

Institution: University College London (UCL)
Unit of Assessment: 32b - The Slade School of Fine Art
<p>1. Unit context and structure, research and impact strategy</p> <p><u>Context and structure</u></p> <p>The Slade School of Fine Art was founded in 1871 as a department of UCL and from its inception has focussed on formal and pedagogical innovation, and the relationship between fine art and other disciplines. In our early history, for instance, geometry was taught to our students by mathematicians and anatomists taught drawing of the body. As the school celebrates its 150th anniversary in 2021, we are reaffirming our commitment to innovation in art practice-based research and the value of collaboration with other disciplines.</p> <p>The School's art practice-based research is unique amongst UCL's Arts and Humanities (A&H) disciplines in the ways that our artist-researchers employ material and formal methods of visualisation and conceptualisation, and making as a mode of thinking and inquiry. These methods complement the discursive and quantitative methods of other disciplines and draw on the expertise of the Slade History and Theory staff. Vitally, the Slade is led and run by artists, and art research is at the centre of everything we do.</p> <p>Our research strategy has evolved since REF2014 to facilitate our ongoing commitment to individual excellence in art practice-led research, whilst also supporting research that is highly engaged with other artists, curators and researchers, and, increasingly addresses pressing societal and cultural challenges within our locality and also globally.</p> <p>The Slade comprises 33 academics (equivalent to 20.3 FTE) and a cohort of approximately 28 doctoral students. Staff and doctoral students engage in a broad spectrum of research issues, themes and subject matter, through a diverse range of material processes including painting, sculptural fabrication, printmaking, moving image, photography and digital media. We have maintained our commitment to traditional analogue processes such as stone lithography and 16mm film, whilst also investing in new digital technologies. Research outputs reflect the plurality of contemporary practices incorporating creative writing, music and sound, performance, installation, and VR. Research is informed by histories of art; contemporary bodies of knowledge drawn from disciplines including history, anthropology, geography, chemical engineering; and interdisciplinary discourses around climate change and sustainability.</p> <p>To facilitate individual and emerging collaborations our research aligns to four broad areas of expertise rather than formal research groups. These groupings have evolved from identified overlaps in the research concerns of individual artists and researchers since the last REF return, and provide a structure for exchange and collegiate support:</p> <p>a) Materials and Materiality comprises research into materials, in particular pigments and paints supported by the Materials Research Network (Volley), with links to UCL Earth Sciences and external collaborations with industry, such as the company Colart. This cluster supports McCausland's research into the sustainable use of coal waste to create ochre pigment for the manufacture of paint. Other staff investigating materials include Hendry, whose installation at the Yorkshire Sculpture Park, in dialogue with Goswami at Huddersfield University, explores the connections between Hendry's interest in skin and Goswami's development of new materials for use in science and medicine; and Ruggaber, who researches making vocabularies of forms and materials (ceramics, concrete, fabric and woods) in relation to architecture. Doctoral researchers addressing materiality include Roithmayr, researching the changing properties of unfired clay objects as they dry and reform, and Jeong researching clay as a signifier of attachment to migrants' homelands.</p>

- b) Histories and Cultures** draws together researchers exploring the impact of historical perspectives on contemporary art practice and research, evidencing the multiple critical approaches that inform contemporary art practice in the School. Publications in this area includes Sleeman's art historical research into Land Art, Rideal's co-authored book *Madam and Eve*, surveying images of women by women, and doctoral graduate Townsend's *Creative States of Mind: Psychoanalysis and the Artist's Process*, 2019. Practice-led research in this area is exemplified by Rideal's Leverhulme-funded *Splicing Time Project* (2016-17) exploring legacies of the Italian 'Grand Tour', Milroy's investigation of Still Life, revitalising the genre as a tool for addressing everyday life, and doctoral student Son, researching the Korean Dansaekhwa movement of painting.

During the assessment period this cluster developed the new cross-institutional **Medieval in Contemporary Art (MiCA)** group led by Morris, in collaboration with the University of London's Institute for English Studies. MiCA explores how the medieval becomes a resource for art, and brought together artists, medievalists and curators to share expertise and use practice-based research to interrogate medieval culture through processes of making.

- c) Media and Performance** comprises research exploring analogue and digital technologies and builds upon the School's Fine Art Media research, which has developed alongside performance as an area of focus.

Expertise includes engagement with new digital and established analogue lens-based and sonic technology. For example, Strange worked with engineers and VR technology to examine labour and alienation at the Computer History Museum, USA (2016) and Parker explored how 16mm film can register embodiment and emotion in *Oblique* (presented at Oberhausen film festival, 2018). Other examples of expertise in this area include Thomson and Craighead working to question the relation of humans and technology and Young, whose *Palais De Justice* (2019) explored gender and the law through film. Doctoral research in new technologies includes Bunting-Branch's Wysing VR residency and Prazmari's development of an innovative pedagogical mobile app to learn Chinese characters in collaboration with UCL research IT.

Stevens' expertise in ensemble performance underpins his investigation into the mediation of consciousness (2014-19), while Burrows' collective performance work explores mythopoesis and fictioning. Sound, music, sonic art, events-based practice and spoken word are all embedded within performance research, and public outputs have involved Burrows, Drew, Gussin, Morris and Parker. Doctoral students Fornieles' queering of the voice via ventriloquism and Dawidek's feminist research using performative writing link performance to issues of gender and identity.

- d) Environments and Publics** is concerned with research into place and publics, urbanism, sustainability, well-being and 'the commons'.

Several researchers explore the cycles and histories of environments and contribute to the Slade's engagement with Land Art (Sleeman's monograph on *Roelof Louw*, and McCausland). Doctoral research on issues of sustainability include Garapich's work on *Arte Útil* and 'useful' sculpture; Philip Thompson's work on e-waste sites such as Agboglobloshie; Della-Giustina's collaborative research on ecology of trees with the Federal Institute for Forest, Snow and Landscape Research, WSL, Switzerland; and Laessing's work on electrolysis to produce hydrogen as an alternative fuel source, which has been exhibited in several public art installations.

Another area of specialism is socially-engaged and innovative public art, incorporating a collection of research projects focused on producing insights to provide innovative benefit to local communities (Newman's research into the effect of cycle lanes of Milton Keynes; Reed building temporary structures and sculptures involving communities) and

in healthcare contexts (Goodwin, Faithfull and Estelle Thompson); doctoral student Dawidek and postdoctoral researcher Padfield).

Research and impact strategy

Since REF2014 we have striven to engender a research culture that enables artist-researchers to pursue their individual artistic and intellectual interests while actively encouraging the emergence of new areas of research. The Slade has revitalised its historic commitment to working with other departments and disciplines, and to maximising the research value of the Slade's location within UCL. These two foundational elements of the Slade's research strategy underpin all of its research activities.

During the assessment period the Slade undertook a collective process of reviewing its approach to research, which has led to a shift in strategic focus towards even greater emphasis on the role of interdisciplinary collaboration and on active engagement with external questions and challenges of societal or cultural significance, as outlined below.

Strategic research priorities

The review of research activities identified four strategic priorities that have increasingly been referred to in directing and shaping the Slade's art research during the assessment period and beyond. These priorities reflect the strengths of the Slade as well as aligning with UCL's Grand Challenges themes, and acknowledge the centrality of cross-disciplinary research to address issues of global significance:

a) Interdisciplinary approaches to sustainability and sustainable art practice

Since REF2014 the Slade has initiated research that engages with issues of sustainability, and sustainable art practice. The **Materials Research Network (MRN)** links UCL and external artists, chemists and geologists researching materials, and has provided support for projects such as McCausland's *From Mine Waste to Landscape Painting: New British Earth Colours* (2018-21).

The Slade's **Scientist in Residence** programme has hosted geologist Dr Ruth Siddall, heritage conservationist Dean Sully and geologist Prof. David Dobson for year-long residency programmes (commencing 2017 and ongoing). Each scientist was invited to develop interdisciplinary research and create new knowledge between the different fields of expertise. Siddall explored colour, pigment and paint and, together with Volley, founded World Pigment Day on 22 March 2020. Sully investigated conservation and sustainable approaches to restoration (artwork and built environment) and Dobson researched print, pigment and colour. During his residency Dobson invented a new colour – 'Deep Water Blue' – from iron, which featured in *New Scientist* (23/30, December 2017). During the residency the scientists regularly delivered discussions and demonstrations open to all staff and students and contributed to the Lunchtime MRN public lecture series.

Our **doctoral programme** also reflects this priority, encouraging doctoral students to use existing networks across UCL to conduct interdisciplinary research into sustainability, such as the UCL Grand Challenges award for doctoral student Laessing to collaborate with chemical engineering to develop electrolysis to produce hydrogen for portable stoves to be used for example in emergency situations without electricity.

b) Cross-cultural dialogues and understanding

The Slade has continued to develop transnational collaborations as part of its strategic focus on dialogue between researchers from different cultures, and in the assessment period has supported collaborative research, exchange and consultancy projects with a number of global partners.

Grant-funded projects have included the **AHRC-funded Modern Japanese Sculpture Research Network** (2015-17) which brought together researchers from the

Slade, Musashino Art University, Tokyo, and the Henry Moore Institute (Leeds) to research the legacies of modern Japanese sculpture and its significance for the UK, presenting work never seen before in this country.

The Slade's **Transcultural Research International Residency Programme (TRIRP)**, initiated by Stahl has hosted individual artists from Africa, the Americas and Asia. The Slade also supports European artists through the Miró Foundation residencies. These influential artist in residency programmes are linchpins of our strategy to increase cross-cultural and international exchange.

From 2010-2017 the British Council programme **INSPIRE** (International Strategic Partnership in Research and Education) awarded repeat funding to the Slade for a partnership initiative with Dhaka University (DU) Bangladesh led by Collins, which provided a framework for collaboration between UK and Bangladeshi artists and academics.

In 2019, the Slade hosted **Beyond Boundaries**, a collaborative project that grew out of dialogue with the Central Academy of Fine Art (CAFA) in Beijing about differences and similarities in contemporary art between China and Europe. The research, which involved 24 artists, culminated in a co-curated exhibition at Somerset House London (2019). Slade Director Reed visited CAFA, Beijing, in October 2019 to plan future opportunities for research collaboration.

This strategic priority has also increased focus on work to **investigate colonial legacies**, including Abse-Gogarty's work on the role of anti-racism and decolonisation in art practice, and Morris's on post-colonialism and language. Doctoral studies in this area includes Francis on decolonising the museum; Yinai on racism in Japan; Mehra on the legacy of Partition on women's lives in India; and Abboud's work on oral histories in Palestine.

The Transnational Slade Project contributes to a deeper understanding of the legacies of colonialism through its investigation of the influence of Commonwealth and other international artists on British art. In 2019, the Paul Mellon Centre (PMC) signalled its interest in this Slade Archive Project in relation to its *London, Asia* research, and invited Slade researchers and the Slade Archive Curator alongside curators and archivists from various organisations, to collaborate on developing a network to explore the influence of international Slade graduates on British Art.

c) **The benefit of art for societies, cultures and well-being**

This third strategic priority reflects the importance of socially engaged practice to the Slade and the intention to extend this type of research. During the assessment period this research has investigated **urbanism** through collaborations with public institutions, such as the School's support for *Edge: Situated Practices in Art, Architecture and Urbanism*. Other socially engaged research during the period has included Reed's public artwork in collaboration with Focal Point Gallery Southend (2017), Counsell's mobile sculptures with pedagogic functions made for Oasis Academy School, Bristol (2016), and Newman's performance and publication, *A to Z in MK*, proposing regeneration of Milton Keynes' cycle lanes (2017).

A particular strand of work under this strategic priority has been collaborations with a range of UK and international **healthcare institutions**, including Thompson's commissions for Oxford's John Radcliffe Hospital (2016-20) and Goodwin's public commission for the New Karolinska Solna Hospital Stockholm, created in dialogue with hospital staff (2017). Faithfull's art research produced laser-etched windows for Nuffield Hospital, Cambridge which explored environmental themes (2015) and Volley's collaboration with UCL Hospital, *Colour and Emotion Toolkit*, provided insights into the non-verbal communication of emotion and well-being through the use of colour compositions (2017).

Several doctoral projects align with this priority, including Lovett's research on the social effects of art on urban environments (2018), Dawidek's research into the understanding of long-term illness, and Padfield's interdisciplinary postdoctoral research on chronic pain *Pain: Speaking the Threshold* (2013-16), marking the School's commitment to providing benefit to health-care institutions.

d) **Technological transformations of cultures and societies**

Researching technological transformation is the newest of the Slade's priorities, encompassing investigations into how technology is changing cultures and societies.

Research in this area primarily is exemplified by expertise from Burrows' writing (with O'Sullivan) on art developing transhumanism, and the role of AI and other technologies in relation to embodiment (2019); Goodwin's *Drawing an Arc through our Digital Lives* (2019), a symposium examining digital transformations of the visual; Collins's work as a member of *SPiDER*, a pan-UCL research group investigating 'Sustainable Physical and Digital spaces for Education and Research' (2020-1); Reed's *AI Art Futures* symposium (2019).

Doctoral student Kampman's project *Pop Control* investigates the evolution of technologies, consumption and popular music videos, and Doney's explores food production.

Future strategy

The Slade's strategy is to build upon existing research priorities and place even greater emphasis on **collaborative, cluster-based practice research, focussed on the broader impact of art on society**. We will continue to focus on our core themes of sustainability, technology and well-being, in line with UCL Grand Challenges and the shift in the UKRI's research priorities, channelled through our four research priority areas.

A second strand to our future strategy will be to foster greater **equality, diversity and inclusion (EDI)**. Our strategic commitment to EDI will include ongoing critical reflection on the historical and structural bases of inequality and exclusion within art practice and research, alongside practical implementation to improve diversity through our hiring strategy, student recruitment and collaborative research with academic and other institutions in the UK and internationally. Early partnership-building has taken place with universities in Canada (British Columbia and Manitoba), where we are looking to share expertise on inclusion and to understand the methodologies that they developed to create equitable research and learning environments for First Nations indigenous artists.

The final element of our future research strategy is investment in **partnerships with industry, galleries, museums, and the emerging fourth sector** to enable the formation of strategic collaborations, formal networks, cross-departmental and interdisciplinary research activity and public engagement. Since 2017, strategic partnerships have been established with numerous organisations (further information included in Section 4) and this essential work is seeding new ground-breaking research that will have significant impact and influence particularly within the areas of art practice and research, design, Createch, law, policy and the creative industries.

2. People

Staffing strategy

Our staffing strategy focuses on **creating a community of researchers and artists**, from students to senior staff, by providing support for researchers **at all stages of their career**, through a range of formal and informal means of collaborating, sharing and developing ideas, and finding mutual support. Throughout the assessment period we have continued to sustain a strong research culture through a range of measures designed to enable artists to engage in active research alongside their practice and teaching.

Our **research clusters provide a flexible and supportive framework**, allowing researchers to pursue their intellectual and artistic interests whilst benefitting from discussions and collaboration with other researchers. The **Slade Research Committee** supports this strategic approach by providing regular opportunities to review emerging projects and identify individuals or groups to help shape the research through open meetings or similar. (For example, Reed recently led an open meeting within the School to share research ideas around the theme of the Bauhaus, which was later widened to involve interested academics from across UCL).

The 2018 appointment of a **Head of Research** has facilitated a more coordinated approach to research development across the School. The Head meets regularly with individual colleagues to discuss and develop their current and future research plans. The overview of activities generated informs planning and longer-term strategy. We are also eager to appoint more formal research-cluster leads to strengthen this oversight and coordination function.

Our staffing strategy is also built on a commitment to **interdisciplinarity and collaboration** as important facilitators of both individual and collective research aims. Increasingly, we are using the informal **research clusters** outlined above to steer recruitment decisions, as we seek to intensify areas of disciplinary diversity as well as to respond to new developments in art research and practice. The Slade recruits researchers actively engaged in working collaboratively across creative sectors, publics and industry in order to best support research that provides societal impact as well as developing interdisciplinarity.

Recruitment and progression

The Slade has a five-year recruitment and succession plan designed to build and strengthen the foundation of research expertise, enable new ideas and sustain leadership in the arts. In order to maintain the excellence of our research base, the strategy focuses on three areas to ensure that we: (i) recruit to research expertise and leadership; (ii) invest in early career researchers (ECRs) to support the future talent pipeline; (iii) value current staff through retention and promotion. This targeted approach is augmented through the attraction of professional service and technical staff with exceptional talent and experience, and the maintenance of strategic networks to sustain applications from a broad base with divergent experience and expertise. The recruitment of BAME staff is our highest priority.

Central components of the strategy include:

- **Leadership:** We will continue to use the expertise, reputation and research culture of UCL and the Slade to recruit the best senior and ECRs. We seek to attract artist-researchers who are, or will be, successful in securing research funding, who deliver world leading research outputs and can provide thought leadership and influence policy. Early and mid-career staff can access UCL leadership training and coaching so that their potential is realised.
- **Retention and progression:** ECRs are provided with mentors, and all academic staff are able to apply for promotion and progression in line with UCL's Academic Career Framework. All permanent teaching-only staff have a proportion of their workload dedicated to research and development to support their progression to either research or teaching positions.
- **Networks:** The Slade's ability to create networks of researchers, academics, arts professionals and industry leaders facilitates our recruitment strategy. By cultivating and extending our networks we attract applications from a wider pool of talent, which is critical to the achievement of our diversity and inclusion goals as well as continuing to maintain research excellence.
- **Professional and technical support:** Recruitment of highly skilled and competent professional and technical staff to support practical research, project management, administration and public engagement activities is an important part of our strategy for excellence. Researchers in the department are supported by highly skilled technical staff who support the development of research outputs and work with professional and

administrative staff to develop grant applications, press, marketing, public engagement and policy development.

We incorporate the objectives of the recruitment strategy into our annual **Strategic Operating Planning (SOP)** process which identifies and prioritises complementary research expertise strengthened by new appointments. We target our recruitment campaigns to reach wider demographics, nationally and internationally, and ensure that job descriptions reference areas of expertise connected to our research strategy.

Since REF2014 we have appointed 8 permanent academic staff who have extended expertise into areas including materials and sustainability, technology, sonic art, and social practice. We will use recent retirements to create posts in art and technology.

Staff structure

The department's academic organisational structure comprises small teams of staff working across academic groups: Fine Art Media, Painting and Sculpture, History and Theory of Art. The **Slade Leadership Team** consists of 8 full-time academic staff. All academic staff have teaching responsibilities as well as enabling roles in the department and faculty, such as widening participation, public engagement, or admissions. The Leadership Team reviewed the organisational structure in light of the temporary operating models put in place during the pandemic. The temporary structure has provided opportunities to test a new configuration, and we have identified that the temporary model supports new teaching methods and further develops opportunities to diversify and enrich our research culture.

Staff development and training

The role of line managers and UCL's appraisal process are both important in supporting staff development and progression. **Annual appraisals** provide opportunities for reflection and advice around research plans and career development, including planning for changes to a role or retirement, and line managers can make recommendations for **accelerated increments to reward excellence** and research impact.

We recognise the value of **mentoring** to support ECRs to progress their careers. Every new permanent member of staff is allocated a senior Slade academic as a mentor, who meet them twice termly. The mentor's role is to provide holistic advice and support career development, identify training opportunities, including funding. All academic staff are considered potential supervisors of doctoral projects, and a vital part of ECR's career evolution is to participate in supervisory teams.

Termly non-teaching weeks dedicated to research and development (R&D) allow researchers to organise research fora to develop and share new projects and identify emerging common interests between staff, to undergo training, and to incubate ideas for funding bids and collaborations. The termly no-teaching week allows for inclusive research events to take place which can involve all staff, post-docs and PGR students. This initiative has enabled some researchers to find new focus, and for groups to identify areas of shared interest. For example, this approach facilitated the emergence of MiCA. These events also support staff to share and further develop their expertise, and for supportive networks to take root.

Institutional policy is to offer one term's leave after three years of service, which continued through Covid-19. Since January 2014, 15 colleagues have taken **sabbaticals** to further research projects and produce monographs, exhibitions or research grant writing. The research aims and objectives are created and agreed in advance of taking leave and, on completion of the leave period, a sabbatical report is shared which identifies the success, achievements, impact and next stages of the research activity. Research Staff can also request **short periods of leave or adjustments of working days** to undertake specific projects, public engagement or other impact activities, or to accommodate changing personal circumstances.

The provision of **seed-funding to develop new research ideas** is also an important part of our strategic approach. During the assessment period the Research Committee awarded seed-

funding amounting to over £25,000 to support public-facing or collaborative research projects and events. Individual research is also supported by the Faculty-funded annual personal research allowance of £1,000 per full-time member of staff (from 2020 £500 has been made available to Teaching Fellows), and additional funding is available through UCL Grand Challenges, the A&H Dean's Strategic Fund and Beacon funding.

Our research and impact activity is also supported by central expertise within the office of the Vice Provost Research, faculty research development staff (which increased three-fold in this REF period), the faculty's Vice Dean Research and the Senior Partnerships Manager (Creative Industries) who is based in UCL Innovation and Enterprise.

PGR training and development

Students on our **Doctoral Programme** are fully immersed in the Slade's research environment. The programme offers three modes of PGR study: two practice-based options comprising practical elements and reflective written components and a traditional 80,000–100,000-word thesis. All three exemplify our commitment to art practice as research, as well as to a diversity of interdisciplinary approaches to art research. Since 2014 our community of PGR students (some of whom are co-supervised by colleagues in other departments) has remained at around 28 students with approximately 30 completions during the period, a handsome increase from 8 completions in the previous REF period.

The exceptional work of doctoral students is a key component of our research culture, and the integration of doctoral students into the Slade's academic community begins from the point of recruitment. Doctoral candidates are selected by a panel of staff drawn from across the School and proposed supervisors are invited to attend the interview (in person or online) on the basis of their own research specialisms and ability to support the candidate's research. Developing synergy between a student's focus and staff expertise is a fundamental facet of PhD study at the Slade. Supervisors are responsible for **training, guidance and monitoring of research progress**, setting targets for completion, and ensuring that projects receive ethics approval. We have increased the number of Slade staff who can act as supervisors through training and support to take up this role.

Each student typically has two or three supervisors; the primary supervisor based in the Slade, and the second and third supervisors often from other UCL departments or other institutions within the LAHP (London Arts and Humanities Partnership) AHRC-funded DTP, which now includes the Royal College of Art. Working with extended supervisory teams has enabled us to broaden our **interdisciplinary reach** at PGR level. Since January 2014, the Slade has organised co-supervision with 14 other departments across four faculties at UCL, including Burrows (with Anthropology), Volley (Archaeology), Morris (Bartlett), Goodwin (Geography), Sleeman (History of Art) and Young (Laws). We have also worked with external supervisors including English and Film Studies (King's College London), Social Anthropology (University of Regensburg), and Art History (University of Hamburg).

20-25% of our PGR students received an AHRC/LAHP doctoral scholarship each year of the REF period and the Slade was awarded five UCL Graduate Research or Overseas Research Scholarships (GRS and ORS) during this period.

In addition to the extensive training programme offered by the UCL Doctoral School, the Slade annually offers a **suite of bespoke training and networking events**. All PGR students can attend the bi-weekly Forum series, which provides opportunities to receive critical feedback and training for research presentations relevant for conferences, gallery exhibitions and talks. The Forum also hosts external visitors and other PhD students from the UK and European institutions via Erasmus+. The Forum also acts to create strong collaborative research links between PhD students, leading to group exhibitions and the creation of networks. Students are supported to **organise an annual research event or exhibition** within UCL or external galleries or other venues, and to exhibit in the annual **Slade Graduate Exhibition** prior to completion of their programme.

The Slade is also a **founding member of EARN (European Artistic Research Network)** and works with ten European partners who offer art practice doctoral programmes to stage an annual conference or event at one of the partner institutions. The conference enables students to develop presentation skills as well as cultivate research networks across Europe.

The Slade offers doctoral students specific **career development support** through individual supervision discussions, the opportunity to participate and organise research events and exhibitions (as above), and through the **Slade careers programme**. Doctoral solo exhibitions have included: Bunting-Branch (QUAD, Derby, 2020); Borragan (Emerson Dorsch, Miami, 2019); Lee (Gallery EM, Seoul, 2018); Bouvier-Ausländer (Davidson Contemporary, New York, 2018); Dothan (Ha Gamle Prestegard Gallery, Norway, 2017); Roithmayr, (Bloomberg, 2017); Clark, (Jardin des Plantes, Paris, 2015); Della Giustina (AVU Prague, 2017).

Doctoral students are also **encouraged to develop research-based teaching experience**; their academic careers are developed through opportunities to conceive and develop courses for the Slade BA and BFA programmes, as well as teaching UCL's Interdisciplinary Bachelor Arts and Sciences (BASc) 'Drawing Methodologies' module and an Anatomy Drawing course. Students employed as Postgraduate Teaching Assistants (PGTAs) are supported to develop their skills and knowledge through UCL's HEA-accredited Arena programme and Slade mentoring, which involves group training and peer-group learning from the Head of the PhD programme, in addition to individual mentoring by the Heads of the BFA and BA History and Theory programmes.

On completion of their doctorates, several PGRs have been appointed to academic institutions since REF2014, including Roithmayr (University of Reading), Thom (University of Pretoria), Peng (University of Chongqing), Curran (Royal College of Art), Padfield (St. George's) and Tan (Manchester School of Art, MMU).

Equality, diversity and inclusion

During the assessment period we have taken steps to embed an approach which values and promotes equality, diversity and inclusion (EDI) into our formal structures and processes, dovetailing well with UCL's goal of 'supporting social equity' (REF5a). Our Research Committee regularly monitors **EDI concerns in relation to internal funding and the submission of funding bids**, reflective of our strategic **prioritisation of EDI issues** and our active encouragement of research that addresses legacies of colonialism, racism, and social discrimination. A consequence of this strategic realignment has been that our doctoral programme now attracts more students from diverse cultures and ethnicities, which we hope will contribute to greater diversity as doctoral graduates progress to academic roles.

Established in 2017, the Slade's **Equality, Diversity and Inclusivity Committee (EDIC)** considers the range of ways in which the Slade can become more inclusive and promote greater diversity. The Committee, which includes academic and professional services staff as well as student representatives from all Slade programmes, considers how we can adapt our structures and cultures to achieve greater inclusivity. The Committee has provided critical review of job descriptions and advertisements from EDI perspectives, and has actively promoted the use of appointments to cover sabbaticals to increase the diversity of our staff base. This strategy has proved very successful in welcoming a variety of experience, perspectives and research approaches into the School, as well as providing valuable experience for ECRs, many of whom have gone on to permanent positions in other institutions (for examples Goldsmiths and University of the Arts London). An initiative supported by the EDIC was the student-led public facing conference and exhibition '*Widening the Gaze*' in 2018, which explored the role of race in creative practice. In support of the institutional bid to retain its Silver award, the Slade has begun the process of preparing an Athena Swan application, to be submitted during the academic year 2021/22.

The REF Output Selection Panel was gender-balanced and included non-professorial and part-time staff. Members of the panel underwent UCL EDI training. All eligible staff are returned,

including 0.2 staff. Regular meetings were held to explain the REF process, support the submission of non-standard outputs, and emphasise that units, not staff, are audited. However, more outputs are selected from male staff in this exercise, due to female staff returning single outputs consisting of multiple exhibitions. These exhibitions form part of the same output as they answer a single set of research questions. In contrast, the Slade's three impact case studies are female-led, selected as delivering the strongest impact. Evidence for staff with other protected characteristics was insufficient for meaningful analysis. With increased disciplinary diversity, the Slade aims to further diversify the student body and also facilitate the recruitment of researchers from the global majority.

3. Income, infrastructure and facilities

Income

The School's invigorated focus on research-supportive infrastructure has led to some success with external grant capture, especially in support of individual research projects.

The Slade's cumulative research income for the period 2014-21 amounted to £380,369, an **increase of 414%** from £74,000 for the previous REF period.

External funding awards from research bodies since 2014 include Leverhulme Early Career Fellowship funding of £92,500 for McCausland's *From Coal Mine Waste to Landscape Painting; New British Earths (2018-21)*, and £20,733 for Rideal's *Splicing Time Project (2016-17)*, alongside prestigious Philip Leverhulme Prizes of £70,000 for Callanan and £45,000 for Unwin (spent during the REF 2021 period). Other awards include an AHRC Network Grant of £32,136 to support research into Modern Japanese Sculpture by Allington (2015-17) and £4,000 from the Henry Moore Foundation for Sleeman's *Five Sites for Five Sculptures* project (2016-18). In addition, retired researcher Woodley won £116,000 of sponsorship from the business Beko PLC for doctoral student, Doney, to research food transformation.

Our ongoing strategy is to complement these successes by also formulating more collaborative, UKRI funding bids. The Slade recognises that it is crucial to **support researchers in writing proposals for non-research council funding, commissions and exhibition opportunities**. The School views success in this area as key to sustaining its vitality and influence in the field of art. Winning grants, commissions and exhibitions involves competitive and rigorous selection processes through peer review by councils, museum and gallery panels, and by professional curators and the boards they are responsible to. In this way, Slade research achieves world-wide public engagement and access beyond academia through its strategy of **pursuing research council grants and public and private funding**. This approach also maximises potential for partnerships with the creative and museum sectors.

Examples of the success of this funding strategy are numerous. Representative examples include the award of £27,000 by the British Council to support the *INSPIRE* Strategic Exchange Initiative with Dhaka University Bangladesh, and our partnership activity with the Central Academy of Fine Art (CAFA) in Beijing, which led to the Academy supporting the Slade/CAFA *Beyond Boundaries* cross-cultural exchange exhibition at Somerset House (2019) with £280,137. A number of Slade researchers have been successful in gaining public funding. Thomson (with Craighead) was awarded £4,000 for a commission for the *Look Again Festival*, £17,000 from the Arts Council of England (ACE) for a FACT Liverpool commission, £38,000 by the Wellcome Trust for new work, and £4,876 from ACE for a research and development trip to Japan and another ACE award of £5,000 for a residency at the Open Data Institute. Collins received £23,000 for a commission for the Royal Albert Memorial Museum, Exeter, from ACE and The Art Fund. Faithfull received £34,240 for *Reef* from ACE and Morris received £3,000 for a commission from Glynn Vivian Art Gallery, Swansea. To make his films, Goodwin was awarded £30,000 from ACE, £59,247 from the Wellcome Trust; £35,000 and £26,200 from the National Maritime Museum for *Unseen: the Lives of Looking*; and £85,150 project budget from ACE/Forma for *Skill*. Goodwin also won £98,628 through open competition to make *Those Who Seek My Help* for New Karolinska Solna Hospital in Stockholm. To explore transnationalism, Stahl was awarded £10,000 from The British Council, £2,000 from Bangkok Arts and Cultural

Centre for *Monologue Dialogue 3* and £300 from Thailand's Ministry of Culture for the catalogue for this show. Though not passing through the department as income, these examples of **non-Research Council funding amount to £782,778** and have supported many significant and impactful research outputs and projects. UCL has honoured the Slade's contribution to its wider culture by commissioning Thomson and Craighead's *HERE NOT HERE* (2018), doctoral graduate Sara Fortais's *Donor Wall* (2018 ongoing) and alumna Rachel Whiteread's *Untitled (Slade Pinboard)* (2018) for its new Student Centre.

Infrastructure and facilities

The Slade's main building includes several specialist spaces and facilities to support research, including the **Slade Research Centre (SRC)**, which is 187m² in size, and the **Slade's research workshops, technical laboratories (materials, media, photo and print) and archive**. Exhibitions and events presenting Slade research are supported by the SRC and **UCL's museums and galleries**, including UCL North Lodge, the Observatory, Octagon Gallery, UCL Art Museum, the Grant Museum and the Institute of Advanced Studies (IAS).

In 2018 the SRC was moved from our Woburn Square Studios to the Slade's main building to improve disabled access and public engagement. The SRC accommodates events, exhibitions and residencies and remains a flexible space, rather than a programmed gallery, to allow for the production and dissemination of diverse kinds of research. The SRC can be used by researchers and PGR students as a site for research that requires a large space, or used for events which, since the relocation of the centre, has included the Slade Small Press Project event *Visions of Protest*, incorporating a William Blake study event (Morris, 2019). **Maintaining adaptable research spaces**, with light and dark rooms near the Slade's lecture theatre, enables the School to sustain the practice-led focus of our research environment.

The School's research workshops have been greatly supported by recent **Capital Funding from UCL**, amounting to £327,910 in 2018 and £61,000 in 2019. This funding provided equipment for researchers in the School and enhanced the **Materials, Media, Print and Photographic Research labs** through purchase of mainly digital equipment and industry standard technology. The Slade's engagement with material research, the analogue and the digital, is sustained by new equipment that facilitates a level of detail or definition and fidelity in making and in recording processes. Our new equipment allows researchers to explore innovative approaches to making art, as well as transforming an audience's experience of art. These purchases include a high-definition 3D scanner, motion capture equipment for filmmaking, high-definition digital cameras, 16-35mm film scanner, large format 3D printer, VR kit, and a CNC milling machine. This investment allows the Slade to plan and support research activity that meets the challenges of new technological environments that are transforming art, as well as support new forms of public engagement and interdisciplinary collaborations with colleagues across UCL and external strategic partners.

The Slade's access to wider institutional infrastructure has been vital for sustaining our research through, for example, public engagement collaborations with UCL Culture. In particular, Materials and Materiality research is supported by the **Institute of Making** (UCL's multidisciplinary make space and research network for staff and students interested in materials, making and the 'made world'); **UCL's museums** and the **IAS**, co-founded by A&H in 2015 to support interdisciplinary research in the humanities and social sciences. Rideal's project *Splicing Time* revisited 18th century Italian landscape as part of her residency at the UCL Museum, while the **annual Slade/UCL Museum collaboration** supports **collection-based research** by Slade research students, with *Redress* in 2017 presenting the work of five PGR students addressing traditions of drawing drapery. Slade researchers contribute to cross-disciplinary events at the IAS, and staff and students can also organise events in the IAS **flexible seminar and workshop spaces**. Since 2016, 27 Slade staff and students have organised five IAS events, including Abse-Gogarty's *Marxism in Culture* series and the doctoral event '*Sharing Borders*', both in 2019. Slade doctoral researchers have organised interdisciplinary public conferences under the auspices of the IAS, including Jeong (2017) addressing issues experienced by Korean artists and researchers; and Gaietto (2018) on art in the Anthropocene. These UCL-wide

research spaces, along with the Slade's own workshops and laboratories, and the planned spaces at UCL EAST (UCL's new campus at Stratford, London) are important for creating a vital and sustainable environment supporting research, the sharing of expertise, and public engagement.

UCL and the Faculty offer **financial support for impact and public engagement** including Beacon awards. Since 2014, Slade researchers have received £17,043 in Global Engagement and Cities Partnership Funding with Newman, Stahl, Collins, Milroy and Rideal receiving support for research and engagement in Africa, Asia, Europe and the Middle East. In 2019, Young received £500 from the Faculty to stage a public conversation at La Loge, Brussels with law professor Barbara Villez about her work. In the same year, the Faculty supported Milroy's work in Kenya with £1,500 for a trip to Kakuma. Goodwin was awarded £5,000 by the Faculty to support the inaugural event for his public artwork in a Stockholm hospital (2019). In addition, all **doctoral students are supported to address impact pathways** for their research at UCL, and the Slade supports applications for post-doctoral research delivering benefit to societies or industries.

Slade staff are also involved in shaping plans for facilities to be available at UCL EAST, and will contribute to UCL's School of Cultural and Creative Industries, which will facilitate interdisciplinary research between a range of departments in the arts, humanities and social sciences through a number of specialist practice-based research spaces. These will include The Slade Studio, Urban Room, Object-Learning Studio, conservation labs and a suite of media production facilities and cinema. These spaces, and the research networks they will support, will provide new opportunities to work and partner with organisations, community groups and different publics throughout East London, further supporting our London regional commitments.

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

Research collaborations, networks and partnerships

The range of our research collaborations, networks and partnerships reflects the breadth of our research profile and the value we place on collaborations both within and outside the university. Much of our art research and practice aims to contribute to academic disciplines across UCL and communities and organisations beyond the Academy. A particular focus throughout this period has been to develop sustained and strategic partnerships and public engagement activity.

Located in London, our research strategy recognises and responds to London both as a regional centre in the South East of the UK and as an international centre of research and art.

Within London we have a strong partnership with **Camden Arts Centre (CAC)**, jointly hosting the annual **London Summer Intensive international residency programme** which brings together artists from all around the world. Since 2015 the programme has facilitated exchange between researchers, artists and publics from over 20 countries including Argentina, Australia, Canada, Chile, Colombia, Iran, and the USA. Our partnership with CAC extends through other joint ventures, including **Flex**, a four-year joint-run educational and research project exploring ceramics and art (2014-18). Similarly, *Edge: Situated Practices in Art, Architecture and Urbanism*, led by Reed, is an example of a project connecting our **Camden neighbourhood**, future **UCL East location in Stratford**, and **partners in the wider South East region**, in collaboration with curator Lewis Biggs and James O'Leary of UCL's Bartlett School of Architecture. *Edge*, as part of Folkstone Triennial 2017, addressed urbanism through three symposia investigating the potential for art to benefit communities linked by planned rail developments, with Stratford London (where the project's second event took place) identified as being an 'edge' between the South East region and London's King's Cross (near the Slade's location in Camden). The Slade hosted the first event (the third event was held in Folkstone) to explore how situated art practices can address regeneration.

A particular objective within our strategy has been to strengthen our collaborations not just in London but across the South East region. In 2018 Reed convened, with support from UCL Innovation and Enterprise, a series of **Slade Network Breakfast Meetings** with regional and

national organisations to discuss models for art infrastructure that will support artists and the creative industries in the **South East Corridor** linking London to Essex, Kent, and Sussex. This approach recognises the growing number of people moving from the capital to its peripheral regions and the impact of this redistribution of people and funding to redraw the cultural map of the South East. Through collaboration with regional organisations, the Slade aims to help enhance the global profile of the region's art and realise the region's cultural, rural, urban and educational potential. An example of this approach is Reed's off-site, pedagogical and public art research made in collaboration with **Focal Point Southend** in 2017, which introduced young people to creative and skilful approaches to making. Reed is joined in this endeavour by other Slade researchers including Lowe, who presented research about avant-garde filmmaking at **Whitechapel Gallery London, Focal Point Southend and Towner Gallery Eastbourne** (2018-19); by Drew, who has worked as a mentor for **Open School East, Margate** (2017) and who sat on the **Whitstable Biennale Board of Trustees** (2017-2020); and by Strange, who has worked with **Hastings-based Common Clay** (2019) to produce artist multiples and editions.

In 2018-19 Reed, Sleeman and Volley partnered with the **De La Warr Pavilion (DLWP)** in Bexhill-on-Sea to present six public research workshops addressing the legacy of the Bauhaus and concepts of making in the European modernist period. These events considered the concerns of that period with health and social change, and their relationship to the present day, including the impact that this iconic Pavilion has had on the region. The collaboration involved working with UCL Urban Lab and UCL's Bartlett to catalyse multiple conversations with the aim of influencing decision-making and local government policy. The conversations informed new ways of conceiving the role of arts in health and wellbeing in capital-build plans for the DLWP with its Director and **East Sussex Director of Public Health**. Reed presented at further workshops with the **South East Local Enterprise Partnership, Rother District Council, East Sussex County Council** and **Let's Do Business** plus local industry and cultural partners; recommendations from these events highlighted the need for long-term investment in artists, research partnerships and infrastructure for coastal and rural creative economies. Our visible work in the South East garnered a call for collaboration from Ian Gillespie, the Recovery and Enrichment Programme Coordinator for **Hastings Opportunity Area**, for the Slade and UCL Bartlett to contribute ideas for future Hastings education and skills development addressing current underperformance and lack of ambition in this area of high socio-economic deprivation. These and other activities contribute to our strategy of sustained collaboration with organisations in the region.

Supporting interdisciplinarity and contributions to the research base

The Slade has supported numerous interdisciplinary ventures including Morris's **'Symbolisation' Conference** (2016), organised with Lesley Caldwell from the UCL Psychoanalysis Unit, and the cross-institutional **Medieval in Contemporary Art (MICA)** group, with Prof. Clare Lees, medievalist and Director of the Institute of English Studies. In 2018-19 Burrows hosted the **Diagram Workshops** with anthropologist Prof. Martin Holbraad to develop and research common forms of diagrammatic representations shared by artists and anthropologists. The workshop led to a new network developing, which exhibited research in the exhibition *Morphologies of the Invisible* at SPACE gallery London (2019). Previously, Burrows worked with Dean Kenning of the University of Kingston to stage *Plague of Diagrams* at ICA London (2015), exploring diagramming in art, philosophy and architecture. Other notable interdisciplinary research includes Young's work with legal professionals and academics as a member of **Judicial Images**, an AHRC network run by the School of Law, Birkbeck and the London School of Economics, as well as Young's work as a Research Fellow in Law at Birkbeck, University of London.

Collins is a member of the Steering Committee for **Fast Forward**, an international network for women in photography based at the University for the Creative Arts. The network aims to promote the role and impact of women in photography and challenge the way in which established canons have developed in the field. More recently, the Slade is a partner in **Fast Forward 2: an International Network for Women in Photography** (2017-19), funded through

a Leverhulme grant. The project, involving six partner organisations from across the world, brought together practitioners and researchers from the fields of photography and women's studies, and hosted a two-day international workshop at the Slade in 2019.

Visiting researchers and lecturers

Visiting researchers play a vital part in the research environment of the Slade. The Slade's Contemporary Art Lectures (CAL) have been held fortnightly since 2019, and weekly before that. The CAL are attended by the whole School and are now publicly accessible through free ticketed entry and, during the pandemic, online via the Zoom platform. Visitors delivering CAL include former Turner Prize winners such as Tai Shani, and artists and curators from around the world including artist Samson Kambalu and curator Hoor Al-Qasimi. In addition, the taught programmes at the Slade have visiting artists amounting to 60 visitors a year, many giving talks that PGR students also attend.

Contributions outside academia

A central element of our research is **collaboration and co-production with organisations, communities and individuals**. Following the priority themes of our research clusters, Slade staff have worked with a wide range of organisations to address issues relating to sustainability and urbanism, heritage, history and memorialisation, health and wellbeing, and the ways in which technology can change societies. Research has contributed to expanded cultural understanding and fresh insights, to improving healthcare environments, and to benefitting people in marginalised communities, including refugees and those living in regions with low income and achievement prospects.

These collaborations involve **contributing expertise to benefit business, communities and cultural organisations**. Representative examples include:

- **Approaches to sustainability and sustainable art practice – McCausland with UK Coal Authority and the former mining village of Six Bells, Wales:** McCausland's research pioneered the production of oil and emulsion paint from toxic mine waste which involved working with scientists and the UK Coal Authority as well as the establishment of a Community Business in 2020 to manufacture paint and to promote art in the former mining village of Six Bells in Wales. McCausland also collaborated with the UK Coal Authority to produce a heritage plaque to commemorate the site of the mine in Six Bells as part of the creation of a new heritage site.
- **Technological transformations of cultures and societies – AI Art Futures Symposium 2019:** Slade researchers collaborated with digital and business companies such as Vastari and Deloitte to explore technology's impact on art and culture. The collaborations resulted in a series of public workshops on AI augmentation of humans and encryption in 2019 in London, as well as the 'AI and Art Futures Symposium' at the Barbican Arts Centre.
- **Cross-cultural dialogues and understanding – the Modern Japanese Sculpture Network and Monologue/Dialogue exhibitions:** The Slade-led Modern Japanese Sculpture Network shared understanding of the influences of Japanese and European art on each other, through partnerships with the Henry Moore Institute and Musashino Arts University Tokyo in Japan, and Stahl's *Monologue/Dialogue* exhibitions similarly fostered cultural understanding, in this case between European and Thai artists (2014-ongoing).
- **The benefit of art for societies, cultures and wellbeing – working with refugees in Kenya (2017-20):** Milroy developed *Hands On Art*, an art education programme for school-aged students in Kakuma Refugee Camp, Kenya. Goodwin's research to produce portraits of individuals, communities, and professional workforces in England, Sweden and China presents the 'human face' of large institutions to a general public, and reached over 335,000 people through exhibitions in 2018-19.

Many Slade staff contribute beyond academia by taking on leadership and other significant enabling roles within museums and other art and cultural organisations. These positions are central to organisational structures and ensure that the art research leadership found in the Slade has influence beyond the university and across the arts sector. For example, Parker was on the Board of Directors for Lux, the film organisation and archive, from 2007-2017. Since 2015 Collins has sat on the UK Government Art Collection Committee. Milroy was an Artist Trustee of Tate (2013-17) and served on Tate Britain Advisory Committee and Tate Collection Committee. Milroy also served as Liaison Trustee to the National Gallery, London (2015-17).

In addition, community-engaged work by Slade researchers frequently acts as a 'gateway' to involvement with other disciplines at UCL, and we see this as a particularly important aspect of our role. Through our leadership, reach and ability to work beyond our sector, we have supported interdisciplinary network meetings, round table discussions and collaborative activity with other academic institutions including Ravensbourne, University of Ulster and the London College of Fashion; and with leading cultural organisations and funders: Arts Council England, London Legacy Development Corporation (LLDC), National Gallery, Barbican Centre, DACS, Jerwood Collection, National Trust, CVAN. In the area of dance and performance we have worked with English National Ballet, ENO, Sadler's Wells and Studio Wayne McGregor. We have also worked with industry and enterprise partners including ColArt, Google, Hobs3D and Samsung.

Conclusion: towards increased collaboration and interdisciplinarity

The Slade's unique heritage as an art school, with a tradition of innovation in Fine Art and connections to a wide range of other disciplines, continues to provide a vibrant environment for artists and researchers. Through investment in our core Fine Art research practices, we support a culture that stimulates and nurtures the very best artist-researchers to produce excellent art and research, which aims to be influential, impactful and socially responsible.

In the period since REF2014 we have continued to champion the value of individual artistic and intellectual exploration. However, as the School looks to contribute to addressing some of the most pressing societal challenges, we have charted a shift in orientation towards even greater emphasis on collaboration, interdisciplinarity, diversity and external engagement, rooted in our belief in the power of art research and art practice to be genuinely transformative.