

## Unit-level environment template (REF5b)

<b>Institution: Bath Spa University</b>
<b>Unit of assessment: UoA 32 Art and Design: History, Practice and Theory</b>
<p><b>Section 1. Unit context and structure, research and impact strategy</b></p> <p><b>Unit Context</b></p> <p>The period since REF2014 has seen unprecedented investment in Art and Design at Bath Spa University, with the opening of a new GBP32 million specifically-designed campus for the subjects. The development of the Locksbrook Campus, an anchor point in the regional creative industries, is testimony to the University's support for the Unit. Research has been prioritised in the period under review, resulting in significant growth in the number of staff submitted to REF - up 50% since 2014. Doctoral student numbers have increased, as has grant capture. The last seven years have been the most significant in the long history of art and design in Bath and the Unit is well-placed to gear up on its significant 2014-21 achievement in the next REF period.</p> <p>The Unit submission comprises 63 largely practice-based outputs in a range of disciplines. Art includes painting, photography, applied arts, (ceramics), artists' books, curatorial projects, live art and performance, mixed media textiles, installation, and moving image. The design disciplines are largely aligned with fine art and include textiles and various forms of graphic and visual communication. A growing number of staff are engaged in textual, historical and critical studies and much of the practice-based work is supported by theoretical study in the form of journal articles and catalogue essays.</p> <p>In addition to the investment in a new building dedicated to Art and Design a University wide academic restructure, in 2019, created two separate schools which prompted a thorough review of the management and resourcing of research activities as set out below.</p> <p><b>Unit Structure</b></p> <p>The Unit's submission has grown considerably since 2014 (from 14.17 to 25.4 FTE; from 24 people to 35 people), and includes a broader range of disciplines. Much of the work submitted can be described in <b>four established thematic strands</b>; through curatorial practice, disruptive forms of illustration, the role of contemporary painting and materials and making. Within these areas are a series of research groups, associations of staff working on common and related themes, bringing together established researchers with those setting out. PGR students and other interested staff are often included. There are also a series of more recently formed clusters reflecting <b>emerging research strengths</b> as well as staff who are working independently.</p> <p>The established thematic strands are:</p> <ul style="list-style-type: none"> <li>• <b>Curatorial Practice</b> makes up a substantial part of the submission, with a research group in place since 2016, led by senior academic and leader in the subject Professor Mike Tooby. Projects are dealing with the potential application of participation, co-curation and new collaborative methodologies (<b>Dutton, Harrison, Luzar, Parry, Turk, [Conor] Wilson</b>). A central shared aim is to discover whether participatory practices can generate change and empower individuals normally excluded from creative and cultural projects, and enable participants to be genuine agents of change (See Impact Case Study: The impact of Participatory Curating Practices UoA32-2 PCP)</li> <li>• <b>Disruptive illustration</b> exploring new forms of illustration, through drawing and photography makes up a second substantial part of the submission. Staff are working with different forms of illustration including reimagining the political cartoon with photographic collage (<b>Williamson</b>), photographing cultural visits (<b>Turk</b>) and the communication potential of visual journalism (<b>Vyner</b>). Photography is used in different ways; as a record of cultural interface between object and discourse (<b>Southall, Curtis</b>); to consider the relationship between volatile seismic geology and the human-cultural landscape (<b>Vaughan</b>) and to splinter the relationship between words and images (<b>Wood</b>) (See ICS: Reportage Illustration UoA32-3 RIL)</li> </ul>

- **The role of painting** includes projects investigating a range of new methods through the medium of painting in the broadest sense. They ask questions about painting's boundaries as representation of nature (**Snell**) or of political doctrine (**Medjesi-Jones**). Camilla Wilson unveils something hidden behind layers of paintwork and Dexter Dalwood collages quotations from the history of art and cultural iconography increasingly mediating historical references through the painting process.
- **Materials and Making** projects look at the role of materials processing at the boundary between authorship and production often through exposing studio practice in a gallery or other public setting. The unpredictability of certain materials is celebrated in collaboration with skilled fabricators and manufacturers (**Harrison**) and machines are accorded the creative role of 'artist-maker' (**Kidd**). Central to the work is a questioning of the effect of authorship on our reception and understanding (**Dunseath**). (See ICS: Authorship and Materials UoA32-1 EWO)
- **Cross disciplinary** projects include working in collaboration with other UoAs and the three university-wide strategic, interdisciplinary research centres on a range of different subjects:
- **Creative Pedagogy** connects with staff in the UoA 23 Education and with the University's strategic research centre for Transcultural Creativity and Education bringing together projects exploring diverse pedagogies emerging from art processes, subjectivities and methodologies (**Kidd**). Staff in the Unit also received funding from HEFCE in 2017 for an ongoing project to investigate the impact of using new technologies, such as iPads, in design education. A project that explores 'expanded drawing education' (**Luzar**, Hay in Education) in both FE and HE uses experimental approaches to creative forms of learning through drawing.
- The university-wide **Making Books Research Centre** hosted by the School of Humanities, explores the concept of the book as both a created artefact and object of study from an interdisciplinary perspective. **Little**, co-director, **Bonnell** and Tom Sowden at University of the West of England are developing an artists' book cluster.

**Research Clusters** are developing which reflect and build on and with the four thematic strands. Their format emerges from the longstanding "Material/Participant" cluster (Lead - **Tooby**) which explores shifts in thinking around curatorial practices with an emphasis on the participatory. These developing clusters are:

- Material/Making. Exploring the relationships between material and processes which make up the 'work' of the work of art (Lead - **Wilson**)
- Material/Index. Exploring Drawing and Photography through touch, index, and time. (Lead - **Southall**).
- Material/Pedagogy: Exploring diverse pedagogies emerging from Art Processes, subjectivities and methodologies. (Lead - **Kidd**).
- Material/Performativity: Exploring movement as raw materials and diverse mode of materials in relation to performance (Lead - **Hong**).

#### **Objectives and a review of the submitting unit's research plans described in REF 2014**

- 1) Review of aims for 2014-2020, listed below, demonstrates considerable progress and these will largely form the **core objectives** going forward:
- 2) Consolidation of Research Centres. The Unit now has several established **thematic strands** and **emerging research strengths** which will continue to be supported The Unit is

continuing to increase the number of staff actively engaged in research especially in under-represented disciplines, with funding support and positive action to focus on design staff and particularly those who have not sought funding to date, the funding application process, opened to all staff will be encouraged.

- 3) Strategic appointments. Section 2 sets out the new appointments and rearrangements of roles and responsibilities for staffing. Research experience and outputs are now a key element of all recruitment activities and will continue to be so.
- 4) Enhancing PGR supervisory capacity. The number of staff with PhDs has increased significantly through new appointments and by supporting staff to gain PhDs. Two are currently studying and two are in the process of preparing applications. (See Section 2) Elements of the university-wide Researcher Development Programme will be held at the Art and Design building at Locksbrook to foreground research activities and encourage participation from all staff (the course has been delivered online so far for the 2020-2021 academic year).
- 5) Extending international partnerships and collaborative activity. Considerable progress has been made and continues (Section 4)
- 6) Enhancing public engagement work. This is becoming a particular strength of the Unit. (See section 4)
- 7) Increase external funding. External funding has increased by approximately 50% compared to REF 2014 (See Section 3)
- 8) The Wunderkammer Press, launched in 2012, has been transferred to a university-wide resource and continues to provide in-house publishing opportunities across all UoAs.

In addition to building on the **established thematic strands** and the development of **emerging strengths** in other areas, the aims listed in 2014 will continue to be pursued to consolidate and further increase activity across the Unit. There are **two key objectives** included in the plan to be taken forward for 2021-26:- to expand PGR student numbers especially in the design disciplines, and to increase the level of external funding.

Increase the number of PGR students - strategies implemented in 2014 have resulted in an enhanced supervisory capacity; an increased number of research active staff (+50%) and with PhDs (9 in total). Following the re structure, senior staff members have been tasked to reverse the stagnation in PGR student numbers. Responsibility for monitoring and management of PGR students has been reassigned and will be reviewed annually (See Section 2). To improve website presence the Unit is working in collaboration with the University web team to improve the visibility of research and specifically recent and current staff work and doctoral research projects and to ensure it is linked with Unit activities.

Increase external income - senior staff are working more closely with the Research Support Office (RSO) to identify appropriate funding opportunities as they arise. The Unit has declared support for a proposal to increase provision for staff development time in all contracts to increase time for attendance at development activities and preparing funding bids. It will be made clear that all staff are eligible to apply for funding to support projects or attend conferences regardless of their current SRR status. A light touch reporting process on funds allocated in the interest of transparency is designed to make staff aware of the range of activities that have been supported.

### **Further objectives for 2020-2026**

Local partners: Maximise networking opportunities and relationships with local businesses in order to build potential research community and partners, through improved communication, invitation to and notifications of events.

History and Theory: This area, staffed with academics at the beginning of their career (**Evans, Brown**) is currently being expanded and current recruitment strategy will focus on building research strength to contribute to attracting PGR students.

Archives, museums, and cultural partners: Build on the awareness of potential local resources for research projects such as currently underused collections and archives (See Section 3 AHRC network grant based on collections at Bath Fashion Museum).

Technology: The Unit is developing the current course portfolio to broaden understanding of the application of new technologies e.g. the spatial application of data driven design. Again current recruitment strategy has potential to build future research strength.

### Achievement of Impact

The University has appointed an Impact Research Fellow (2017) to organise events to shift staff perception of impact from 'after the event' activity to 'built into initial planning' activity. Practical measures in the Unit include asking staff to attend focused development programme events and a requirement for information on impact and how it might be achieved in all internal funding applications.

Many of the outputs that make up the submission have their basis in practical approaches to art and design which implies a close relationship with users or audiences which therefore becomes a key part of the development of the project.

- ICS UoA32-1 EWO **Authorship and Materials** considers how exposing the processes of creation, the making of artefacts allows for new and alternative interpretations of art works. The works expose, sometimes simultaneously, the materials in their unfinished state and the range of collaborators involved in their production. This invites the 'audience' to arrive at a greater understanding of the creative process, the role of the artist and the significance of the 'finished' artefact. Projects challenge the distinction between studio and manufacturing processes (**Harrison**) the role of the studio assistant (**Dunseath**) and the gallery employee (**Kidd**).
- ICS UoA32-2 PCP **The impact of Participatory Curating Practices** relates specifically to projects that test how participants can fuse research with public engagement by involving them as leaders, decision makers and collaborators in arts projects that they normally experience, if at all, as 'audiences'. Recent discussions based on individual examples of 'work in progress' include a digital 'remote' live performance with audiences in the UK and Canada - anticipating the lockdown experience (**Luzar**) and contributions from visitors on performative research and participatory theatre studies.
- ICS UoA32-3 RIL **Reportage Illustration** is based on the work of Professor Tim **Vyner**. The use of digital technology using portable devices, such as iPads has revolutionised easily accessible visual journalism. Examples so far include daily reporting for FIFA on the 2018 World Cup and communicating with children from around the world with no shared spoken language for the charity Street Child United. Exploiting these technological advances has also had a significant impact on the role of the illustrator both in the field, enabling them to be at the centre of the action as reporters and in the studio providing them with a tool for lasting analysis of their working process.

### Open research environment

The University is committed to the principles of open research, with a strategic vision that goes beyond the requirements of REF2021 and seeks to embed openness in all stages of the research life cycle, at all stages of researchers' careers. In 2016 the existing open access repository was complemented by an institutional subscription to the online Figshare data repository, to support the large number of non-text based outputs. The Unit will benefit from this as an opportunity for broadcasting of different visual media including moving image and sound. The Unit, after taking due account of IP and copyright matters supports making data freely available wherever possible. A pilot project was presented at the March 2019 Jisc event 'Capturing practice research: improving visibility and searchability' and as part of the Research England and AHRC supported 'Web of Arts' project at Southampton University.

## Research Integrity

All applications for funding support include questions on ethics. There is a representative from art and design disciplines (**Withers**) on the University Ethics Panel for both staff and PGR projects. The current ethos in the Unit is one of participatory and socially engaged practice with many of the staff taking a responsible approach particularly to environmental issues. Diverse projects aligned with different research groups share growing concerns for the role and impact of their research.

## Section 2. People

### Staffing strategy and staff development

The **staff development strategy** has resulted in considerable progress in better engagement with research which is reflected in three ways:

- The number of independent researchers returned to REF 2021 has increased by almost 50% to 35 compared with 24 submitted to REF 2014,
- A substantial increase in the number of staff with PhDs
- Internal promotions and changes to role responsibilities has demonstrated opportunity for progression and the value of research activity.

**Recruitment strategy:** In order to better support research, the Unit has made several appointments to demonstrate research leadership and encourage development. Two research leader posts were created (**Dutton, French**). In addition the unit has made three Professorial promotions during the census period (**Harrison, Neudecker and Vyner**) and four promotions to the role of Reader (**Dunseath, Hong, Withers and Wood**). Appointments have also been made in areas for future strategic development to build on the growing group of staff working in different ways particularly with disruptive drawing and illustration practice. An allocation of time for research is included in every academic contract and is therefore reviewed and discussed with each applicant as part of the recruitment process. Experience of supervision is also considered at the application stage.

**Profile:** There has been considerable staff turnover during the census period and the demographic profile of art and design academics has changed following the University restructure in 2019. Many staff are on fractional contracts through personal choice, but all are on permanent contracts. The profile of the submitted staff reflects mostly those with significant experience and towards the second half or end of their careers. There are two members of staff progressing towards research careers currently studying and a further two preparing applications for PhD programmes.

**PhDs awarded** since 2014 include several textile designers whose work continues to influence the work of the unit through ad hoc contributions as visiting tutors or lecturers. These include: work dealing with making practices and the depletion of natural resources; combining traditional embroidery skills with digital technology to stitch 3D tableaux for interiors and clothing; and a widely acclaimed felt maker credited with innovative pleating and felt folding techniques for the fashion and accessories industry. Another is currently employed at the local Holburne Museum developing the collections as a research resource.

The Unit includes several members of staff at an early stage in their career, whose work has not yet been adequately disseminated but who are on track to mature as researchers with significant responsibility in the coming period. New strategic direction has created a supportive environment providing cross-institutional staff development at Subject Leadership level. Two members of staff are taking part in the recently introduced, University wide Research and

Enterprise Leadership Development Programme, (**Kidd, Turner**) with the aim of a succession plan for future research leaders.

The Unit research leaders work with individual staff members to offer general support and guidance and support for bid writing and project development. In addition, all staff have a formal Staff Development Review each year with their line manager which includes a review of progress and plans for the future of research work. In line with the University Code of Practice for REF 2021 an audit of research outputs with associated quality ratings, has been undertaken at various points throughout the census period and the results of these have been shared with the individuals and in liaison with line managers, action plans put in place, identifying additional support where needed. Senior staff (**Dutton, French**) participate as part of the University's formal **Mentoring** scheme for early stage research staff and in addition staff taking part in the University wide Research and Enterprise Leadership Development Programme (**Kidd, Turner**) are supported in developing mentorship skills.

Unit staff are supported by the university-wide **Researcher Development** Programme. The programme includes sessions on issues particularly relevant to the unit e.g. practice-based methodologies as well as a wide range of practical advice sessions on enhancing digital profiles, research funding, ethics, and the supervision and examination of MPhil and PhD projects. Unit staff have contributed to training workshops 'Journeys in Research' aimed at all researchers, funded by the university-wide Training Seed Fund. This is an opportunity to learn new skills, share knowledge and expertise with colleagues and add to the academic's funding profile. Sessions were offered by the Unit on book making and small press (**Little**) and coaching techniques for practice-led PhDs (**Dutton**).

**Funding support.** All staff are eligible to apply for funding regardless of their SRR status. Staff are actively encouraged to apply for funding to support their projects and can also apply for sabbatical time or relief from their teaching if additional time is required. Results of funding applications are circulated in the interest of transparency and to demonstrate the range of activities that can be supported. Staff are supported in 3 ways to seek funding for project work:

- 1) Applications for External Funding are prepared with the help of School Research Leaders and Research Office staff and are submitted to the University's internal peer review panel. Anonymous feedback is provided to the individual with a decision on submission and advice and guidance on how to improve the application where appropriate.
- 2) Bids to the centrally held QR fund for sums up to GBP5,000 are managed centrally. Policy on what is eligible for funding is decided annually through discussion at each school's senior staff team meetings and at university-wide Research Leaders meetings, held each term and then approved by the University's Research and Ethics Committee. A streamlined application process is proposed for 2021-22 going forward to engage line managers, School Research Leaders and Heads of Schools in the approval process for all projects. The Unit also circulates results of funding allocations annually in the interest of transparency.
- 3) In addition, a proportion of QR funding is allocated to the Unit, GBP172,000 for 2014-2020, to provide a much smaller level of funding up to GBP500 per project for a range of research activities. Funding has been allocated to support projects in their early stages including for staff starting out in research and not yet categorised as SRR. This fund is also used for travel to and attendance at conferences when this is particularly important for the member of staff's work. Applications for funding are reviewed by senior staff to ensure as fair a system of allocation and distribution as possible.

All standard academic contracts include an allocation of time for scholarly work. And those designated Significantly Responsible for Research are allocated a greater amount of time. Sabbatical time or relief from teaching and marking are regularly awarded to staff pursuing research projects. Increasingly the achievement of impact is expected as a usual element in research projects and staff are now supported to explore how it might be achieved with advice and help from the recently appointed Impact Research Fellow in the RSO.

**Staff supporting research students** - as part of the 2019 academic restructure the Unit has made three internal staff appointments specifically to focus on improvement to recruitment and retention of PGR students. A senior member of staff has overall responsibility as Higher Degrees Tutor (**Whiting**) in liaison with tutors in the School of Art (Conor **Wilson**) and the School of Design (**Southall**). The Higher Degrees Tutor, provides updates and an annual report to the University Postgraduate Research Management Group.

Since 2014 the numbers of staff with PhDs has increased significantly, both through strategic appointments (**Brown, French, Hong, Luzar, Parry and Conor Wilson**) and through support for existing Unit staff who have recently completed doctoral degrees (**Allen, Kidd and Little.**) Two members of staff are also currently enrolled on PhD programmes Julia Keyte (2013-23) product design at Sheffield Hallam University and Elys John (2018-25) interior design at Cardiff University. Every effort is made to develop supervisory teams that combine staff new to supervision with more experienced colleagues and staff new to examination have benefitted from the experience of contributing as an internal examiner in other Units (**Southall**).

The Researcher Development Programme includes events specifically targeted at staff with responsibility for supervision. In addition, Unit staff are supported by and are in discussion with the Higher Degrees Tutor about monitoring progress and any other student matters and all concerns are reported back to Heads of School and shared with Research Leaders through appropriate management meetings.

### **Recruitment, training and supervision of Research Students**

Although still small the number of PGR students has increased since 2014 by 550% including an AHRC funded Collaborative Doctoral Award with the Burton Art Gallery and Museum. Completions since 2014 include several in textile design and ceramics but following staffing changes in recent years the focus has changed to the fine art disciplines. Detailed analysis is not fruitful due to the small numbers, however, recent applications indicate a returning interest in projects based in textiles disciplines focusing on narrative expression and post-colonial histories. The growing cross disciplinary engagement and often broad interpretation of subjects for study is now more easily managed through collaborations with other research units in the University leading to joint supervision and joint registration. Currently students are jointly supervised by the geography department, the School of Education and the sociology team.

Applications can be considered based on any topic that might be supervised by the many staff with considerable experience working on a range of different topics. In general, however, there is an effort to recruit PGR students, to established and emerging research strands (See Section 1). Current projects supervised by staff working on co-curatorial practices include 'Engaging Curators: exploring curatorial attitudes and approaches to audience engagement in museums in South West England and Seeing is Believing: a photographic depiction of 'the real', which covers a range of practice including photography, video and installations. One project aligns with the Space Place Practice network 'The evolving past and present essence of a place as experienced through the repetitive act of walking and another English Art School Pedagogies and punk, post-punk and new wave music' is aligned with the emerging Creative Pedagogies strand.

All postgraduate recruitment is managed centrally via the University's Graduate College administration team, based at the Corsham Court campus, who are also responsible for all university-wide research student matters. Via outline information on the University website, those considering an application to the Unit are invited to contact the Higher Degrees Tutor (**Whiting**) or for more detailed discussion the research leaders in art and design (**Dutton, French**) and subject leader (Conor **Wilson**).

The Unit runs a research methods course facilitated by the Higher Degrees Tutor (Whiting) - largely aimed at supporting the high proportion of practice-based doctoral projects via a series of talks and discussions using exemplars and methodological paradigms. As part of the course, all PGR students have the opportunity to present their work in progress to the cohort. Until such time as there are sufficient numbers to ensure adequate critical mass the Art and Design Research Methods Course is offered to all graduate students, including those on taught Masters or including PGT. This is also seen as a way to introduce students currently studying

for taught Masters degrees, to the current cohort of PGR students and the kind of work involved in pursuing doctoral study.

Research students are also supported by the University's generic skills training in place and growing since 2015, via a number of means including workshops and Epigeum online modules. Recent opportunities for presentation to the wider University community and the public include; 'Research Now' in collaboration with the Bath Royal Literary and Scientific Institution, 'Journeys in Research' and a three-minute thesis competition. Regularly offered writing workshops that deal with both pragmatic and stylistic issues are of particular value to art and design practitioners.

Research students in the Unit have been able to benefit from collaborations with other universities. A collaboration with UEA offering online sessions includes several sessions focused on preparation for future careers such as 'Preparing and Delivering Lectures, On the job: securing a first academic post and Academic publishing'.

Recent completions include several in textile design and ceramics and a higher number in fine art. The numbers are small but the subject range is broad which provides useful methodological examples for current students. Students' planning and achievement against set goals is monitored using a digital 'log book' which is both a list of prompts and a place to record meetings with supervisors. It also contains space to list attendance at workshops and conferences. The Joint Funding Councils' Statement on Research Skills is included and reference to the QAA Code of Practice.

### **Equality and diversity**

The University's Equality Objectives have been revised in the period under review to bring to the forefront the recruitment, inclusion and retainment of women and BAME staff and students. The University has a range of staff networks set up to foster diversity and inclusion. These include an LGBTQ+ Staff Network, a Disabled Staff Network and a Women's Staff Network. There is also a staff network for colleagues interested in activism and enacting change at a grassroots level. A number of initiatives have been introduced to highlight the difficulties experienced and support any affected staff in their professional development. The University currently actively encourages female and BAME staff to apply for promotion (see Institutional Environment section IES 3.5.5).

The Unit has a division of 56% / 44% male to female FTE or a 19 / 16 male to female split of individuals, reflecting a slighter higher proportion of female staff working on fractional contracts but a considerable improvement since 2014.

All members of the UoA Advisory Group, set up to identify and select outputs for submission, undertook REF specific Equality & Diversity training. Positive action was taken in prioritising outputs from women and from younger staff. All staff are invited to declare any issues related to equality and diversity. Members of the Unit have also actively participated in University initiatives such as 'Equality Week', which runs each October since 2015 (suspended due to C-19 in 2020) which offers talks and seminars on diversity and equality issues (see IES 3.5).

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

The new city centre Locksbrook Campus at the completely refurbished Herman Miller Factory building was opened in September 2019 offering generous studio spaces, seminar and meeting rooms and well-equipped workshops (See facilities below) all dedicated to Art and Design. The open plan environment affords high levels of transparency, aimed at fostering connections and contact across disciplines. A key element in the design is a central flexible space conceived as a pedestrian 'street' through the building which can be used as gallery space, affords both discussion and dissemination space for research projects and easy access for the public affording opportunities for enhanced public engagement.



## Income

Since 2014 the annual income from external sources has increased incrementally and steadily by over 50%. The increase from Rae2008 and REF2014 has also been substantial from respective totals of GBP60,000 and GBP201,000 to the current GBP452,000.

Recent and current projects with significant funding:

- A current major project, funded by the Global Challenges Research Fund 'Rethinking waste and the logics of disposability Compound 13 Lab' (2019-20) (**Parry**) is now in a third stage with collaborators, Hay Co-I UoA 23 Education, University of the West of Scotland UWS, Shiv Nadar University Delhi, and the Acorn Foundation, Mumbai. Parry is also Co-Investigator on the British Academy funded Urban Infrastructures of Wellbeing project 'Waste, Water and Wellbeing: lessons from the interface of formal/informal urban systems in Dharavi, Mumbai' (2020 –2022) with collaborators at the University of West of Scotland, IIT Mumbai and the School of Design, Carnegie Mellon University, GBP300,000. The current project work builds on the work from 'Resources of Hope: Giving Voice to Underprivileged Communities in India' (**Parry**), Co-I, GBP79,259 in collaboration with P-I Tom Wakeford, Centre for Water and Agroecology, Coventry University, Co-I Jeffery, UWS, Co-I, Joag, Shiv Nadar University with partners in an urban and a rural context in India.
- Since 2014 significant AHRC funded projects include 3 successive collaborative projects with the other universities in the region. The first, launched in Art and Design, 'Bristol & Bath by Design' (2014-16) with UWE and Bristol, set out to map and measure the value and impact of design in the city region. That formed the basis for expansion to include Falmouth and Plymouth Universities and Watershed Bristol to form the South West Creative Technology Partnership (2017-2021) and a move to Unit 34's Research Centre for Creative and Cultural Industries. Members of the Unit then contributed to the successful bid to the AHRC Creative Industries Clusters Programme, (**French**) (2019-2024) for the third stage, the 'Bath + Bristol Creative R+D project', a GBP6.8 million collaboration project connecting University research and creative business, and contribute to its ongoing development (**Kidd**).
- The most recent AHRC funding has been won by an early stage researcher, for the Glove Network, (2020-21). GBP27,840 (**Turner**), which brings together a broad range of individuals with expert knowledge of the design, production, collections and conservation of the once strategically important English leather glove industry.
- Co-curation projects (**Tooby**) have been funded by Creative Scotland / Scottish Arts Council and prompted successful collaborative bids to funding organisations beyond the more usual sources such as the John Ellerman Foundation who aim to "advance the wellbeing of people society and the natural world by focusing on the arts..." and Porchlight's Live Well Innovation Fund that promotes mental health recovery.
- In collaboration with business, two members of staff have gained funded fellowships through the South West Creative Technology Network and a small scale Knowledge Transfer project to design an interface for an engineering app, with R&D Energy was funded by the Technology Strategy Board (now Innovate UK).

In addition to the income identified in REF4 the Unit's projects have also attracted funding from charities, trusts and public sector agencies as well as considerable cash and direct in-kind support for individual commissions.

- In the UK funds have been received from, Arts Council England, the National Trust, British Council, Crafts Council, Hull UK City of Culture 2017, The Colwinston Charitable Trust, the Paul Mellon Foundation, Clerkenwell Design Week, the Stoke Biennial, Waterside Arts Centre, Manchester and The Derek Williams Trust. In Europe and beyond funding has been awarded by the City of Warsaw, Poland, Copenhagen Science Forum, Denmark, Mount Athos, Greece; the European Science Fund; LABoral Art and Industrial Creation Centre and Government of the Principality of Asturias, Spain.

- Exhibitions and events have been supported by galleries and museums including Tate Modern, Plymouth Museum & Art Gallery, Williamson Art Gallery the Wirral, Turner Contemporary Margate, Black Swan Gallery, Frome, the National Museum Wales, the Centre for Contemporary Art Ujazdowski Castle, Warsaw, Galerie Handwerk, Munich Carroll/Fletcher Gallery, the Roman Baths, Zeppelin Museum for Art and Technology, Friedrichshafen, Germany and Windgate Gallery, Arkansas, USA.
- During the census period the unit has continued to explore other avenues for funding and continued to support early stage researchers with applications to a range of funding sources. Applications have been made to, for example, the Stanley Picker fellowship at Kingston University, the British Academy, a collaboration with the Art Fund for BRLSI and an application was made to Innovate UK for a major project with local business partners.

### Organisational infrastructure

The unit has benefitted from significant investment by the University in the **new building at Locksbrook** Road which opened in October 2019. Alongside the enhanced teaching and seminar spaces, the new building provides the Unit with dedicated exhibition space the **Michael Pennie Gallery** to enable presentation and exhibition of research work, work in progress and curation of external exhibitions. The organisation of the space, developed in collaboration with the architect, which also includes a wide internal 'street' with access at both sides of the building, is designed to actively promote public engagement. The inaugural exhibition and symposium was 'Without Words' the work of the late John Furnival held in January 2020 but since then the C-19 pandemic has meant postponement of all subsequent events. For dissemination in print the **Wunderkammer press**, now a university-wide press, provides an opportunity for experimentation in art and design publishing and has assisted Unit staff in the dissemination of contextual information supporting practice based outputs.

Other University buildings provide space and facilities for staff and research students. Training programmes and workshops for PGR students are held at Corsham Court where the University Research Support Office is located and the Sion Hill campus has technical facilities specifically for those working in textiles. The auditorium at the Michael Tippett Centre at the Newton Park campus which seats 185 is also available for larger scale events, lectures, symposia and conferences.

Several research groups have become established during the census period and several are nascent reflecting the growth in numbers of staff engaged in research. Building on a monthly research forum for all staff, smaller more focused research groups and clusters now cover a broader range of topics. The long established group of researchers working on Curatorial projects meet on a monthly basis for presentation of work in progress, feedback and discussion. This framework, for exchange of ideas, discussion and support has formed the model for the newer clusters based on emerging strands. In principle the research groups are open to all including PGR students and where appropriate, interested PGT students contemplating progression to research degrees.

### Operational and Scholarly infrastructure

In addition to the main University Library, the Unit is supported by a specialist Art and Design resource staffed by librarians providing subject-specific knowledge and a defined point of contact for research enquiries. Since 2014 the specialist library has continued to develop its collections which are regularly updated to reflect contemporary practice, through ongoing review of existing holdings, in response to demands from academics and from standing orders with some 40 art galleries for their latest exhibition catalogues. Since 2014 further online resources have been acquired, including Fashion Studies Online, Bloomsbury Applied Visual Arts, and the Berg Fashion Library. The Library provides subscriptions to high impact journals such as Journal of Aesthetics and Art Criticism, Art History, Fashion Practice, and International Journal of Art and Design (SCImago international journal rankings).

In our increasingly digitised world, object based research supported through physical **Specialist Collections** offers the opportunity to address methodological principles such as becoming familiar with handling objects and protocols for inventories of non-accessioned collections. In 2018 the University acquired the archive of Marianne Fox Ockinga, a student at Corsham Court in the 1960s whose recent work illustrates London's major construction works such as Kings Cross, the Olympics and Emirates stadium. The **Natural History Collection**, originally part of the Bath Academy of Art which dates from the 1950s, contains around 10,000 pieces grouped into 1,700 different types of specimens and is believed to be the last remaining such collection in an art school in the country. A new post was created in 2017 to manage the special collections; the first phase focused on recovery, rehousing and preparing a comprehensive inventory. A second phase is underway (delayed due to C-19) to fully catalogue, photograph and make it more widely available to scholars both within and beyond the University. As part of the strategy to enhance the visibility of the collection the manager has hosted a CHEAD Galleries Network event and delivered a lecture 'Rediscovering the Collection'. A collection of fine and applied arts acquired by Sir Thomas William Holburne (1793-1874) is also available to scholars through a strategic partnership with the city of Bath's Holburne Museum.

### Facilities

The strategic investment in the design of the new building has enabled significant enhancement of the **technical workshop facilities**. Particular projects submitted as part of the Unit benefit from the availability of considerable traditional facilities which are today no longer available in many art schools, textile printing and embroidery (**Howard**), etching presses and letterpress, (**Minott**) and ceramics workshops (**Bodenham**, **Conor Wilson**) are a particular strength. Their location at the centre of the building means they are now closely connected to each other forming a technical 'hub' making the extensive range of specialist analogue and digital equipment and technical support available highly visible and promoting exchange.

The investment also enabled advancement of digital technologies with more powerful computing capacity for moving image work, animation (**Vyner**), and a greater range of laser cutting and 3D printing equipment. Photography facilities have been augmented with additional lighting studios, more darkrooms for traditional processing and the additional space has enabled the purchase of a state of the art large format, c-type Chromera printing facility (**Curtis, Southall**).

## Section 4: Collaboration and contribution to the research base, economy and society

### Collaboration

Much of the work of the Unit benefits from strong links with a wide range of collaborators, industry and commercial partners locally, nationally and internationally from a range of organisations and institutions.

#### 1) International Partnerships

- 'Rethinking waste and the logics of disposability Compound 13 Lab Mumbai' (2019-20), (**Parry**), is a major international collaborative project. Taking place over three stages. For the first stage Parry was a Co Investigator working with P-I Tom Wakeford at the Centre for Water and Agroecology, Coventry University, and two other Co-Is at University of the West of Scotland UWS, and Shiv Nadar University, Delhi. The second stage of the project expanded to include collaborators in the BSU School of Education. Funding has recently been awarded for a third stage of the project 'Waste, Water and Wellbeing: lessons from the interface of formal/informal urban systems in Dharavi, Mumbai' (2020 –2022) which has expanded the number of collaborators to include

academics at the Indian Institute of Technology, Bombay and the School of Design, Carnegie Mellon University.

- The International Association of Photography and Theory collaborated on Stephen Vaughan's projects 'Ar[t]chaeology: Intersections of Photography and Archaeology' (2017) and 'Kourion' (2018-19) together with The Nicosia Municipal Art Centre and the Pierides Foundation. Vaughan was given unprecedented access to RS Chikyu, a state-of-the-art drilling platform that reaches previously inaccessible depths, during the Nankai Trough Seismogenic Zone Experiment (NanTroSEIZE). Access to the Ship was made possible through earthquake historian Ueda Kazue. Proceeding with the project work was supported by The Japan Agency for Marine-Earth Science and Technology the Centre for Deep-Earth Exploration, the International Ocean Discovery Program and the Kochi Core Repository, Kochi University. The 'Zassho-Cascadia' project, (2016-17) was also facilitated by earthquake historian Ueda Kazue, the Earthquake Research Institute, Tokyo University and the Morioka Museum of History and Culture. Field research expeditions were carried out with collaborators at the Department of Earth and Space Sciences, Washington University and United States Geological Survey and dendrochronologist Dr David Yamaguchi.

## 2) Collaboration with other HEIs nationally

- John Wood whose projects are carried out in partnership with Paul Harrison (University of Wolverhampton), worked with Vancouver Contemporary Art Gallery and Ballet British Columbia in collaboration with The Polygon Gallery and Art Basel. Natasha Kidd works with contemporary artist Joanne Addison (Kingston University) through performance events designed to stage the act of learning beyond the constraints of academia, to explore 'learning as form' and the 'Unstable Intersection Between What is Instructed and How It Is Interpreted'
- The Glove Network, (AHRC funded Network 2020-22) (**Turner**), brings together a broad range of individuals with expert knowledge of the design, production, collections and conservation of the once strategically important English leather glove industry. Participants include for example academics from Plymouth University and the University of Western Australia, manufacturers, members of the Worshipful Company of Glovers and curators and conservators from several museums representing different aspects of the study; the V&A, the museum of leathercraft and the National Motor Museum, Beaulieu.

**Other projects** bring together collaborators from a broad range of different Institutions such as the Royal Navy, the Royal Marine Band, Babcock International and the Theatre Royal Plymouth

## 3) Collaboration with other HEIs on **local projects** has included:

- 'Bristol & Bath by Design' - an 18-month long research project, funded by the AHRC, mapping and measuring the value and impact of design in the city region, with UWE Bristol, and Bristol University along with regional partners West of England Design Forum, Bristol Media, Creative Bath, the West of England Local Enterprise Partnership (LEP) and the REACT Knowledge Exchange Hub.
- The Unit contributed to the successful bid and the early stages of a follow on, ongoing collaboration with the same partners for the AHRC funded Creative Industries Clusters Programme developing Research and Development projects in partnership with local creative industries, based in the School of Creative Industries (**Col French and Kidd since Oct 2020**).
- Current collaborations include: Bath Royal Literary and Scientific Institution to enhance their archives (**Vyner**); Staff also regularly contribute projects with local businesses to

an annual Bath event the *Forest of Imagination* which explores creative place making through temporary transformations in the City of Bath.

### Organisational Support

#### 1) Supporting conferences and scholarly encounters:

- During the census period the Unit has encouraged networking and opportunities for developing collaborations through hosting conferences and symposia; 'The sound and the Fury' part of Blast (**Minott**) 2014; 'Pattern Talks' (**Curtis**) 2016; United We Stand: Artists Work and Collectivity Symposium (2016) (**Withers**); 'Interactive children's narratives: from picturebooks to story apps' (**Little**) 2018; 'Lost for Words', symposium on the work of the late John Furnival (**Tooby**) Jan 2020 alongside an exhibition co curated with Bernard Moxham.
- More recently several members of the Curatorial Practices group participated in 'On Edge' a symposium which was [convened online](#) as part of the Bristol Soapworks 'Centre of Gravity' exhibition supported by the Live Art Development Agency curated by Young In Hong (October 2020).

#### 2) Networking is supported with local institutions and businesses keen to support research initiatives.

- **Local institutions** such as the Bath Royal Literary Society, the American Museum and the Holburne Museum have supported dissemination of several projects, (**Southall, Howard**) as have the Trowbridge Museum and Hauser and Wirth, Somerset.
- The unit is also developing connections with local businesses including collaborating with the School of Creative Industries on a recent funding bid with local Landscape Architect to Innovate UK.

#### 3) The Unit supports collaboration through work with:

- The Norwegian artists' network Praxis (**Withers**) and two local artists' collectives, SPP (**Whiting**) and CoG (**Neudecker**). Praxis is a not for profit organisation established in 2015. Its aim is to facilitate exchange across borders and disciplines to build strong and creative practice and cultural understanding to generate change through support for residencies for practitioners and theorists.
- Space Place Practice is an artists' research hub founded in 2009 with Dr Suze Adams, (University of the West of England), which comes together to create dialogues and to develop projects informed by a shared interest in endeavouring to resist notions of hierarchical distinctions between making, thinking and writing. The hub provides a regular forum for discussion with invited practitioners.
- Centre of Gravity was established in 2018 to bring together artists from Bristol and Bath and to showcase their work. An inaugural exhibition was held in October 2020 in collaboration with First Base, developers of the redundant Soapworks factory complex in Bristol city centre

### Public Engagement

Public engagement forms an integral part of many of the Unit's projects, inextricably linked with the research processes themselves. The research group focused on the interrogation of contemporary curatorial practice has led the way in exploring the potential for inviting the public to participate in the instigation, organisation and delivery of exhibitions. Mike **Tooby's** work at the Turner Contemporary, Margate and the Pier Gallery in Stromness, Orkney included extensive consultation and collaboration with the public and audiences as part of the research process (ICS UoA32-2 PCP). Natasha Kidd has also developed her projects to engage the gallery staff and the public and delivered several projects aimed at public engagement at Tate Modern. (ICS UoA32-1 EWO)

Illustration projects, such as Tim **Vyner's** work with the charity Street Child United effectively communicates visually with the childrens' teams from different parts of the world who have no shared spoken language. (ICS UoA32.3 RIL) **Williamson's** illustration work communicates to a very different audience through magazines, on issues in contemporary American politics. Other visual communications and Graphic design projects result in more usual forms of public engagement through direct engagement with users (**Henley**) or with different audiences in exhibition settings (**Curtis, Robinson, Minott, Little**).

Unit staff regularly lecture on subjects related to their work and offer seminars or workshops at other HEIs in the UK and elsewhere, which are often open to the public and at other venues. Since 2014 public venues have included: a. Plymouth Museum & Art Gallery / Karst, Plymouth (July 2015) Jerwood Visual Arts/Jerwood Space, London (November 2016) New Art West Midlands, The Herbert Art Gallery & Museum, Coventry (April 2018) British Ceramics Biennial, Stoke-on Trent (May - July 2017) Dundee Contemporary Arts, The Curve, Barbican Centre and the Freud Museum, (2015) Imperial War Museum, London (2018) Bluecoat Display Centre, (2014) Williamson Art Gallery, Wirral Old Granada Studios, Manchester (July 2017) Ferens Art Gallery and The Hull Maritime Museum, Hull (June 2017) and the British Library London (June 2018) Oriel Myrddin Gallery, Carmarthen Wales

Venues and events abroad have included: AGGV, Victoria, Canada (2014) (**Harrison**); Swiss Cultural Centre, Paris in 2015 (**Withers**); La Fundación Casa Wabi, Puerto Escondido, Mexico and the Simon Lee Gallery, New York in 2017 (**Dalwood**); Manifesta Biennale Palermo, Italy in 2018 (**Medjesi-Jones**); Bienalsur, Buenos Aires, Headquarters MUNTREF Centre for Contemporary Art and Immigration Museum, Hotel for Immigrants and Davos, Switzerland in 2018 (**Neudecker**.)

The Unit is increasingly involved in other emerging forms of public engagement particularly media events and at the forefront of new presentation and performance technologies online. Keith Harrison performed at 'Imagined Futures' the inaugural edition of Basement TV a new digital platform for performance, music and film at Modern Art Oxford and carried out a live public event at sea. Participatory and performative events are now part of many research projects. In Mob performances, with co curators Young In Hong asked whether the principle of a flash mob can be utilized as both commemoration and resistance to social norms and in another 'show' put young Korean women in control of the gallery space at the 'Let us Dance' performance to commemorate the 2008 candlelit demonstrations in Seoul. Roger Clarke orchestrated playing 16 record players with inexperienced participants exploring both their physical connection with the object and the creation of a hybrid sound sculpture. Work of the Unit has been included in broadcast radio and television BBC2 'Sea Cities' and online presentations such as New Expressions website.

In **recognition** of their contribution, Unit staff have received many invitations to deliver **Keynote presentations** at both national and international symposia and conferences. International events include: 'Next to Nothing: Performance stripped to the bone', Newcastle, Australia (**Dutton**) Logic & Magic Eugeniusz Geppert Academy of Art and Design, Wroclaw Poland (**Minott**) 'Secondary Modernism', Sheridan College Ontario Canada (**Harrison**), 'Making tomorrow', Cork Textiles Network, Cork (**Howard**) International Printmaking Symposium 2015, Auckland University, NZ (**Bonnell**). Invitations from other UK HEIs include: 'Duchamp's fountain: A delay in porcelain', Hull School of Art and Design, (**Minott**) 'Abstract Painting Today', University of Gloucester (**Tooby**), CARCuos, University of Sunderland (**Harrison**), 'A Machine Aesthetic: the role of mechanisation in contemporary artistic practice', Norwich University of the Arts, Norwich (**Kidd**) and the Waterside Arts Centre, Manchester (**Howard**).

The contribution made by several individuals has been recognised through Scholarly awards made to staff through a range of **academic awards, fellowships and residencies**. Excellence of academic standing has been recognised through a **visiting professorship** at University of Newcastle, New South Wales, (**Dutton**) and a **visiting scholarship** for Art History and Theory at the Australia National University, Canberra (**Tooby**). Natasha Kidd has been awarded an Automation Fellowship by the South West Creative Technology Network. Staff have held

residencies at Seoul Art Space (**Hong**), Ruthin Craft Centre, Wales (**Howard**) and at the Museum of Loss and renewal, Colemachia, Italy (**Dutton**).

Works are held in **public collections** worldwide including, Tate, London, the Scottish National Gallery of Modern Art; the Baltic (**Little, Howard, Wood**); CNAC Paris, MOMA New York, MUDAM Luxembourg, MIMA, Middlesbrough, Centre Pompidou, Paris, and the Tel Aviv Museum (**Wood**), MoMA, Korea, Arts Council UK, Seoul City Museum (South Korea) (**Hong**), the Saatchi Gallery, Hamburger Bahnhof-Museum, Berlin, Trevi Museum of Contemporary Art (**Dalwood**), Museum of Fine Arts, Houston (Conor **Wilson**), and in private collections (**Minott**). Bonnell's work was in the Royal Academy Summer exhibition in 2014, as was Neudecker's 'Vanitas' in 2019.

Staff in the unit **influence** the sector through advisory bodies, peer review, and as external examiners. During the census period Unit staff have held positions in professional associations, as consultants and trustees to a number of **advisory and consultancy bodies** including Trustee of the National Gallery, Fashion Museum Strategic development planning group; Acquisitions Committee of the British Council Collection; Artes Mundi International Art Prize; Art Collection Committee, Warwick University; Collections, library and archive committee for the Religious Society of Friends; Tate Liaison Trustee (between National Gallery and Tate); International Association of Art Critics.

**Staff also contribute through review.** Staff are members of the AHRC Peer Review College, (**French, Tooby, Conor Wilson**) peer review for the Swiss National Science Foundation and expert advisor to the European Commission, Joint research Centre (**Neudecker**); French and Tooby regularly review for Routledge academic publications. Several staff have acted as **external examiners** for Research Degrees nationally and internationally. In Australia, RMIT, 2019, practice route in Architecture (**French**), University of Newcastle New South Wales, (**Parry**); In the UK, Anglia Ruskin (**Dutton**). Staff contribute to editorial boards for 'Project Anywhere' a vehicle for illuminating artistic research that takes place outside traditional journal and exhibition circuits (**Dutton**), 'Engage Journal' the lead advocacy and training network for gallery education (**Parry**) and 'Drawing: Research, Theory, Practice' which seeks to re-establish the materiality of drawing as a medium when the digital dominates. (**Luzar**).