Institution: University of Northampton
Unit of Assessment: Art and Design: History, Practice and Theory (UoA32)

1. Unit context and structure, research and impact strategy

1.1 Unit context and structure

Art & Design (A&D) represents a multidisciplinary research area. It has been based in the Faculty of Arts, Science and Technology (FAST) since 2016 alongside cognate disciplines in humanities, performing arts and science. This research area brings together scholars researching drawing, sculpture, painting, print, social practice in art, product design, photography, graphic design, illustration, performance, fashion, drama and music. This is an established research area submitted to REF2014.The size of this research group has remained stable with 10.2FTE submitted to REF2014 and 10.6FTE to REF2021.

Research in A&D focuses on innovative practice-led approaches and theoretical enquiry. A key priority of this area is working with diverse audiences and practitioners to engage with communities. The underlying philosophy, in line with University of Northampton's (UoN) Social Impact Strategic Plan (2015-2020) is that cultural works can be locally transformative as well as global drivers of social change. Much of the research undertaken uses art and cultural production to explore contemporary issues and this is achieved by working in partnership with a range of cultural institutions and diverse audiences. Research interests range from projects that look at creating new sustainable materials and processes to the development of new visual artworks and publishing on the significance and value of art and culture to society.

Multidisciplinary and diverse research expertise is coordinated into three thematic groups, each of which is led by a senior researcher:

1. **Painting, Drawing, Print and the Digital. (PDPD)**

This group is led by **Staff**. The work of this group explores the possibilities for painting in a contemporary world dominated by technology, intersections of traditional drawing processes and interdisciplinary digital practice and theoretical and practice-led research in the production and analysis of visual artefacts. **Evans** looks at how technology impacts on painting in the contemporary world, **Gant** explores drawing in a phygital (physical and digital) context, **Keegan** uses print making to negotiate notions of belonging**, Staff** looks at how time is written into a work of art**, Taylor** explores visual narrative through drawing and **Hollinshead** investigates public space and its role in creativity. Textual and non-textural outputs have focused on the areas of modernism, time and materiality, drawing and new technologies, print processes and conceptions of place.

2. **Contemporary Creative Practice and Society (CCPS)**

This group focuses on developments in social and critical practices in art, design and performance and is led by **Hewitt**. There is a strong emphasis on participatory, inclusive and interdisciplinary research. Examples include **Georges** practice-based research on the impact of the Syrian war**, Hewitt's** social and participatory art projects exploring the use of public space, **Mullan's** interest in representations of gender and sexuality in performance spaces and **Smith's** interest in graphic design. Underpinning this research is an ambition to address the practice and theorisation of art and participation in the public realm; the production of socially impactful works in cultural and institutional contexts; the experience of geo-politics and diaspora; playwright practice, pedagogy and the analysis of gender and performance practice.

3. **Design Research Group (DRG)**

This group is led by **Schaber** and seeks to explore how different societies, nationalities and cultures understand and interpret design alongside a focus on innovation in design and illustration. **Schaber**, **Taylor,** and **Thomas'** research design networks and exchange processes, aspects of materials innovation and product design, sustainable design, trends in design manufacturing, marketing locally and globally and new innovations in drawing, design and illustration.

1.2 Research objectives

There has been a steady and sustainable growth in the breadth of research in A&D since 2014. This has been underpinned by four research objectives aligned to the University Social Impact Strategy (2015-2020):

1. <u>Supporting academic staff wishing to develop research activity and increasing PGRs and PGR supervisory the capacity</u>

Focused investment in researcher development has supported two colleagues (**Schaber**, **Murphy**) to complete their PhDs. This has been supported financially and through allocation of time to complete research. All A&D staff have an allocation for research and scholarly activity. This has been recently formalised with the introduction of 'Teaching & Research' (T&R) contracts (alongside Teaching and Scholarship contracts). Additional time is given for colleagues taking on research leadership roles (**Hewitt**) and for those focusing on impact (**Hewitt**, **Schaber**). Research activity and research objectives are monitored via an annual Performance Development Review (PDR). Annual objectives are agreed between staff and their line managers alongside identifying any resource or training needs. All research active staff have a minimum of one research specific objective. Additional peer support and mentorship is given by senior researchers in each of the research of groups to support early career researchers (ECRs) and research activities.

A&D support for research is complemented by Faculty Researcher Development and UoN central provision. FAST provides a multidisciplinary infrastructure for peer review, research process, research support, governance, impact enhancement and public engagement. All staff are encouraged to attend central researcher development training especially focusing on impact, equality, diversity and inclusion, aligning research to the UN's Sustainable Development Goals 2030. Specifically, we will focus on SDG4: Quality Education, SDG5: Gender Equality and SDG10: Reduced Inequality. There are regular training sessions including one-to-ones on all UoN's research support systems (e.g. Current Research Information System (CRIS), Funding Institutional, Grantfinder, SciVal).

PGR numbers have increased over the REF period. Most of our PGRs are self-funded. We are keen to grow this number further especially in line with emerging research interests. Since 2014 7 staff (**Evans, Georges, Mullan, Rossi, Schaber, Shadrack and Staff**) have completed their supervisory training and **Georges** has completed the Postgraduate Certificate in Research Degree Supervision. This has led to a significant increase in our capacity to support PGR study.

2. Extend and internationalise participation in external networks and interdisciplinary research

Significant success has been achieved with this objective. Since 2014 we have developed research and extended our networks by working with academics in other HEIs, external cultural institutions (locally, nationally and internationally), third sector organisations and industry. All of these activities have been interdisciplinary in focus. UoN have hosted regular research symposia to explore key contemporary issues in the broader disciplines and key research themes. Events are aimed at staff, PGRs and external audiences such as an internationally focused symposia such as 'Art and Climate Crisis' hosted by Lamport Hall. **Hewitt** has been working with **Murray** (Education) on a research project aimed at raising the academic attainment of children through art based learning, in partnership with the Education Department at the National Gallery and NPAT schools in Northampton.

Each of the research groups within A&D has established partnerships and networks for research activity. CCPS has worked with leading Arts Council funded organisations and producers of cultural and critical contemporary art regionally (NN Contemporary Arts, MK Arts & Health, MK Gallery and Threshold Studios). It is important that partnership work links to our social research agenda so, for example, the NN Contemporary Art initiative 'the office for public life', and the problematizing of culture-led regeneration in the town and region address CCPS interests. **Rossi** and **Mullan** are convenors for the International Federation of Theatre Research (IFTR) for the Performance-as-Research Working Group. This has led to international conferences, presenting papers and leading workshops. CCPS connect their research to other disciplines, for example, the EU H2020 project SPACEX, **Hewitt** (PI)**,** implements a trans-disciplinary and cross-sectoral practice and methodology that connects spatial practice with cultural sociology, cultural policy, critical pedagogies and behavioural economics. The project has 27 partners in 9 EU countries enabling researchers to undertake secondments including **Georges**, **Rossi, Mullen, Taylor**, **Smith** in CCPS but also **Farini** (Sociology), and **Jackson** (History). **Hewitt** was involved with the interdisciplinary Brexit Research Network, which hosted numerous events and an academic conference.

The DRG has established links with industrial partners. For example, **Scaber's** collaboration with Lightpoint Medical on developing medical devices as part of a KTP. **Schaber** and **Thomas** are members of UoN's China and Emerging Economics Centre (CEEC). This is an interdisciplinary platform to research and engage with China and other emerging economies. **Schaber's** expertise in product design and brand marketing and **Thomas'** understanding of design innovation and industry networks supports CEEC. **Schaber** also worked with the Institute for Creative Leather Technology at UoN and leather producers in the UK and Japan to create new materials for use in modern day manufacturing.

3. Enhancing external engagement and impact

Participatory research is a key focus in A&D alongside activity working to support a diversity of audiences engaging with art. Colleagues regularly place their work in public exhibitions and events, this is supported by public lectures and producing artefacts and images for public consumption. Examples include exhibitions of artefacts made by **Gant** from his archaeological excavations. This led to him winning the Peoples' Prize Choice at The Lumen Prize 2019 (International Award for Art and Technology). **Keegan** has presented her fine art prints to diverse audiences via solo and group exhibitions.

Dissemination and impact has been done in collaboration with arts venues locally, national and internationally. Examples include **Hewitt's** research on participative artworks with diverse audiences which involved working with Arts Council England (ARC) organisations (Middlesbrough Institute of Modern Art, Coventry Biennial, Beaconsfield Gallery London). CCPS were active in building links with local Milton Keynes Gallery for exhibitions like 'Citizen Ship'. **Georges** has made short films of her experience of the war in Syria, presenting them at international film festivals and as exhibitions of work in which people share their own recollections and feelings on this subject. **Taylor** has worked on projects with writers and designers to produce new and innovative illustrative works and comics, published as hard copy prints and shown in exhibitions at leading venues such as Somerset House and at international festivals. **Constantinou** has presented musical compositions to audiences and programmed radio broadcasts on Resonance FM. CCPS has worked with an ACE funded arts organisation to develop community-based projects in Northampton and the county. A recent award of GBP1,560,000 from the UK Government's Getting Building Fund has been secured for the development of exhibition spaces and artists' studios.

Researchers have developed a number of events including Drawing and the Digital (**Gant**), 'Common Purpose: Contemporary Art Production and Institutions in an Age of Economic Uncertainty' (**Hewitt)**, in collaboration with Fermynwoods Arts, 'Another World is Possible' (**Hewitt**), in partnership with Contemporary Visual Arts Network and NN Contemporary. These explored the value and significance of artist led initiatives in developing strong local infrastructures in a period of public funding cuts and closely aligns to UoN's commitment to social impact.

Strategic aims for 2020 - 2025

The ambitions for A&D over the next 5 years are informed by the University Research Plan (2020-2025), FAST's Plan and the UoN's Strategic Plan. There are five areas of focus:

1. **Research quality**: researcher development and training will be supported to enhance the originality, reach and significance of research outputs. Mentoring and peer review will be used to support ECRs in developing research outputs. There will be a continued focus on producing research that is current, relevant and topical. Tailored interdisciplinary workshops will be used to develop collaboration and broaden the reach undertaken.

2. **Research impact:** while much of our research engages audiences and involves participatory methodologies this is a need to train and develop our researchers more to build in pathways to track and evidence research impact. This is a key focus of the University Research Plan and a strong theme that runs through the Researcher Development programme.

3. **Equality, diversity and inclusion (EDI)**: Much of our existing work has targeted diverse audiences and encompasses EDI issues. This is an area we can build on further. We need to explore issues of equality, diversity, inclusion and race as it pertains to research within A&D and develop projects that ensure wider representation and work to decolonise the research agenda.

4. **Increase research income**: Tailored UoN and Research Centre support will be used to mentor colleagues in their funding applications. Discipline specific research funding applications and grant-writing workshops will be developed including internal peer-review of applications and support through both pre and post award. We will also look to build on existing networks and partnerships to support collaborative funding applications.

5. **Collaborative Research**: Extending our engagement with the wider public including and developing an international reach for our research. This will build on existing partnerships and networks to increases the range audiences and beneficiaries of our research activity. **Hewitt's** Horizon 2020 project gives us a platform from which to build international engagement.

1.4 Open research

Researchers in A&D have created a template that can be used for exhibitions, performances and non-textual outputs to document the processes through which they reach their final research output and the processes that are used. For example, cataloguing a series of sketches that lead to the final design, and documenting the tools/materials used. When completed, these templates accompany the outputs providing a richer source of information, and have a DOI assigned to them increasing their visibility and enabling them to be digitally preserved.

Training is provided in the selection of places for publication, open access, copyright and data management and use tools such as Sherpa/Romeo to check funder requirements, restrictions relating to copyright, and DMPonline Whenever possible the use of appropriate creative commons licences are used for research outputs. An institutional fund is available to cover the cost of open access where a green (non-payment) route is either not an option, or where the embargo period is extensive. This fund covers the payments for articles, chapters and monographs. Research outputs from A&D are made available through our public research portal.

1.5 Research integrity

A&D maintains a culture of research integrity in all aspects of what we do, ensuring all our research activity is conducted in line with appropriate ethical, legal and professional frameworks, obligations and standards as set out in the University Research Integrity Policy. In addition, bids to funders, agreements or Memorandum of Understanding with partner organisations, are reviewed by FAST research leads to offer advice and best practice.

We have in place robust and fair processes within the senior research team to deal with allegations of research misconduct should they arise. Advice to researchers on ethical issues is provided by FAST Ethics Committee members **Hewitt** and **Ekberg** who provide a peer review process for all researchers in the faculty. They assist researchers in meeting ethical requirements and meeting research integrity by responding to draft proposals and requesting changes to ensure compliance. Proposals go to the Faculty Research and Enterprise Committee to be reviewed by the committee and comments are minuted, as a means of ensuring a transparent process and enabling communication and visibility of research activity within the faculty.

2. People

2.1 Staffing strategy and staff development

In terms of staff recruitment, we seek to appoint staff who are suitably qualified and who have potential for future career development as both a researcher and teacher. Recruitment is informed by the wide-ranging needs of our diverse courses at UG, PGT and PGR levels. Specialist educators may be required in a particular media or practice so candidates may come from non-academic backgrounds. Our strategy has been to offer new staff research skills development through PDR objectives to begin their research career. Our aim is to be as inclusive as possible and increase the number of A&D staff involved in research at UoN. We seek to appoint staff who can contribute to our research objectives and to strengthen our capacity. Through the recruitment process we align new colleagues to one of the research groups and consider how we can support their research ambitions.

ECRs automatically join one of the research groups and are mentored by mid-career and senior researchers to enable them to further build experience and capacity, for example **Staff** with **Gant**, and **Hewitt** with **Georges** as co-researcher on the SPACEX research project. The unit has supported colleagues who are mid-career and Senior Lecturers to complete their PhD over this period including **Schaber**, and **Murphy.** Staff who do not yet hold a PhD are encouraged to do so with time and financial support. Where necessary, an adjustment to or rebalancing of teaching or student facing commitments is made to enable staff to study (**Gant).**

Since REF 2014 the number of research active staff has remained stable, and 5 staff submitted to REF2014 will be submitted to REF2021. New staff include **Keegan, Rossi, Constantinou, Mullan** and **Hewitt**. There has been career progression since 2014 with **Gant** promoted from Lecturer to Senior Lecturer and **Hewitt** from Senior Lecturer to Associate Professor.

Staff within A&D are encouraged to undertake the UoN Graduate School Postgraduate Supervisor Training as well as the more advanced Postgraduate Certificate in Research Degree Supervision (PCRDS). This module provides rigorous academic training in a peer supported group-learning environment. It is a requirement that the Postgraduate Supervisor Training must be undertaken before staff can be part of a supervisory team. To date seven staff have received training. **Georges** has also completed the Postgraduate Certificate in Research Degree Supervision. Upon completion of the PCRDS, supervisors receive ongoing training from the University's Graduate School and the Faculty's Research and Innovation Development programme.

The Faculty research leader has oversight of all research active areas and oversees researcher development opportunities within FAST. Colleagues have access to a bespoke range of researcher development training aimed at all research career stages from ECRs to mid-career to Professors. Institutional support is provided by RIFS in conjunction with the Human Resources Staff Development Unit, the Graduate School and Library and Learning Services. Annual

programmes for Researcher Development also include workshops delivered by external experts related to the University's priorities (e.g. sustainable leadership in research, equality and inclusion in research, aligning research to SDGs) and those identified by research leaders. There is tailored mentoring for ECRs, Associate Professors and Professors. Individual support for funding applications, research events, networking and conference attendance is provided. The Graduate School also provides regular training events to support supervisors and examiners of research degree students to ensure high quality provision and best practice.

The UoN Associate Professorship scheme is supported via a substantial institutional staff development programme focused on research leadership and working with senior external Professorial colleagues from their discipline for mentorship. The scheme requires participation in Faculty and Institutional committees relating to research governance, strategy and ethics. Associate Professors are allocated additional time for research leadership alongside dedicated support and time for developing research impacts and public engagement activities. A&D is a small unit of assessment with 10.6 FTE with both a Reader and an Associate Professor. Both have benefited from the network of senior research staff beyond the subject to aid the development of A&D and to meet our strategic objectives.

Researcher development is principally managed and audited through PDR meetings with their line manager whereby individual objectives and key performance indicators (KPIs) are agreed. Since 2015 the PDR performs a mentoring function where staff set a minimum of one specific research objective for the upcoming year, to be reviewed mid-year and assessed at the end. Objectives tend to reflect the Faculty/Institutional research KPI's in terms of strong outputs bidding, impact, EDI priorities or network building. The PDR is also the process through which individual research training needs are identified. To support the PDR process staff are encouraged to have research meetings with research leads and senior staff to discuss their research plans and objectives. In A&D the Research Unit Lead (RUL) **Hewitt**, is available to support and provide advice for colleagues on all aspects of research. The RUL works across the faculties subject areas with researchers and liaises with subject area leads. The RUL meets with all new appointments in A&D as part of their induction to signpost Research Centre themes, help make links with contacts with shared interests, and set research-related milestones for the probationary period and beyond. Research leads connect with national organisations such as the Council for Higher Education in Art and Design (**Hewitt**).

2.2 Postgraduate research students

In 2018 all PGRs across the university were relocated to a designated space within the new Senate building to give them a dedicated research suite on campus facilitating a strong sense of community. This is a considerable improvement on previous arrangements where PGRs had limited dedicated space and were dispersed across different University locations.

Between 2014 and 2020 we have had 9 PGRs (5 completions, 4 ongoing) being supervised by A&D staff. While the majority of PGR students are in the fine art area led by **Staff,** there is a growing capacity for supervision in Design and in Performance and Music subjects. Supervisory teams are allocated at the initial application stage and are designed to offer a balance of subject expertise, methodological background and supervisory experience. Supervisory teams meet regularly with PGRs, and work closely with them to support and monitor the development of their project, research skills and professional-academic development.

All PGR students receive an extensive package of induction and generic researcher-development training from the University's Graduate School. They receive support from the University's Central ASSIST, learning Development and Educational Linguistics teams. Graduate school support systems are complemented by discipline-based induction, technical support in the use of workshops and media labs, and studio facilities and dedicated workspaces in the A&D subject areas. Research staff and supervisory teams look to integrate PGR students into the teaching subject areas, including them in the educational and vocational programming. PGRs are then provided with opportunities to contribute to teaching and active blended learning, gaining

experience, skills and confidence in academic environments. PGRs are encouraged to complete UoN's C@N-DO course which is an accredited route to Associate Fellowship of the Higher Education Academy.

PGR researchers are encouraged to develop skills and experience that will enable them to engage with academic, professional and industry to develop their careers. PGRs contribute to our research themes with students working alongside research staff on joint projects. For example, **Staff** with **Francis Blore** in the development of the postgraduate symposia, Without End 2019: Breaching Discourse Postgraduate Research Symposium, April 2019; and **Hewitt** with **Kai Wang** as a participant artist at the project 'On being together' 2018, Beaconsfield Art Gallery, London and 'After Thompson', Coventry Biennial 2019.

A probationary period, and key project development milestones (e.g. an initial project proposal, an ethical application, and a 'Transfer' seminar and viva), ensures that PGR progress is carefully monitored, and supervisory support is tailored to individual needs. An annual progress review provides an auditable quality check of both the researcher's work and the supervisory team's work in support of the researcher's personal/professional development. UoN PGRs are entitled to teaching experience and have the opportunity to complete our C@N-DO course which is an accredited route to Associate Fellowship of the Higher Education Academy. PGR students in our unit are beneficiaries of the university's annual allowance, GBP500 for all FT or GBP300 for PT PGR students, funds to assist with the costs of research expenses with an additional competitive award for bursaries to meet larger one-off costs. The university also provides several competitive bursaries, scholarships and awards that are available annually or biannually (for example, the Chancellors fund, Dr Mike Daniel Research Degree Scholarship, Sir John Lowther Scholarship for Arts students, T D Lewis Scholarship). UoN is a member of the East Midlands Doctoral Network (EMDoc) and the Midlands Doctoral Researcher Forum (MDRF) providing access to annual conferences, networking and support across universities in the East Midlands region.

UoN has performed consistently well in the Postgraduate Research Experience Survey (PRES), coming first nationally for overall satisfaction in 2020 and fourth in 2018, regularly featuring in the top ten across all categories.

2.3 Equality and diversity

There is a strong tradition of critical and inclusive practice, and research in support of inclusion within A&D. In practice, colleagues advance this EDI enhancement through sustained, activities including, but not limited to:

1. Ensuring that all local research policies and strategic plans undergo formal Equality Impact Assessment; supporting disciplinary colleagues to extend this practice to diverse aspects of educational research, innovation, policy, practice, learning and teaching within the institution; and leading collegiate discussions and the enhancement of practice via this process.
2. Leading and supporting institutional training on equalities and diversities in the workplace and convening workshops and development on equalities and inclusion within diverse educational settings.
3. Constituting a disciplinary ethics committee to offer specialist guidance and development regarding equality and inclusion issues in educational and pedagogic staff, PGR and undergraduate research.
4. Working with the Faculty lead on community-building and inclusion to co-develop discipline-specific opportunities for colleagues to continue to create a community of collaboration around inclusion issues and research at local, national and international levels.
5. Enhancing annual Centre reporting processes to evidence the ways in which A&D research demonstrates positive impacts in terms issues of equality, diversity, inclusion, and social mobility.

6. Continuing to develop discipline-specific training and mentoring processes to develop positive social change through innovative and impactful research activities and outputs considering protected characteristics, socio-demographic factors and intersectional identities in educational research, spaces and practices.

In addition, many colleagues participate in a growing number of colleague-led institutional support and advocacy groups such as the Global Ethnic Majority Staff Network, LGBTQ+ group and Staff Disability Network. Colleagues have also benefited from the University's Navigator (men and transmasculine) and 'Springboard+' (women, trans and non-binary) staff development programme for colleagues in academic or professional services roles. These provide opportunities for staff to undertake personal and professional development and support for leadership, goal-setting and strategic visioning skills.

Our researchers engage with issues of equality, diversity and inclusion in their research, for example, **Georges** on experiences of Syrian refugees in the UK, **Mullan** on gender and inclusion in cultural institutions such as theatres, **Hewitt** on Equality, Diversity and Inclusion in ACE's Regularly Funded Organisations, and **Douglas** (Fashion) on the 'Relationship between Attainment, Retention, Progression and Continuation for BAME Art and Design Students at UoN'.

3. Income, infrastructure and facilities

3.1 Research funding and strategies for generating income

There has been modest success in external funding awards over the REF period. Researchers have been awarded a total of GBP536,544. This has increased by GBP59,647 from the income submitted to REF2014. This income includes an EU Horizon 2020 award and one KTP. Our strategy over the next five years is to build on these successes. Collaborative research applications that focus on national and international priorities are likely to be more successful and recent success with the KTP and the work of DRG shows we can diversify the source of our research funding and work with wider industry partners. The KTP generated GBP144,622. The application was supported by UoN's Key Sector and Knowledge Transfer Manager and gives us a blueprint for extending work that combines science, technology and design further.

Researchers have received funding through commissions by arts-based institutions and from ACE funding grants. This includes Awards for All which supported the production and presentation of new practice-based research outputs from, **Gant**, **Georges**, **Hewitt**, **Hollinshead**, and **Keegan**. ACE grants are recognition of the work of our researchers by important specialist organisations that function as peer review in the cultural sector. Through critical partnership with galleries the research is disseminated to and amongst practitioners, researchers and commissioners who lead on the discourse in our subject specialisms.

3.2 Infrastructure and facilities

During the current REF period staff and PGRs moved to the new, purpose-built, multi-award-winning Waterside Campus which opened in 2018 at a total cost of GBP330,000,000. The campus has been heralded as being at the cutting edge of university infrastructure, winning the 2019 Royal Institute for Chartered Surveyors 'Design Through innovation' award. Whilst it is not possible to attribute a precise portion of this investment to A&D the area has benefitted from new working environments with a state-of-the-art IT infrastructure, new office space and a new learning hub. This significant investment in institutional infrastructure and facilities has been important for our unit colleagues and PGR students as they now work within flexible academic workspaces and specialist workshops, which have been purpose-built to foster collegiate dialogue and community-building. The design is based on a typology of space, rather than any notion of departmental structures, breaking down silos and boundaries. Whereas A&D researchers were previously based in different departments and locations, they now share spaces with colleagues. The multidisciplinary Creative Hub and nearby Development Hub accommodate art, music and

performance subjects. The aim was to foster a more collaborative and interdisciplinary research culture and the evidence of dialogue, joint funding applications and strategic collaborations suggests this has been successful.

A&D colleagues are mostly based within The Creative Hub where creative and science disciplines work in proximity. The building has a contemporary industrial aesthetic, designed for light filled spaces with an entire floor of dedicated studios and workshops. The Creative Hub houses specialist teaching spaces such as laboratories and workshops for art, design, print, textiles, graphic communications and illustration, a music vocal booth, an audio control room, TV and radio studios, media editing suites, photography facilities and a Mac computer suite. Further investment included the new art and design print space, which is one of the best facilities for this media in any UK HEI. It contains a range of new digital media printing equipment, alongside traditional technical apparatus to support the development of creative practice in printmaking including **Keegan's** practice-based research. This new print room is shared by all courses in A&D making for a lively production space, it offers etching and intaglio processes, silkscreen, relief printmaking, type setting, photo etching, digital printing, computer generated printmaking and the simple photocopier. **Schaber** leads a new precision engineering space and rapid 3D prototyping facilities for metal, plastics and woodwork. GBP65,000 has been invested in 3D printers and cutters that are instrumental to the delivery of proof-of-concepts, appearance models and working prototypes. There are facilities for show design, fashion design and fashion printing. In addition, there are new digital suites that offer Adobe, Autocad, Navisworks, 3DstudioMax, and Archicad. A new digital photography studio and print facilities provide a purpose-built flexible space for use by all researchers. The performance space offers **Mullen** and **Rossi** a specially designed flexible venue for research on pedagogic theatre practice, workshops and writing.

The Development Hub project was delivered towards the end of the 2019/2020 at a cost of approximately GBP1,000,000. Music, performance and fine art subjects have all benefitted from new teaching and research workshop space. The art workshops spaces have technical support for research on painting and a range of media for application in sculpture. The new music production suite offers researcher **Constantinou** industry level Music software including Native Instruments, Ableton, Pro Tools, Logic Pro X, SoundToys, Mac OS X. A media suite provides a range of software for use in the work by **Gant**.

The production and presentation of experimental research within A&D is critical before publishing in external venues. Previously, The Avenue Gallery had served as a venue for testing new practice-based output. This activity is now taking place in the Creative Hub and in the Learning Hub using both physical exhibitions and a considerable range of digital screens across the campus. Working with the UoN's Digital Assets Designer and Coordinator has facilitated the work of researchers and PGRs to be more visible to a wider community. The new campus is based close to Northampton's Cultural Quarter and supports A&D researchers to publish new works through exhibition with partner cultural institutions such as NN Contemporary Art who act as our link to the Northampton Council Cultural services.

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

4.1 Effectiveness of research collaborations, networks and partnerships

A key objective since REF2014 has been to extend our network of research collaborators and beneficiaries. Our research has contributed to the vitality and sustainability of the Art, Design, Performance and Music disciplines by partnering with a range of organisations in diverse regional, national, and international contexts. Project work with academics in other universities, in partnership with museums, galleries and industry has led to range of research outputs and activities with key commissioners, publishers and funders.

Collaborative projects with external academics include **Staff** who is on the steering committee of the scholarly society 'Teaching Painting: An Organisation' working with Ian Hartshorne and Magnus Magnus Quaife (Manchester Metropolitan University) and Donal Maloney (Liverpool

Hope). **Gant** is at the forefront of developing new digital artworks, working closely with archaeologist and digital archaeology pioneer Paul Reilly (University of Southampton) and has collaborated with artist Simon Callery, and worked with Professor Gary Lock and Dr John Pouncett (School of Archaeology, Oxford University). **Hewitt** has worked with Beech (Chelsea School of Art), and Jordan (Coventry University) on a series of practice-based art projects and chapters in books. They are joint founders of the journal *Art & the Public Sphere* (Intellect) a platform for academics, artists, curators, art historians and theorists to debate the newly emerging developments within contemporary thinking, society and international art practice. **Hewitt** (PI) led the international, multi-partner, EU funded H2020 SPACEX project that involves the Royal College of Art, the University of Cyprus, the National College of Art and Design in Dublin, the university of Amsterdam, TATE London, University of Modena & Reggio Emilia Italy, UniArts Helsinki Finland and the University of Applied Arts Vienna.

Our practice-based researchers have worked closely with Arts Council Funded galleries, arts organisations, museums and theatres in the UK and internationally. **Gant's** research works and activities in devising symposia have contributed to the formation of a new network of drawing specialists including archivists from the Tate and artists from The Rabley Drawing Centre. **Gant's** 'Phygital Palimpsest' artwork was exhibited at the Ruskin Museum, Lancaster University, and at 'The Lumen Prize, Global Award for Art and Technology', exhibition at the Cello Factory London. His works were selected by art/archaeologist Doug Bailey for 'Ineligible' (Art/Archaeology) International Museum of Contemporary Sculpture, Santo Tirso, Portugal. **Keegan** exhibited in several solo and group exhibitions, for example at Huddersfield Museum and Gallery. Castlefield Gallery commissioned new writing from **Staff**, for the essay 'Painting qua Painting (as noun and verb) to coincide with the exhibition Real Painting.

Since REF2014 **Hewitt** has extended his collaborative work with ACE funded arts organisations, including, Edinburgh Printworks 'Social Montage: Speak-Act-Print-Publish!', Beaconsfield Arts 'On Being Together', Coventry Biennial 'After Thompson', 'Citizen Ship' (MK Gallery), 'Freee-Carracci-Institute' (NN Contemporary) which connects A&D research to Northampton's newly formed cultural taskforce and seeks to embed cultural activity in the town's political and economic evolution. Partners include Royal & Derngate, Northamptonshire Music and Performing Arts Trust and Threshold Studios. This project is supported by Northampton's Business Improvement District, local businesses and heritage leaders. **Georges** has collaborated with the Herbert Read Gallery, Rochester. **Taylor'**s experimental figurative drawings exploring visual narrative were presented at the Pick Me Up, graphic arts festival at Somerset House London. Her experimental comics compiled and edited by Breakdown Press (UK) have been shown at major events such as Angouleme International Comics Festival. In the production of his compositions **Constantinou** collaborates with artists, musicians, producers and broadcasters in his production of compositions. His works have been performed in concerts and festivals in Britain, on BBC national radio and Resonance FM, in Europe, Australia and most recently in Japan.

Industry collaboration has included Schaber's work with KTP partners Lightpoint Medical. This was graded as an 'outstanding' knowledge transfer partnership by Innovate UK. **Schaber** has also worked on conceptual models, prototyping systems for industrial and transportation design. His project with leather 'Circular Taxidermia' developed new sustainable products and knowledge transfer with communities of practice including the Leathersellers Company and Scottish tanneries. **Thomas'** has collaborated on a KTP with palliative care charity Sue Ryder Care. In her research **Taylor** produces visual illustrative works for The Guardian, the New York Times and the Poetry Society. This combines with her work in the fashion industry collaborating with brands such as Chanel, Marc Jacobs and Luella and publications such as AnOthermag.com. Her drawings are represented by the Fashion Illustration Gallery in London and her work was exhibited at the International Design House Pavilion at World Design Capital Taipei (2016).

Colleagues have taken up internationally-recognised disciplinary leadership roles, for example as Editors or Editorial Board members for international, interdisciplinary peer-reviewed journals. **Staff** is a reviewer for Oxford University Press, Bloomsbury, Tate, and Intellect. **Hewitt** is editor of Art & the Public Sphere (Intellect), and reviewer for Routledge, Urban Studies, Intellect. **Taylor** has

been a long-standing contributor to 'Varoom', the UK's leading illustration magazine with an international view of contemporary practice and industry and The AOI Journal of Illustration. **Hewitt** is acting chair of NN Contemporary Art in Northampton's Cultural Quarter. **Rossi** and **Mullan** are members of the International Federation of Theatre Research (IFTR) with **Rossi** as convener of the Performance-as-Research Working Group leading workshops in Shanghai China, Belgrade Serbia, Sao Paulo Brazil. **Constantinou** works with music industry organisations such as Angel Studios and broadcasters Resonance FM and The Podcast Company. The disciplinary esteem of an increasing proportion of colleagues has been recognised via multiple invited keynotes at international multidisciplinary conferences. This includes **Staff** at Whitworth Art Gallery (Manchester) and the Teaching Painting conference (Royal Academy). **Hewitt** at the Open University 'Doreen Massey annual event day'. **Schaber** as a guest designer at the Kyoto Institute of Technology Japan. **Evans** is external examiner at the painting department at the University of Brighton. **Hewitt** was external evaluator for the professorial recruitment committee at The Academy of Fine Arts of the University of the Arts Helsinki**.**

In recognition for his practice-based work **Rossi** was awarded the Canadian Association of Theatre Research Recipient of 2017 Award of Distinction for Theatre Practice. **Gant's** multi-media artworks developed in collaboration with archaeologists and technologists led to his shortlisting for 'People's Choice Award' at The Lumen Prize 2019 (International Award for Art and Technology).