
Senior Lecturer/Senior Research Fellow (J0)	69	74
Principal Lecturer/Principal Research Fellow/Head of School (I0)	13	18
Professor (F1)	0	0

Table 1: Proportion of staff by contract level

Most staff in the unit are at Senior Lecturer level. The unit has no current professor, although it can draw on professorial support within the School (Cochrane) and the wider College (Professor John Parham in the School of Humanities, as leader of the Green Voices research group, works closely with staff in the unit), as well from the College Director RKE (Newland). The unit has also developed research leadership at Principal Lecturer level through appointment (McCannon) and staff in the unit have been supported to join the University's Research Leadership programme (Cussans). However, it is recognized that research leadership is an area for the unit to develop in future.

The unit has made several honorary appointments during the assessment period. Janetta Otter Barry received an honorary fellowship in 2019. Petr Horacek was awarded a visiting professorship in 2017. Both have productive ambassadorial relationships for illustration.

Staff development

The University was granted the HR Excellence in Research award in 2016, and is a signatory to the new Researcher Development Concordat, reflecting its commitment to researcher development.

All research-active staff complete an individual research plan as part of the annual appraisal process, with short- and long-term objectives: progress against these objectives is monitored with line managers. Each member of staff has an opportunity to discuss the support for their research, including the resources required, and to agree their personal development needs and

objectives. There is also a research mentoring database where individuals can search for experienced researchers with relevant expertise to help them with their projects and personal development. This mentoring is initiated by the researcher and focuses on specific issues related to a research project from initial proposal to publication.

Development needs can often be met through the University's Researcher Development Programme, which is designed to support staff at all career stages (REF5a 3.2). Staff in the unit have engaged with the University's Research Leadership Programme, its Research Supervisor Development Programme, Bid Development training and Impact and Engagement training. This is complemented by development events run by the School: development seminars have explored issues related to creative practice as research, funding, and definitions of research in relation to REF, whilst all-School research meetings each semester allow colleagues to disseminate information, to create opportunities to foster informal mentorship and potential collaborations, and to grow the discussion around practice as research in the unit. In addition, a Creative Practice as Research Forum was set up by the College Director RKE in 2020, with the aim of facilitating the development of UW as a centre of excellence in practice-based research by 2025.

The School of Art runs a seminar series (co-convened by McCannon and Cochrane), reflecting the diversity and vitality of the research being undertaken in the unit. The Fine Art programme hosts a lively and well attended Meadow Arts lecture programme at the Art House, and the 'Biscuit Club' creates an effective space for illustration staff to engage with practice and pedagogical research.

Staff can also access the University's Research Mentoring Programme (REF5a 3.2.4). They can do so at any point from appointment onwards and at any career stage. This programme has also offered an opportunity for mentors to develop their skills, with all mentors receiving dedicated training for the role. Mentoring is a key part of academic career progression at UW.

The unit has benefitted from the strategy to support staff to undertake PhDs, through funding 50% of the fees and providing wider support, e.g. through workload allocation. Staff in the unit have completed doctorates in the period (Allen, Galpin, Hazell), whilst others are currently undertaking doctorates (Davies, Gubb, Stephenson). Of value for the unit is the PhD by Prior Creative Practice route, which allows staff to articulate how their existing practice is at doctoral level (a route currently being pursued by Gubb).

Staff in the unit can access the University's research leave programme (see REF5a 3.2.3). Allen was granted research leave in 2016/17. All staff in the unit have 20 days research and scholarly activity leave. This is complemented by individualised allocation of workloads for research based on performance.

Staff are provided funding to attend conferences (the School has invested £24,000 in this area during the assessment period), and to support writing and other forms of dissemination, particularly around creative practice as research.

Research students

The unit offers both a PhD programme and, since 2015, a Masters by Research (MRes) programme in Fine Art and in Design. The MRes was launched to build a bridge to PhD study and to enrich the research culture in the unit. The PGR community in the unit is small. There are currently 5 students on PhD programmes in the School of Arts, two supported by University studentships. This reflects the current supervisory capacity of the unit: 5 staff from the unit are on the University's register of approved supervisors, although staff in cognate areas in the wider School also support supervision in Art and Design. There has been one PhD completion in the period, and three MRes in Fine Art completions.

Recruitment to doctoral programmes is overseen by School-level Course Leaders (PhD and MRes) who work closely with the central Research School (REF5a 3.3.2-3). Course Leaders also play a core role in the oversight of research student progress. They sit on the University's Research Degree Board and are responsible for annual monitoring of student progress within the School.

The University has a well-established graduate school (branded as the Research School) which is responsible for the management of all Research Degree Programmes (RDPs) from recruitment to examination, in partnership with the academic schools (REF5a 3.3.2-3). The Research School is also responsible for research student life, i.e. for the wider development and wellbeing of research students.

The University has expanded the Research School team to reflect the growth in student numbers over the REF period. It provides a dedicated work and social space for students. The Research School team, co-located in the student space, provides advice and guidance for students on their programmes, and, working closely with other student-facing departments such as the Disability & Dyslexia Service, the student mental health team, and the careers service, also offers pastoral and wider support. A comprehensive programme of support and guidance has been developed for PGR students and supervisors around mental health and wellbeing.

All students on research degree programmes are required to undertake an associated training programme, run by the Research School (REF5a 3.3.4-5). The programme has been mapped against Vitae's Researcher Development Framework. The programme offers a suite of modules, short courses and workshops, delivered face-to-face or online, some of which are compulsory for all doctoral students, focused on the following core areas: planning and managing research; academic writing; research methods; data analysis; research integrity and ethics; dissemination, engagement and impact; careers and employability. This is complimented by the School with PGRs able to access subject-level methodology modules, studying alongside PGT students. The University also supports students to engage with external training where this is specialist and not available through the University's programmes. Students are also able to access training offered through the GuildHE Research network.

Beyond the programme, the Research School offers additional development opportunities. Research Students have opportunities to teach, and can access modules and workshops to develop their skills in this area, with the opportunity to gain associate or full fellowship of the Higher Education Academy. The University offers research student-specific dissemination opportunities including an annual "Images of Research" exhibition and student-led PGR Conference. The University provides funding opportunities for students to attend and speak at external conference and events and separate funds to support students to develop inter- and cross-disciplinary networks, seminar series, conferences and events. The University is a member of the Brilliant Club, a charity focused on improving access to university, which provides opportunities for doctoral students to go into schools and deliver tutorials in their area of expertise.

Supervisors are supported in their role through the Research Supervisor Development programme. This programme has been in place for 20 years, but was redesigned and relaunched in 2018/19. It offers a wide range of support for supervisors at various career stages on themes such as: introduction to supervision, supervisory styles, regulations and processes, supervising international students, PGR mental health and wellbeing, supporting student progress. New supervisors must complete the whole programme, but more experienced supervisors must also engage with core elements and all supervisors are required to engage in regular refresher training (every 3 years). The programme is complemented by supervisor lunches that bring together supervisors to discuss key topics and challenges in supervision. Staff in the School have also benefitted from the experience of supervising MRes students before moving to doctoral supervision. All supervisors are encouraged to engage with the UKCGE Good Supervisor Practice Framework and Accreditation programme, with workshops currently underway to support supervisors to apply for recognition.

Equality and diversity

The University has a fundamental commitment to equality and diversity (REF5a 3.4). It seeks to consider and apply equality and diversity principles in all that it does. Its policies and processes are designed to disadvantage no-one and are subject to ongoing equality impact assessment to ensure this is the case. The unit's approach flows from this, with the Head of School ensuring that the University's principles and policies are fully enacted. Line managers are sure staff are aware of and are supported to engage with, for example, the University's flexible working policy, its parental leave policies, its policies which support carers (such as its Critical Illness Policy) and its staff wellbeing initiatives (see REF5a 3.1.8).

Several staff in the unit have benefitted from the University's flexible working policy (REF5a 3.1.8) with a move to part-time or compressed hours. There is no evidence that this has impacted on research productivity, access to funding or progression. It is notable that both at institutional (REF5a table 2) and unit level, part-time staff are as well-represented in the Category A submitted as eligible category. The School has a fair and flexible approach to working, particularly during the current lockdown period in recognition of the challenges of home schooling.

Staff in the unit are committed to equality and diversity. Staff were members of the University's Athena SWAN self-assessment team; the University received its institutional Bronze Award in April 2018 and is committed to making departmental applications in the next 2 years. Staff are also engaged with various staff networks focused on protected characteristics and with the LGBTQ+ Allies scheme. As noted, the unit has a strong focus on multiculturalism.

3. Income, infrastructure and facilities**Income**

The unit is supported in its income generation by the central Research Office and primarily, since the academic restructure, by a College Director of RKE and a RKE Facilitator. The Director's role is to provide leadership and guidance for Schools in developing and implementing their research and KE strategies, whilst the Facilitator provides administrative support and works with groups and individuals to develop a bespoke funding opportunities service for members.

Staff submitted to this unit have not received any external funding such as can be recorded in University HESA returns. Remedying this is an essential priority for future research development, which will be taken forward by the College Director through targeted mentoring, support and guidance, and staff development events. Income from research funding is being encouraged through training sessions in the use of Research Professional, seminars by external speakers brought into the School of Arts, and drop-in sessions/clinics from the Research Office offering advice and workshops on funding streams available within the Art and Design sector. This is already beginning to bear fruit. An AHRC network bid is currently being developed for submission and a British Council bid, both in the area of illustration.

However, it should be noted that several School of Arts staff members are practising professional artists and have had significant successes in attracting income either from commission or funding sources outside the academy, and this in turn has benefitted practice outputs submitted to this exercise. For example, Gubb received a series of grants from Arts Council Wales which have contributed to both his research and impact; Mathews also received Arts Council Wales funding for the Rejoinders project which underpins her research outputs (see Section 4).

Infrastructure

The University has significantly expanded its institutional infrastructure for supporting research and impact over the assessment period, establishing a RKE Directorate consisting of a Research Office, Research School and College RKE infrastructure (REF5a 4.1). It has also expanded support for researchers offered by Library Services.

The RKE Directorate provides wide-ranging support and guidance for researchers around identifying funding (including access to funding databases, such as *Research Professional*), bid development, KE and impact generation (including use of *Vertigo Ventures Impact Tracker*), project delivery (including contract negotiation, liaison with partners, financial and other reporting) and research governance (including data management, data sharing, protecting and exploiting IP).

The University has established robust Pre- and Post-Award processes for externally funded projects (approved in 2018/19 and subject to evaluation and review in 2020/21). These processes scaffold the Research Office support systems set out above and ensure good governance for bids and projects.

The University also provides access for researchers to a current research information system (PURE) and a publication repository ([WRAP](#) – Worcester Research and Publications). Unit members have consistently benefitted from the help given by the dedicated manager of WRaP and from the work of the Open Access Advocacy and Support Officer. This has become especially important in the deposit of visual arts outputs. The functionality of the repository has been developed to boost the profile of researchers. Recently WRaP was fully integrated with ORCID API, which facilitates cross-platform sharing and ensures that UW authors can easily maintain an up-to-date publications profile.

Staff have access to major citation databases (Scopus and Web of Science), art and design collections and e-resources (most recently *Art Full Text*). Expenditure in this area has increased by 30% over the assessment period.

The University offers a range of research support schemes designed to support researchers at all career stages and, variously, to pump prime projects, develop international collaborations, advance existing areas of work (REF5a 4.1.6). Staff in the unit have been successful in gaining funding for PhD studentships. Fisher was awarded an ECR PhD studentship in 2015, and Allen in 2018. The School also recently established a Research Development Fund to seed new projects and support dissemination.

Facilities

The unit can draw on a wide range of facilities to support its research and impact.

The Art House is a new home for the Arts at the University. Officially opened in 2019, the Art House is an imaginative refurbishment of one of Worcester's most iconic buildings. The redesigned building features a series of large open spaces that are continually transformed to meet the needs of our researchers and students. Studios and workshops exist alongside intimate spaces for small group learning. The glass fronted exterior is an area for continual public exhibition. The building has also become an important centre for children's creative camps and community artists. The Art House has already been the location for several exhibitions and conferences, including the World Illustration Awards 2018 exhibition, organised by the Association of Illustrators (The AOI), in partnership with the Directory of Illustration. The building has also provided key infrastructure to facilitate research impact. Pitt has taken the lead on curating the Art House Windows gallery programme since September 2020, as a joint initiative with his organization Division of Labour/Pitt Studios called 'Store Front'.

The Hive functions as a centre for engagement and impact (REF5a 4.2). As a major civic facility, co-created by the University and the local authority, centrally located in the city of Worcester, this building provides another focal point for public exhibitions. 'Migrations' (which underpins one

of our impact case studies) was exhibited at the Hive in 2019, and the 'Picture This' competition winners are exhibited with public-facing talks and an award ceremony on an annual basis.

The unit's Digital Arts Centre has exhibition and reception areas, and a sound recording studio (offering 360 square feet of performing space and a sound editing room). The Centre also has computer rooms that together offer space for digital graphic and web design, multimedia, video editing and both 2D and 3D animation. The digital video studio is designed to professional broadcast specifications and provides 1,200 square feet of usable space. It has a high ceiling with a controllable lighting rig and a control room with talkback for multi-camera productions.

Alongside investment in buildings, there has been significant investment in art and design equipment; for example, a risograph printer. The unit has also invested in technical support with two new appointments in 2018 recruited for their experience and skills in gallery installation and art handling.

4. Collaboration and contribution to the research base, economy and society

Collaborations

In keeping with its strategic objectives, the unit has developed wide ranging national and international collaborations with academic partners, artists, galleries, creative and cultural organisations.

The School of Art is a principal partner in New Art West Midlands. This is the Contemporary Visual Arts Network for the region. Their purpose is to strengthen and develop the contemporary visual arts sector in the area, working collectively to safeguard the future of artists and the sector. The most recent iterations of our partnership with NAWM were an exhibition of Abigail Day's work at Birmingham Museum and Gallery, and an artist's residency at the Garage Studios with Suzie Hunt.

Meadow Arts is an inspirational contemporary art charity delivering ambitious and accessible projects in unexpected rural places. The unit has collaborated with Meadow Arts on several initiatives, including Heather and Ivan Morrison's public art commission for the Hive, the Ring Project, and the Hive public artists' talk programme.

The unit works on an exhibition programme in conjunction with the Worcester City Museum and Art Gallery collection. This initiative engages students and staff in curating exhibitions, and with artists who we have been able to commission to make new work in response the Museum Collection.

The unit partners with Division of Labour, which currently represents eight artists whilst working alongside many others through group exhibitions and project work. The gallery holds an ethos of presenting the best artists who share similar sensibilities; a highly developed imagination with clear methodology. Pitt's Division of Labour has galleries in Worcester and London.

McCannon and Parham (UoA 27) collaborated with Prof. Mayako Murai of Kanagawa University to organize an interdisciplinary symposium 'Enchanted Environments' at the Art House in March 2020 under the aegis of the interdisciplinary Green Voices research group, on the subject of 'Folklore and Ecocriticism'. This symposium drew delegates from a range of disciplines.

Individual members of the unit have been involved in a wide range of collaborative activities. For example, Davies and Hickey developed and curated the Migrations project (which underpins one of our impact case studies), and have worked with organisations such as IBBY, BIBIANA (Bratislava) and Amnesty International. Cussans has been in collaboration with Slade School of Art/University College London on a joint project with the Social Morphologies Research Unit (2018-present). The Rejoinders (directed by Mathews), funded by the British Council, Arts Council Wales, is an investigative, experimental curatorial project with a dual aspect research group at its

heart. Collaborators are Art Wales, the Cona Foundation (India), and g39 (Cardiff). The project operated between May 2017 and August 2018, included four artist residences, and culminated in a public exhibition. Audience numbers were 330 in total, with members of the public also accessing the project via the project web-platform. Hazell collaborates with Professor Kjetil Fallan, Oslo University, Norway which has led to co-publication: e.g. 'The Enthusiast's Eye: The Value of Unsanctioned Knowledge in Design Historical Scholarship' *Design & Culture*. Hazell is also collaborating with Professor Paul Atkinson at Sheffield Hallam University on a Propobook project on DIY and amateur design. Gubb is involved in an ongoing project with Dr Tom Cardwell, University of Arts London (Wimbledon), examining the relationship between the Mabinogion (Welsh Folklore) and Black Metal. McCannon collaborated with public-facing organisations to develop a series of events called 'Women in Print'. Events included study days alongside the Marie Neurath exhibition at the House of Illustration (2019), the Enid Marx exhibition at HOI (2018), Ravilious and Friends Exhibition at Sheffield Museums Trust (2017), Peggy Angus Exhibition at the Towner (2016), Chetham's Library (2015), Oriel Wrexham (2015), Museum of Witchcraft and Magic Boscastle (2014). Pitt has collaborated with Belfast Exposed, the Library of Birmingham, and the arts organisation GRAIN, but also through his wider curatorial practice.

Contribution to the research base

Staff in the unit have contributed to the research base in Art and Design through event curation and coordination, committee membership, jury work, and editorial and review work. There is a promising record of public engagement and popular dissemination of subject specialisms.

Event coordination

McCannon is chair of the organising committee for the yearly Illustration Research international symposia, and has co-organised the following public facing academic events: 'Illustrating Mental Health' (Worcester, 2019), 'Shaping the View' (Edinburgh College of Art 2017), and 'Itinerant Illustrator' (Shristi College of Art, Design and Technology, Bangalore 2014). Selected proceedings are published in the bi-annual peer reviewed *Journal of Illustration*. Mathews organized and ran the CHEAD Conference in 2018, 'Creative Ecologies and Sustainable Industries', which was held at the University of South Wales. She also ran an Artist and Curator discussion with Thomas Goddard in April 2018. Cussans was a member of academic panel for 'The Birth of a Black Surrealism?' at the Contemporary African Art Fair, Somerset House, London, in October 2018, and a member of the convener panel for 'Diagrams of revolution: an experiment with social and material morphologies', at the Association of Social Anthropologists annual conference, University of Oxford, in September 2018.

Invited talks and lectures

Members of staff have been active in presenting their work in academic contexts.

Cussans gave a keynote presentation at the Conjuring Creativity Conference, Stockholm, Sweden, in 2020. He also gave presentations at Goldsmiths, London (November 2019); the Etic Lab Annual Seminar, Gregynog Hall, Newtown, Wales (July 2019); the FHI Social Practice Lab, Duke University, Durham, North Carolina (April 2019); the Konesans Conference on Haitian Studies, Newcastle University (April 2019); the Occulture Esoteric Conference, Berlin (November 2018); 1-54 Contemporary African Art Fair, Somerset House, London (October 2018); the Association of Social Anthropologists annual conference, University of Oxford (September 2018); the Alien Encounter Group at The Shaping of a Message event, Goldsmiths, London (May 2018); Authority Figures Diagramming Workshop w/Kelly Fagan Robinson as part of the group show Morphologies of Invisible Agents, Space Studios, London (May 2019); the Ghost Time/Future Anterior/Cosmic Tools artistic research symposium at Goldsmiths, London (March 2014).

Davies presented a paper at the VaroomLab 4 (The Association of Illustrators): Visionaries, Illustration conference at Birmingham City University, in November 2015.

Fowler gave a keynote talk at the 'Inked Up' Symposium, University of the Creative Arts, Canterbury, October 2017. He discussed his research into rubber stamping and his findings from the Minnesota Centre for Book Arts Rubber Stamp Archive. Fowler also gave talks at Innaeus University, Department of Design, Växjö, Sweden in September 2020; Art Workers Guild (July 2020); PRINt.ed 5 EINA University School of Design and Art of Barcelona (April 2019); Grafixx International Festival Antwerp (November 2017); Göra Festival, Stockholm, Sweden (November 2017); Oversized Neoprene Foam Printing, University of the West of England (UWE) Centre for Fine Print Research (July 2019); KKV Graffix Malmö, Sweden - October 2018; Broadside Ballads Rubber Stamp Workshop, University of the West of England (UWE) Centre for Fine Print Research (July 2018); BABE, Bristol Artist Book Event, Arnolfini (March 2017); Malmo Artist Book Biennale, Malmo, Sweden (April 2018); Minnesota Centre for Book Arts (July 2017); Artistamp Workshops, University of the West of England (UWE) Centre for Fine Print Research (July 2016).

Gamble presented at the 13th international ACE (Arts & Christianity Enquiry) conference co-hosted by ASI (Arts and Spirituality in Ireland); Trinity College, Dublin (July 2016). In September 2018 she was invited to exhibit *Word of Mouth* (written) *Boca a Boca* (escrito) in the category 'Other Print Disciplines' at the IMPACT10 Encuentro, Encounter & International Multidisciplinary Print Exhibition and Conference in Santander, Spain. In October 2018, Gamble was invited to give a presentation on her research to members of Space, Place, Practice research network at a research symposium at Bath Spa University.

Hickey was invited to speak at the *Migrations* book launch at Amnesty Headquarters in London in June 2019. He also presented at Litfest, Lancaster, in March 2020, and at the FCBG Conference, University of Exeter University, in April 2020.

McCannon was keynote speaker at CONFIA 2018 and was an invited speaker Only Connect! A community symposium about the benefits of creative intergenerational practice & research, Falmouth, 2019. In 2019 McCannon presented the jointly authored (with Davies) paper 'Contemporary Illustrative Responses to the European Refugee Crisis.' at the Confia Illustration conference at Viana do Castelo, Portugal. McCannon presented papers at the the Illustrating Mental Health conference (Worcester, 2019); at The Pleasures of Pattern, ARU (Cambridge, 2018); at Shaping the View: Landscape and illustration, ECA, Edinburgh (2016); at The Illustrator as Public Intellectual, Rhode Island School of Design, Providence, USA (2015); at Shristi, Bangalore, India (2014); and at the Folklore in the 21st Century conference, Lisbon (2014).

Gubb presented a paper on a collaborative project/research 'Hiraeth' with Dr Tom Cardwell (University of the Arts London, Wimbledon) at the Punk Scholars Network 6th International Conference and the Postgraduate Symposium at Newcastle University in December 2019. Gubb also presented on his work 'God So Loves Decay' at the Centre for Musical Humanities, Luton, in 2016. He presented 'If you Build it, They Will Come' at the CHEAD Annual Conference, Bath Spa University, in 2016. Gubb's public talks include the following: S Mark Gubb and Derek Boshier in conversation with Chris Fite-Wassilak. MOSTYN, Llandudno, 16 March, 2019; UAL Wimbledon Visiting Artist Talk, April 2019; Vista/Nine Elms Artist Walk and Talk (attached to Wassail project), December 2018; Criw Celf talk and workshops, May 2017; g39 Talk and screening; January 2016; Visiting Artist lecture at Hereford University, April 2015; Visual Arts South West 'Producers' event, Arnolfini, Bristol, March 2015; Visiting Artist lecture, University of Derby, March 2015; Moving Forward and Staying the Same, Alias Arts panel discussion, January 2015; Visiting Artist lecture, Northampton University, November 2014; Beneath the Pavement, Airspace Gallery, Stoke – Lead artist/speaker, June 2014; and Exeter Phoenix Artist Talk, April 2014.

Galpin gave presentations at the International Ceramics Festival, Aberystwyth University, July 2017, and at the International Print Conference, Santander Spain (Impact 10. 'Encounter'), September 2018. Galpin was invited to show at the 'Other disciplines Exhibitions' at the

Biblioteca Central de Cantabria, and spoke about and her show work at the 'Open Projects' event at the Palacio de Exposiciones de Santander, in September 2018.

Committee membership and jury work

Cussans is a member of Social Morphologies Research Unit, University College London (2018 – present), and is a member of the ORCID Arts and Humanities Academia and Beyond Taskforce (2019 – present). Gamble was on the Steering Group of the New Art West Midlands Advisory panel, (NAWM/TPWM). Grobler was a jury member for the Lemniscaat competition, Picture This! (June 2016) in Rotterdam and Worcester; a jury member for the Biennale for Illustration, Bratislava, Slovakia. Sept 2015; and a jury member for the Chen Bochui Literary Award, Shanghai, China. Nov 2015. Gubb was an AIR Council Member for the Artists Information Company. He is an invited artist member of the Contemporary Art Society, and is a member of BAFTA Cymru. Gubb is also a member of a-n The Artists Information Company, 'Artists Council', and was on an advisory panel to the board and executive committee. Responsibilities were to develop and deliver new national initiatives in line with the needs of the membership. Hickey was jury member for the Lemniscaat competition, Picture This! (June 2016) in Rotterdam and Worcester. Galpin is a member of the London-based arts research group F.O.D.O. Hazell is a member of the Design History Society. McCannon is a member of the Scientific committee for CONFIA. In 2018 McCannon was an invited Consultant on History of Illustration Project (Norman Rockwell Museum, Mass. US). Pitt was a Trustee of Meadow Arts between 2014 and 2017, and was on the Worcester City Council Public Arts Panel between 2015 and 2018.

Editorial and review work

McCannon is the principal editor of the *Journal of Illustration*. McCannon and Davies are peer reviewers for Varoom Lab (Association of Illustrators). McCannon was external Reviewer for 'Transposition as Artistic Practice', a three-year international research project based in Bergen, Norway (2020). She was also external evaluator for an application for promotion to full tenureship for Washington State University, St Louis (2019); a Critical Friend for the MA Illustration, Programme validation, MICA (Maryland Institute of Contemporary Art) Baltimore, (2017); a peer reviewer for Leverhulme Grant (2017); and a consultant on the 'History of Illustration' book project at the Norman Rockwell Museum, Massachusetts, USA (2015).

Prizes, Awards and Fellowships

Gubb was nominated for a Paul Hamlyn Award in 2018. In the same year he was awarded an Arts Council Wales: Production Grant for the MOSTYN Exhibition. In 2016 Gubb was awarded an Arts Council Wales Large Project Grant for the Revelations project, and a Wales Arts International: International Opportunities Travel Grant. In 2015 he was awarded an ACW Training Grant at the Neon Workshop, Brooklyn.

Research Degree Examination

Cussans examined PhDs at the Royal College of Art (2018 and 2016). McCannon examined a PhD at Anglia Ruskin University (2020).

Contribution to economy and society

The unit has a strong focus on disseminating its research and practice to the wider public through public talks and exhibitions. For example, a regular Fine Art Talks series has been held since 2016. The Garage Open Lecture Series was a collaboration between the School and Meadow Arts in partnership with Worcestershire County Council and Worcestershire Arts Partnership. It presented a series of talks around aspects of research, fabrication and display. Speakers included Bedwyr Williams, Alice Channer, Simon & Tom Bloor, The Boat Studio, Keith Wilson and Mike Cooter. The Art House Window Gallery Programme offers a series of Artist Commissions to create new works, often in collaboration with our exhibition partners Division of

Labour (Pitt), New Art West Midlands and Meadow Arts. These exhibitions place the work of the curatorial work on display to the public right in the heart of the city. In January 2019, the unit hosted the public event 'Reflections on The Ring: Art on the Worcestershire Waterways' at the Art House, an event hosted by Fine Art in conjunction with King's College London. Art and Design hosted a 'Public Art (Now)', a live Streaming Event with Whitechapel Gallery London and Situations Bristol (early 2015). In addition to this, the unit has hosted a range of artist talks. In 2019-20 these included: Doug Fishbone, Serena Korda, Laura White, Rosalie Schweiker, Hetain Patel, Clare Twomey, Celine Berger, Derek Boshier, Annie Attridge, Chris Alton, Rosalie Schweiker, Gareth Proskourine-Barnett, Tom Cardwell, Alia Pathan, Jack Evans, Sally Payen. The wildlife photographer David Plummer gave a public talk - 'The Road to Seven Years' - at the Hive in Worcester, in April 2019, which was organised by the Green Voices Research Group and the Institutes of Humanities and the Arts, University of Worcester. Plummer's talk combined reflections on wildlife photography and photographic practice with reflections on fighting Parkinson's Disease. The School hosted the tenth international Illustration Research symposium on the theme of 'Illustrating Mental Health' at the Art House in November 2019, organised by McCannon and curated by Hickey and Davies. This included presentations and exhibited works by staff members Davies and McCannon alongside an international roster of speakers and exhibitors. Fowler was involved with 'Folk Beasts', a venture between the charity Hart Club and the Golden Thread. Hart Club are 'dedicated to championing neurodiversity within the Arts and beyond'.