

<b>Institution:</b> Aberystwyth University
<b>Unit of Assessment:</b> 32: Art and Design: History, Practice and Theory
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>Overview and context</b>  Encouraged by REF 2014 feedback commending ‘excellent local research resources’, exhibitions of ‘very considerable impact’ and their ability to ‘inform public understanding and enrich lives’, our staff have worked individually and collaboratively in partnership with high-profile national and international museums, galleries and professional associations to ensure we maximise the reach and impact of our research.</p> <p>The first university art department in Wales, the School of Art (SoA) at Aberystwyth University (AU) was founded in 1917 as the Department of Art and Crafts. It administers the School of Art Museum and Galleries (SoAM&amp;G), an accredited museum established in 1918.</p> <p>Our small team of artists, writers and curators is energised by the hybridity of the SoA as a place where art is made, debated and displayed. Our mission to foster academic discourse and public engagement is central to the vitality and sustainability of our research environment. To that end, staff collaborate across disciplines and beyond academia. Guided by the <i>SoA Research and Impact Strategy 2018-23</i> we are committed to:</p> <ul style="list-style-type: none"> <li>• further interdisciplinary approaches to art and its histories, to increase opportunities for staff collaboration, as well as national and international networking to maximise global impact;</li> <li>• regenerating knowledge about historic art practices and marginalised careers to stimulate discourse and create new contexts for our research (see <i>SoA Impact Case Studies</i>);</li> <li>• drawing on our unique hybridity as an academic department and an accredited museum to widen and diversify our range of beneficiaries.</li> </ul> <p>These aims are aligned to AU’s Research and Innovation Strategy which reaffirms the centrality of research that challenges existing approaches and knowledge, promotes inclusivity, supports collaboration with external partners, and encourages civic engagement (see REF5a).</p> <p>The specific actions articulated in the <i>SoA Research and Impact Strategy 2018-23</i> are to:</p> <ul style="list-style-type: none"> <li>• <b>recruit staff with an excellent record of – or potential for – research and/or practice-as-research.</b> Since 2014, we have appointed two new full-time research-active staff (<b>Heuser, Raybone</b>);</li> <li>• <b>adopt systems that release time and offer support for staff to compete for research funding and undertake research of international significance, relevance and impact.</b> Since 2014, the capacity for staff to undertake research has increased through the introduction of a Workload Allocation and Management Model (WAMM) and annual review process, the development of mentoring and research leave procedures, and strategic deployment of part-time tutors;</li> <li>• <b>increase and diversify grant income by responding to emerging research opportunities and addressing the priorities of funding bodies.</b> Funding in excess of <b>£260,000</b> has been secured during the assessment period, supplemented by corporate sponsorship, gifts and in-kind income supporting our research and collections acquisitions;</li> </ul>

- **build new and strengthen existing local, national and international partnerships with public organisations and academic institutions to maximise our research potential.** We have worked with high-profile partners such as the Royal Academy of Arts (**Heuser, Meyrick**), The Lowry and Tate Britain (**Cruise**), Manchester Central Library (**Webster**), Courtauld Institute (**Harvey**), University of Melbourne (**Pierse**), Changsha Normal University and Shenzhen Fine Art Institute (**Croft**) to achieve impact through contributions to culture and society disseminated through publications, exhibitions, performances, and broadcasts;
- **increase home and international PGR student numbers.** We are on target to achieve our aim of 15% growth in graduate numbers 2018-2023;
- **maintain and develop SoAM&G collections as a focus of funded research projects and postgraduate study.** Acquisitions since 2014, valued in excess of **£1,300,000**, enable research by staff, students and visiting scholars.

Implementing strategic priorities has allowed staff to undertake innovative, impactful research across **Art Practice** and **Art History** with a shared focus on modern to contemporary visual, material and non-material culture. Staff have made important contributions to knowledge and practice in three principal areas.

**In the reassessment and recontextualisation of marginalised careers and the generation of discourse on critically under-represented practices and media, we have:**

- established interconnections between art history, connoisseurship, collecting and curating as exemplified by our work on the dealer-collector Hugh Blaker (**Meyrick**) and the aesthete philanthropist George Powell (**Heuser**) as well as our investigation of the role played by critics and gallerists Peter Fuller, Bernard Smith and Alannah Coleman in the reception of Australian art in the UK (**Pierse**);
- re-examined the work of the French Impressionist painter Gustave Caillebotte in the context of his lesser-known activities as collector and horticulturist (**Raybone**) and brought attention to English artist L. S. Lowry's significance as a collector of Pre-Raphaelite art (**Cruise**);
- drawn attention to historically marginalised aspects of British culture in research writing and curatorial practice (**Cruise, Heuser**), including contributions to *Queer Wales* (**Heuser**) and Tate's *Queer Art in Britain* (**Cruise**);
- re-evaluated the controversial work of twentieth-century German photographers Erich Retzlaff and Hans Saebens in the context of national identity formation and propaganda (**Webster**), as well as the asylum photographs of nineteenth-century French photographer Charles Nègre that traverse boundaries of documentation, politics and medicine (**Raybone**);
- introduced contemporary audiences to the practice and history of British printmaking through investigations of the work of artists such as Sydney Lee, Stanley Anderson, and Charles Tunnicliffe in our ongoing collaboration with the Royal Academy of Arts, London (**Heuser, Meyrick**);
- increased the profile of printmaking by facilitating collaborations between artists and researchers at our University, as well as in Australia, China and the USA, through the establishment of international networks via conferences, workshops and curatorial projects (**Croft**);

- engaged diverse audiences in current debates surrounding biodiversity, ecology and sustainable land management through interdisciplinary practice-as-research and collaborations involving photography, film and sound art, poetry and performance, as well as panel discussions and publications (**Whall**).

**In inter- and transdisciplinary engagement with the emerging fields of intermediality, audiovisuology and audionarratology, as well as the relationship of art and environmentalism in the Anthropocene, we have:**

- explored visual artists' engagement with noise, music and text in a sound art conference organised in collaboration with the Courtauld Institute (**Harvey**);
- offered new frameworks for the interpretation of now largely unread texts for radio broadcasting in the contexts of the performing arts, literature, the canon and the avant-garde in various ongoing projects and international collaborations (**Heuser**);
- drawn attention to the local and global significance of the biodiversity of mid-Wales and, through research and creative practice, stressed the importance of land management programmes to maintain a balanced ecosystem for public benefit (**Whall**).

**In the ongoing re-evaluation of the visual culture of Wales, we have investigated the:**

- careers of English artists working in Wales, among them figurative painter Claudia Williams and the Royal Academician Charles Tunnicliffe (**Heuser, Meyrick**);
- passions, ambitions and international connections of Victorian dilettante George Powell and his largely unacknowledged influence on the cultures of Wales (**Heuser**);
- patronage of modern art collectors and philanthropists Gwendoline and Margaret Davies in the context of contemporary debates surrounding the global impact of Impressionism (**Raybone**);
- visual and sonic culture of the Bible in Wales in collaboration with the National Screen and Sound Archive of Wales (**Harvey**).

### **Research structure and management**

The SoA sits within the Faculty of Arts and Social Sciences (FASS) which coordinates research policy and practice, encourages interdisciplinary collaboration, and supports research development as overseen by the Faculty's Research Committee and Associate Dean for Research, Knowledge Exchange and Innovation. Since its formation in 2018, FASS has introduced a range of initiatives to enhance the vitality and sustainability of impactful research, including: the appointment of Senior Research Development Leads to stimulate collaboration and mentor research grant applicants as well as the establishment of interdisciplinary research centres, an Impact Group, monthly *Women Doing Research* workshops, and a concordat to support ECRs.

All research-active staff in the SoA engage in the development of the *SoA Research Strategy*. There are currently 7 full-time staff on open-ended T&R contracts supported by 5 part-time T&S staff (approx. 2 FTEs), 1.5 FTE technical and 1.8 FTE curatorial staff. All staff serve on the SoA Management Board and are involved in all levels of policymaking and decision-taking, including research.

As IP and licensing constraints specific to our discipline complicate engagement with Open Access publishing, we make our research findings accessible to our subject communities and general audiences alike through public exhibitions and online databases.

**Research and Impact strategy for the next REF period**

Further to diversify our research environment and ensure the sustainability of our work in its practical, historical and curatorial dimensions, the SoA commits to implementing its *Research and Impact Strategy* as outlined above. Early priorities for the next REF cycle include:

- the appointment of three full-time research-active members of staff from 2021;
- streamlining policies and procedures within FASS to release time and provide support for staff research and its impact;
- the use of research leave and targeted teaching relief for staff to develop research grant proposals to support our objectives for increasing UKRI income;
- the growth of our postgraduate community, consolidating joint supervision arrangements for inter-disciplinary PhDs;
- targeted support for the integration of impact activities in the early development of research projects;
- focus on the research, impact and public engagement potential of new acquisitions for the SoAM&G.

**2. People**

In the REF 2021 census period, we have:

- ensured the sustainability of our research environment by recruiting staff with excellent research potential;
- strengthened the vitality of our research environment by releasing staff time for research, facilitating interdisciplinary and collaborative research practices, and expanding our postgraduate cohort;
- promoted inclusivity through flexible working and study leave arrangements, identifying career pathways for part-time staff and supporting the wellbeing of our staff and research students.

While the SoA was not subject to restructure under the University-wide Sustainability Implementation Plan (SIP), described in REF5a, our staff profile has changed significantly since REF 2014, with the retirement of two long-serving members (**Cruise, Pierse**) and the appointment of two T&R Lecturers in Art History (**Raybone**, 2019, and **Heuser** transferred from part-time T&S to full-time T&R, January 2019).

SoA support for research-active staff has included the introduction of a Workload Allocation and Management Model (WAMM), which has provided a mechanism for allocating research time, and the strategic deployment of part-time tutors to release time for research-active staff. These measures enabled research leave for **Croft, Webster** and **Whall** during the assessment period.

New University-wide policies (see REF5a) have streamlined practices to support research. This includes a research leave entitlement of one semester in eight. Academic staff have access to designated AU funds for research support, conferences and impact generation, including the University Research Fund, Conference Fund, and Ben Bowen Thomas Fund for Fine Art. SoA discretionary funds are also available to staff and PGR students for conference and exhibition participation, image rights and activities that support research impact.

Particular support is provided for early career researchers in line with the *Concordat to Support the Career Development of Researchers* (REF5a). Through AU's Effective Contribution Scheme, probationary staff and the Head of School agree teaching and administrative duties as well as research targets. To ensure integration into the research culture, ECRs are assigned a mentor who guides them on the focus, scope, pace and impact potential of their research. They also benefit from a lighter teaching load at the outset of their academic career. Those new to PhD supervision enrol on *AU Graduate School's Research Supervisor Training Scheme*. All staff are

required to update their skills regularly. They are supported to take external training courses as well as those offered by AU's Learning and Teaching Enhancement Unit.

Procedures are in place for career progression, supported by evidence from the *Effective Contribution Scheme*, with mentoring for promotion candidates. Despite AU promotions being suspended for much of the assessment period due to SIP, there was one Senior Lecturer promotion (**Webster**).

### **Equality, Diversity and Inclusion**

The SoA operates in accordance with AU's *Equality and Diversity Policy* (REF5a), with a member of SoA staff serving as Equality and Diversity Champion at institutional level. With nine male and four female staff members, we currently achieve a less even gender balance than in 2014 (ten male and nine female). We aim to redress this with three new academic appointments in 2021 which, combined with further staff retirements in 2022, will significantly alter the SoA research environment. To ensure fair recruitment, staff receive training in equality and diversity as well as unconscious bias.

The commitment to equality and diversity of the SoA and AU is recognised by a Disability Confident Employer Accreditation and inclusion in Stonewall's Top 100 UK Employers for its LGBTQ+ friendly workplace. Staff are required to complete Equality and Diversity Training. Networks promoting equality issues and providing support for researchers include the *Women in Research*, *BAME*, *LGBTQ+ and Disability and Wellbeing*.

SoA Equality Champions have worked with AU's Diversity and Inclusion Manager on initiatives such as a diversifying portraiture exhibition for International Women's Day 2020 (**Garratt**) and a project examining AU monuments and collections in relation to Black Lives Matter 2020 (**Heuser**).

In collections-based public exhibitions such as *Queer Tastes* (2015) and *Alternative Facts* (2017), the SoAM&G engages in debates surrounding gender and identity politics, while the ongoing project *Inconvenient Objects* (2020-21) highlights the need for museums to confront the colonial legacies of their collections (**Heuser**). To celebrate the many and varied contributions made by female and black makers to 20th-century ceramic practices, we marked the centenary of women's suffrage with our exhibition *Chwarae Teg / Fair Play: 100 Years of Women in Ceramics* (2018), and Black History Month 2020 with an online exhibition *Ceramics in Focus: Black Ceramicists Represented in the Ceramics Collection* (**Chennell**).

A multi-award nominated conference *All Our Trans Tomorrows* at Aberystwyth (2018), co-organised and compered by PhD candidate and tutor **Holcombe**, featured internationally renowned trans activists Shon Faye, Munroe Bergdorf, and C. N. Lester among the speakers. SoA staff also contribute regularly to *Aberration*, an annual Arts Council funded LGBTQ+ arts event series (**Cruise, Heuser, Holcombe**).

Equality and inclusion principles have been incorporated into the REF 2021 selection process, as outlined in the *University's Code of Practice*. All members of the REF Reading Committee and supplementary reviewers completed Unconscious Bias training. The SoA REF Reading Committee included an independent member from a cognate FASS department to monitor fair practice. Output reduction applications under Individual Staff Circumstances were assessed anonymously, with decisions made outside the SoA.

The fact that our outputs have curatorial dimensions and are predicated on exhibition posed challenges to T&R staff at the end of the census period. Rather than regarding Covid-19 as a temporary obstacle, we have explored response strategies that we can take forward for the benefit of staff, students and our research community at large: from a greater engagement with e-learning resources and blended online and in-person modes of delivery to flexible and remote working. We aim to develop these tools to provide additional support for full- and part-time staff,

personnel with health concerns and caring responsibilities, and increase research opportunities to achieve greater equality and diversity.

### **Postgraduate students**

With a 100% success rate, ten PhDs have completed between 2014-2020 (compared to two from 2001-2007, and nine between 2008-13). There are currently eight PGR students registered and/or writing up.

Our doctoral students are supported by two academic supervisors. Research training needs are agreed and recorded in a *Research Training Compact* that is monitored bi-annually by the SoA and AU's Graduate School. The Graduate School Director oversees the provision of central facilities, training and the monitoring of academic progress. AU provides compulsory generic research training modules such as *Ways of Reading* and *Research Training*. In addition, subject-specific training is offered as part of the supervisory process and through SoA seminars and workshops, internal and external courses.

Annual residential writing schools prepare students for the final stages of dissertation writing. The SoA provides bespoke training in *Effective Academic Writing* and *Research Skills in Fine Art and Art History* as well as *Self-Reflective Writing and Analysis* for students undertaking the PhD Fine Art dissertation. Financial support is available from the SoA and from AU's Graduate School to enable doctoral students to attend external courses or work with artists, art historians and museums.

The SoA is part of the AHRC South West and Wales Doctoral Training Partnership. SoA PhD candidates have been funded by the AU's *AberDoc* Studentships and private charitable sources such as the Pantyfedwyn Foundation.

Research students are encouraged to develop their careers by assisting in teaching, exhibiting, delivering papers and submitting articles for publication, as well as by hands-on engagement with exhibition preparation, installation and curation. PhD students exhibit internationally and organise national and international exhibitions and conferences:

- **Ruddock's** *Strata: Art and Science Collaborations in the Anthropocene* (Aberystwyth 2016) promoted the interdisciplinary potentialities of the current climate change debate. His collaborative art-science exhibition *2A: Earth Core: The Hominin Project* explored the link between climate change and the emergence of modern humans (Aberystwyth, 2017).
- **Woodley** curated a series of exhibitions with accompanying publications which interrogated the praxis, status and reception of still life painting from contemporary and historical perspectives: *All Coherence Gone? Historical Currents in Contemporary Still Life* (2014), *Still Life: Ambiguous Practices* (2015), and *Models and Materialities* (2016). In 2014, Woodley was one of just 25 students worldwide chosen to attend the six-day Amsterdam-Maastricht Summer University at the Rijksmuseum and Netherlands Institute for Art History.
- **Thiele** convened the Inaugural Conference of *Visual Theology* (Chichester Palace, 2018) and the second *Ruskin and the Pre-Raphaelites* (Marlborough College, 2019). She has given papers at Christ Church College, Oxford (2019), Jesus College, Cambridge (2019), Ashmolean, Oxford (2019), Villa La Pietra, Purdue University, Florence (2017), Cardiff University (2016), Keble College, Oxford (2016), and Le Moyne University, Syracuse (2015). A regular contributor to victorianweb.org, Thiele produced a chapter for *Thomas Carlyle and the Idea of Influence* (Fairleigh Dickinson UP, 2018).
- PhD candidate **Minogue** served as moderator, chair and/or panel member in France (2018), Italy (2018), North Carolina (2017), Illinois (2016), Sydney (2015), Maryland (2015), and Denmark (2014). She has been resident artist and undertaken workshops in

Queensland, Brisbane, Gold Coast, Sydney, Hobart, and Canberra. She is co-founder and co-editor of the periodical *The Log Book* (82 issues to July 2020).

- **Holcombe** presented his LGBTQ+ practice-as-research at the *Talking Bodies* conference (Chester, 2019) and staged his PhD exhibition at the CICA Museum, South Korea (May 2019).
- **Calarco** curated *Cymru Encounters* for IMPACT10 Printmaking Conference (Santander, 2018) and delivered conference papers at the University of Westminster (2015) and Nottingham University (2016). She was artist in residence in New York (2015), Adelaide (2015-16), Ireland (2016, 2018), Switzerland (2017), and Spain (2017).
- Postgraduate printmaking students participated in print portfolio collaborations that toured Brisbane, Melbourne, Auckland and Santander (*Rivers of Gold*, 2017-2019). They contributed to *The Xiaoxiang Portfolio of International Printmaking* (2015-2017) and exhibited at *The First Hunan International Student Exhibition* at Changsha Normal University (China, 2016).
- PhD candidate **Elliott** was invited to serve as board member for Women's Archive Wales (2020).

### 3. Income, infrastructure and facilities

In the REF 2021 assessment period, we have:

- enhanced the vitality of our research by obtaining grant income and in-kind benefits from a diversified range of sources;
- improved the sustainability of our research environment through the acquisition and development of our specialist collections and archives;
- promoted inclusivity by extending digital access to our collections, exhibitions and research.

#### **Income**

Funding in excess of £264,640 has been awarded to SoA staff during the assessment period, including a Leverhulme Major Research Award (**Croft**, £43,688), Arts Council Wales Large Production Grant (**Whall**, £25,000), HEFCW and National Library of Wales (**Harvey**, £6,976), Arts Council Wales Project Grants (**Chennell**, £72,382); The Art Fund and MLA/V&A (**Chennell, Holland, Meyrick, Webster**, £56,614) as well as corporate and private sponsorship, Punter-Southall PLC / Stuart Southall in support of research and the realisation of our projects for the Royal Academy of Arts (**Heuser, Meyrick**, approx. £60,000).

Six SoA designated endowment funds (July 2020 = **£4,052,535.88**) generate income to support collections management and acquisitions as well as research and its dissemination. Since January 2014, we have spent **£762,777** from our own trust funds (includes salary contributions); approximately **£53,600** was directed to the purchase of print and photographs and **£34,497** to ceramics acquisitions. Additional in-kind support for the research environment derives from gifts and bequests to the SoAM&G that during the census period amounted to the value of **£1,270,000** (Section 3).

Capacity-building for SoA research grant capture is supported by AU's *Department of Research, Business and Innovation* events such as research cafés, sandpits, and a 'Grants Factory' workshop. FASS Senior Research Development Leads stimulate collaborative interdisciplinary research activities and provide mentoring for grant applications. Support for developing individual grant applications is provided by a Research Development Officer assigned to the SoA. Internal peer review helps improve quality.

Equality and inclusion in access to research grants is addressed through such measures as an annual sandpit event for Early Career Researchers to support the development of ECR projects, and *Women Doing Research* workshops on topics such as international research, mentoring, leadership, and the REF.

### **Infrastructure, facilities and collections**

The infrastructure, facilities and collections of the SoA underpin the vitality of its research. The SoA's Edwardian Grade II\* listed building houses painting studios, print workshops, darkrooms and a MacSuite, as well as seminar rooms and a refurbished 1907 lecture theatre. The proximity of these workspaces and the ability to move with ease from one area of study to another fosters a sense of community and collaboration, while the display of artworks from our collection throughout the building is central to our mission of connecting practice and theory by rendering history present.

The building also accommodates the SoA Museum, public galleries and a collection of approximately 25,000 works of art and objects of material culture which feed into our research outputs and impact. An HLF-supported environmentally controlled store and reference room for works on paper is complemented by an MLA Partnership sponsored easel painting conservation studio led by Jenny Williamson, currently Vice-Chair of ICON.

The management of the Museum is fully integrated into the SoA. The Head of School holds the honorary title Keeper of Art. External peer oversight is provided by an Advisory Board whose members during the current REF cycle have included Professors Simon Olding (University of the Creative Arts), Ann Sumner (Barber, Birmingham Museums Trust, Leeds University) and Tim Wilson (University of Oxford). Museum Accreditation has been successfully renewed on each application since 1992.

The permanent collections include European prints from the Renaissance to the present day, as well as drawings, paintings, photographs and ceramics. They comprise fine art prints representing the Etching Revival since Whistler; the Gulbenkian Collection of Welsh and European art; an extensive collection of photography 1850 to present with internationally significant holdings of 20th-century Italian and German photography; School of Paris prints, contemporary prints, and some 5,000 wood-engraved illustrations for 1860s periodicals; the George Powell collection of books, manuscripts, Victorian drawings and watercolours (Turner, Rossetti, Burne-Jones, Leighton, Poynter, Solomon), bronzes and *objets d'art*; an internationally renowned ceramic collection of approximately 2,400 examples of contemporary British, European, American and Japanese studio ceramics, 18-19th-century slipware, as well as Swansea and Nantgarw porcelain; and representative holdings of early twentieth-century British pioneer studio pottery, which constitute a major strength of our ceramic collections.

The Ceramic Archive, established at the SoA in the 1980s, holds a comprehensive collection of publications, manuscripts, photographs and audio-visual material relating to studio and non-industrial pottery. An International Ceramics Festival, staged biennially in Aberystwyth, fosters collaborations and provides additional research opportunities.

Interest derived from six designated endowment funds (*Davies Museum Endowment Fund* 1918, *Ben Bowen Thomas Fund for Fine Art* 1977, *Catherine Lewis Trust* 1981, *Blaenllwynant Fund* 1998, *Handel Evans Trust* 2004, and *Tessa Sidey Print Purchase Fund* 2012) provides income for individual acquisitions as well as bodies of works and archival materials representative of specific artists' careers. With the co-operation of artists or estates, and with V&A Purchase Grants and Art Fund support, over 2,800 artworks have been purchased or gifted since January 2014. Representative purchases include:

- 75 vintage photographic prints by Hans Saebens (1895-1969)
- 71 prints by Surrealist photographer Angus McBean (1904-1990)
- 55 lithographs by Honoré Daumier (1808-1879)
- 43 etchings by London-based Dutch artist Marcelle Hanselaar (b.1945)

- and the iconic *Highgate Ponds Album* by Keith Vaughan (1912-1977)

Since January 2014, we have acquired by purchase and gift 412 ceramic artworks and 2,390 paintings, drawings, prints and photographs. **V&A** and **Art Fund** purchase grants amounted to **£17,183** (ceramics) and **£39,431** (paintings, drawings, prints and photographs).

Gifts received since 2014 include:

- 336 pieces of studio pottery by Michael Cardew and potters associated with Wenford Bridge
- 223 etchings and engravings by Edgar Holloway (1914-2008)
- 187 Gregynog Press woodcuts and engravings
- 175 paintings and prints by Bert Isaac (1923-2006)
- 66 contemporary Chinese prints.

Our successful 2020 application for the permanent transfer to Aberystwyth of over 230 paintings, drawings and prints from the Derbyshire Schools Library Service is further evidence of how our *Acquisition Policy* helps maintain the vitality and sustainability of our collections and strengthens our research base. The donation, valued at approximately **£750,000**, included works by Bawden, Bratby, Dürer, Heron, Lear, Lowry, du Maurier, Minton, Nolan, Paolozzi, Pasmore, Piper, and Rembrandt.

Unique in Wales and of international importance, our collections offer primary research material for staff (**Croft, Cruise, Heuser, Meyrick, Webster**), PGR students (**Elliot, Minogue, Westlake**) and external scholars. For example, working from rare historic negatives gifted to the SoAM&G, **Webster** produced prints by Erich Retzlaff and Hans Saebens that in many cases have not been seen since the 1940s and, in some instances, were never made publicly available.

Efforts to highlight the international significance and draw on the transdisciplinary potentialities of rare artefacts from our collection yielded interactive exhibitions such as *Recapturing "Mighty Joe Young"* (2018). **Heuser** contextualised a unique and never before exhibited album of photographs and original artwork documenting the production of a 1949 Hollywood film and generated public engagement through stop-motion animation and drawing workshops in our galleries. The project resulted in a collaboration with the Ray and Diana Harryhausen Foundation, online promotion of which attracted the attention of British and US-based researchers and film scholars, with two US publications currently in production.

As well as facilitating staff and student research, our collections also foster widespread public engagement (Section 4). Under the guidance of Alex Flowers, SoA alumnus and former Head of Digital Programmes at the V&A, we are exploring opportunities for further engagement, achieving greater equality, ensuring wellbeing and extending our reach and impact by improving digital access to our collections, exhibitions and research.

Research in the SoA benefits from local resources such as AU's RIBA award-winning Arts Centre (Dale Owen, Thomas Heatherwick), one of the largest regional arts centres in the UK. A major venue for conferences and touring exhibitions of contemporary art, it regularly showcases the practice of our Creative Arts PGR students. AU's Hugh Owen Library has been collecting resources on the visual arts since the nineteenth century. Gifts and bequests of rare books, catalogues and journals – among them the libraries of Bond Street print dealer Robin Garton, print historian-curator Tessa Sidey, Curwen Chairman Oliver Simon, and artist-educator Ronald Horton's collection of early illustrated children's books 1750-1913 – make AU's holdings one of the UK's most comprehensive collections related to print history. The National Library of Wales, a legal deposit library and art gallery located adjacent to the campus, provides unrivalled resources for research in visual and material culture and is custodian of internationally renowned art collections.

Through volunteer and intern opportunities our students get to work under the guidance of our museum professionals, gaining valuable hands-on experience in all aspects of collections management including cataloguing, object and provenance research, organising loans, digitisation and photographing, condition reporting, and inputting database entries.

Since 2014 and prior to the pandemic, the SoA Galleries alone have staged some 60 exhibitions: collections-based (17), student-curated (9), postgraduate (23). 19 were external touring exhibitions or shows by invited artists. 17 of the exhibitions were generated by staff research. An additional 25 exhibitions were staged in our Ceramics Gallery including two online. Eight were collections based, one was international (Uzbekistan), and four involved artists such as Philip Eglin working with the collection. In addition, we hosted seven touring ceramics exhibitions.

The galleries facilitate staff and student research as well as public engagement. Recent curatorial projects include *Discourse: Reynolds to Rego*; curated by one of our postgraduate students (**Kirton**), it marked 250 years of the Royal Academy of Arts. Featuring works by Braque, Cézanne, Dürer, Palmer, Rembrandt, Sutherland and Whistler, *Print REbels* commemorated of the bicentenary of the birth of Seymour Haden, founder and first President of the Royal Society of Painter-Printmakers. Visiting artists exhibiting in our galleries included Stuart Pearson Wright, who returned to Aberystwyth with his touring exhibition *Halfboy*.

Representative exhibitions showcasing staff research include *Contemporary Chinese Printmaking* (2014-2016), which examined the practice of three generations of Chinese printmakers from Hunan Province (**Croft**). Its UK tour provided the first opportunity for these artists to exhibit outside China, four of whom visited Britain in 2014. *Queer Tastes* (2015), an exhibition drawn entirely from George Powell's 1882 bequest to the University, helped promote the publication of the anthology *Queer Wales* (U of Wales P, 2016) in which research for the exhibition was presented, while *(Im)memorabilia: Ephemerality, Resonance and the Collector's Item* (2014-15) generated textual contributions from collectors, researchers and media insiders in Britain and the United States (**Heuser**).

We are members of the Touring Exhibitions Group, the Museums Association, UK Print Curators Forum, University Museums Group, Federation of Museums and Art Galleries of Wales, among others. Like other museums, we have reassessed our approach to the display, interpretation and management of collections, embraced new technologies, addressed issues of access and inclusivity, and developed a policy working with the wider community and online learning. Our collections database together with SoA-generated publications accompanying our national touring exhibitions – among them *Keith Vaughan: Figure and Ground* and *Philip Eglin: Slipping the Trail* – also help disseminate our research.

During the REF review period, our staff engaged in the extensive project of repurposing AU's 'Old College', a Grade 1 listed Victorian Gothic Revival building by John Pollard Seddon. We are transforming one of Wales' most iconic buildings into a major hub of culture, learning, enterprise and public engagement, as well as a catalyst for regional economic regeneration. Comprising 143 rooms over seven storeys, 'Old College' will house six galleries, including one Grade A art gallery covered by Government Indemnity for temporary exhibitions, spaces for music, performances, events and festivals as well as a 31-bedroom hotel and a functions room for 200 people. It will feature interactive science displays, conference and debating facilities, and business units for the creative technologies sector, in addition to study spaces and PGR art studios. The project includes World of Knowledge displays to engage communities with our research. A significant expansion of our physical resources, the completed project will further increase our potential for generating high-profile exhibitions and opportunities for interdisciplinary research collaboration with our partners, the National Museum Wales (Cardiff), National Library of Wales and the prestigious Hay Festival who have committed to help programme cultural events around exhibitions.

To date, the project has attracted funding from the National Lottery Heritage Fund (£10.6M), Garfield Weston Foundation (£500K), Wolfson Foundation (£250K), Joy Welch Trust (£170K), Gwendoline and Margaret Davies Trust (£150K), Foyle Foundation (£150K), Welsh Government and European Regional Development Funding (£7M), Coastal Communities Fund (£300K) and over £1M in individual donations. Detailed planning for the £26.2M project is completed and the aim is to reopen during the 2022-23 academic year when AU celebrates its 150th anniversary.

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

In the REF 2021 assessment period, we have:

- demonstrated the vitality of our research with over 100 exhibitions staged, curated or toured, contributing to society and culture;
- enhanced the sustainability of the research base through conference participation and scholarly networks, collaborations with academics, practitioners and institutions, and sharing our expertise and collections;
- promoted inclusivity in engagement with our research through outreach activities with schools and community organisations.

Collaboration with high-profile institutions and organisations has been essential to furthering and promoting our research through a range of outlets including publications, exhibitions, and broadcasting as well as social media. The increasingly interdisciplinary and international dimensions of our research projects, the diversity of outcomes, as well as the scope and reach of beneficiaries attest to the effectiveness of our *Research and Impact Strategy 2018-23*.

Building relationships with key beneficiaries, **Cruise** served as specialist advisor and catalogue essayist for *Victorian, Pre-Raphaelite and British Impressionist Art* (Christie's Sale 15506, 2018). His essay contributions for Christie's auction catalogues drew on his landmark exhibitions and books *Pre-Raphaelite Drawing* (Birmingham and Melbourne) and *Simeon Solomon* (Birmingham, London, Munich), his chapter in the anthology *Pre-Raphaelite Masculinities* (Ashgate, 2014), as well as his writings on Ford Madox Brown, Rossetti and Burne-Jones.

By teaming up with institutions such as the Royal Academy of Arts, **Heuser** and **Meyrick** have been better able to regenerate academic discourse and facilitate public access to wide-ranging aspects of early to mid-20th-century visual culture. Their monographs and catalogues raisonné on Sydney Lee, Stanley Anderson and Charles Tunnicliffe are now standard reference for dealers, salesrooms and museum curators worldwide. Meanwhile, their curatorial activities, including touring exhibitions, along with gallery talks and video introductions shared via the Royal Academy's website and Vimeo, have extended the reach of their research for the benefit of a broader, more diverse audience.

Smaller museums provide us with further partnership opportunities. Working with provincial venues, **Heuser** has created bespoke exhibitions catering to regional audiences. For instance, adapting research he conducted for the exhibition *An Abiding Standard: The Prints of Stanley Anderson RA* at the Royal Academy of Arts, he created new narratives and displays for *Unmaking the Modern: The Work of Stanley Anderson RA* – staged at Thame Museum (2016), Buckinghamshire County Museum (2016-17), Oxfordshire County Museums (2017) – to resonate with local interest and reflect regional histories associated with the artist's home counties. Having created more than a dozen exhibitions for our galleries since 2014, including annual shows developed in collaboration with his curating students, **Heuser** continues to explore exhibition curating as a transdisciplinary and public-oriented alternative to the delivery of art history.

Another transdisciplinary dimension of our research builds on **Heuser's** post-doctoral research for *Immaterial Culture: Literature, Drama and the American Radio Play, 1929-1954* (September 2013). Since his appointment as full-time T&R in 2018, **Heuser** has networked internationally in the emerging fields of audionarratology, broadcasting modernism and neo-avant-garde sound

art. This resulted in an invitation to deliver a paper at the conference *Tuning in to the Neo-Avant-Garde* (Ghent, 2018), in collaboration with an international team of researchers based in Germany and Belgium, and subsequent chapters completed for two anthologies (Ohio State UP, Manchester UP).

Working with the University of Melbourne, **Pierse** served as Principal Investigator for an ARC Discovery Grant to research the role of the Abbey Art Centre and Museum in London as a hub for mid-20th-century expatriate Australian artists. Related outcomes of his ongoing research into Australian painting and its reception in Britain include a chapter on Australian art in England for *Antipodean Perspective: Selected Writings of Bernard Smith* (Monash UP, 2018); an article on gallerist Alannah Coleman for *Melbourne Art Journal* (2018); a catalogue essay on Sidney Nolan in Britain for Pallant House Gallery, Chichester (2017); and on Peter Fuller as critic of Australian art for *The Legacies of Bernard Smith* (Sydney, 2016). Pierse has given papers at the Royal Academy of Arts, London (2017), Cambridge University (2016), Tate Britain (2016), Institute of Commonwealth Studies, UCL (2015), University of Melbourne (2014), and University of Western Australia (2014).

By contrast, **Webster's** collaborations are rooted in the SoA's own collection of mid-20th-century photography by focussing on German photographers active during the Third Reich. As a result of his collaborative research and initiatives, over 500 archival prints by German photographers have been added to the SoAM&G collection, both through grant-aided purchases and donations. In conjunction with a touring exhibition at the German Historical Institute, London, Webster published the monograph *Erich Retzlaff: Volksfotograf* (2014). His touring exhibition *A Radical Tradition: Völkisch Photographers of the German Reich* was staged at Manchester Central Library (2019). The research was expanded for *Photography in the Third Reich: Art, Physiognomy and Propaganda*, his edited anthology of essays by an international group of scholars (2021). The interdisciplinary research makes contributions to the study of Modernism, visual propaganda, colour film technology, as well as politics and German cultural history.

In her collaborative Arts Council Wales funded multi-media practice, **Whall** employs interdisciplinary alternatives to strictly scientific research in order to encourage greater civic engagement with the climate emergency. Through contributions from curators, environmental scientists, a documentary filmmaker, a photographer and a poet, *Crossed Paths* (2016-onwards) looks beyond the scientific and technical solutions used to address climate change and invites affective, intellectual and practical responses to the crisis. A public field trip with colleagues from the AU Pwllpeiran Upland Research Centre (2018) included readings, performance art and music, as well as talks on plant species and land management aimed at assisting local communities better to understand upland farmed ecosystems in the Cambrian Mountains. Follow-up events included group exhibitions at Huddersfield and Ormskirk (2019) and papers at Plymouth (2019) and Leeds (2020).

Since the publication of his influential technical manuals *Stone Lithography and Plate Lithography*, **Croft** has continued to share his extensive knowledge in and enthusiasm for printmaking. A Tamarind-trained master printer, he has collaborated with colleagues at Changsha Normal University, Changsha Central South University and Hunan University of Science and Technology (2014, 2015, 2017), as well as Guanlan International Printmaking Base, Shenzhen (2015) and Yue Yang University (2017). Croft has conducted invited workshops and masterclasses in lithography in Belgium (Frans Masereel Centre, 2014), Australia (Federation University Ballarat, 2014), and China (Changsha Normal University, 2014-17; Guanlan International Printmaking Base, 2015).

Our tutors, all of whom are practicing artists and/or researchers, make valuable contributions the SoA research environment. **Baldwin** has staged solo exhibitions at University of Rio Grande (Ohio), Zea Mays (Massachusetts) and Hänisch Kunsthaus, Kappelin (Germany). He developed Baldwin's Ink Ground (BIG) as part of his research into safer etching techniques, which he demonstrated BIG at IMPACT8 International Printmaking (Dundee), Vancouver Island School of Art and Malaspina Printmakers (Vancouver), and Ohio University. Artists from Argentina,

Australia, Belgium, Canada, France, Germany and the USA have travelled to Wales to attend his BIG workshops. BIG is now sold to artists, print workshops and universities worldwide, with clients including South African artist William Kentridge.

Beyond our curatorial efforts, touring and loaning works from our collection broadens public awareness of our research and attracts international scholars whose engagement with our collections not only benefits their studies but also increases our global reach. Loans from our collections carry both our name and our research to international audiences. During the census period, 231 artworks have been loaned to 29 national and international institutions including Tate St Ives (2014, 2017); Craft Study Centre, Farnham (2015); National Library of Wales (2016); Turner, Margate (2017); Fry Art Gallery, Saffron Waldon (2017); National Museum of Wales (2018); Yale Centre for British Art, New Haven (2018); National Garden Museum, Lambeth (2018); Karimanzutto Gallery, Mexico City (2018); Hepworth, Wakefield (2019); Whitechapel Gallery (2020); and the Mashiko Museum of Ceramic Art, Japan (2020) as well as loans to *Turner and the Poetics of Landscape* which toured 5 venues in Japan.

We have welcomed numerous external visitors during the assessment period either to exhibit or undertake research using the SoAM&G collections. These include curators Simon Oldling (Craft Study Centre, UCA, Farnham), Conor Heaney (Ray and Diana Harryhausen Foundation) and Yuko Matsuzaki (Mashiko Museum of Ceramic Art, Japan); artist-makers Philip Eglin, Jane Joseph, Edward Twohig and Stuart Pearson Wright as well as Alisher Nazirov, Alisher Rakhimov and Abdulla Narzullaev, Ceramic Masters from Uzbekistan. Approximately 300 international delegates visited for the International Ceramics Festivals (2015, 2017, 2019).

In November 2019, Unnar Örn (Artist) and Guðmundur Oddur Magnússon (Artist and Professor at the Iceland Academy) visited to see our watercolour by Johann Baptist Zwecker (1814-76) *Iceland; or, Fjallkonnan, Lady of the Mountain*. It is the first female personification of the Icelandic nation (Powell Bequest, 1882). Commissioned from a German artist by a Welsh patron, the image is deeply embedded in Icelandic culture yet until 2019 was only known in Iceland through a much-reproduced black-and-white wood engraving.

Our Curator of Ceramics (**Chennell**) has been engaged in an ongoing collaboration with the National Library of Wales to digitise recordings in the Ceramic Archive as part of *Unlocking Our Sound Heritage* (2015-). The project is led by the British Library and supported by the National Lottery Heritage Fund. **Chennell** worked with artist Adam Buick and AU's Computer Science robotics team on the project *Crossings: Adam Buick and the Legend of Tresaith* for which they sailed pots across the Irish Sea (2017). She initiated the *Toshimaru Nakamura Sound Project* with Ceredigion Museum (2018) and worked with Nantgarw China Works and Museum on a new and emerging makers programme (2019).

Networking enables us to extend the reach of our research and to contribute to the research base. An elected Honorary Fellow of the Royal Society of Painter-Printmakers in recognition of his 'contribution to the art of printmaking in Britain', **Meyrick** is an active member of the UK Print Curators Forum, a network group established to support professionals studying, cataloguing and exhibiting prints. He is one of the five original Trustees of The Gregynog Trust (est. 2019) which serves to maintain Gregynog Hall and Estate, former home of Impressionist art collectors Gwendoline and Margaret Davies, as a setting for creativity and dialogue. He was Wales' only representative on the steering panel of the Public Catalogue Foundation's Oil Paintings Expert Network (2013-17), now called Art Detective. In 2016, **Meyrick** was adviser and guest speaker for National Museum of Wales' exhibition marking the centenary the Battle of Mamez Wood.

New work is shared with the research base at national conferences and symposia. **Cruise** has delivered papers at the Ashmolean, Oxford (2019), Midland Institute, Birmingham (2019), British Art Network, BMAG (2017), Liverpool Hope (2017), Pre-Raphaelite Society Annual Lecture, BMAG (2017), Royal Academy, London (2015), Queen's University, Belfast (2015), Edinburgh University (2015), Leighton House, London (2015), York University (2015), and the National Gallery, London (2014).

**Raybone** is at the heart of cutting-edge developments in the field of Impressionism studies, as evidenced by his selection to convene a session at AAH2021 on the topic of 'Provincialising Impressionism'. His call for papers achieved national and international reach, with responses from Auburn, Temple, Duke, Birkbeck and York. He has served as a peer-reviewer for *Atlantic Review* and *Nottingham French Studies*, has given an invited lecture at Nottingham (2020), and was invited to review books and exhibitions by the *Oxford Art Journal* (2020), *The Burlington Magazine* (2017) and *Art History* (2016).

His research on the globalisation of French Impressionism and focus on its translation by marginalised communities on the global periphery responds to the AHRC theme 'Translating Cultures'. It aims to impact the public discussion around this much-loved movement by showcasing its reliance on globalised connections between diverse cultures. He has shared his research at conferences in Rouen (2020, 2016), Ghent (2018), Durham (2017), Leeds (2015), Courtauld (2014), Wellcome (2014) and Galway (2014). In addition to a monograph *Gustave Caillebotte as Worker, Collector, Painter* (Bloomsbury, 2020), a trade publication *Post-Impressionists: Masterworks* (Flame Tree, 2017), and articles in refereed journals such as nonsite.org (2018) and the *International Journal of Žižek Studies* (2015), Raybone contributed to the public understanding of photography through an article in *The Conversation* which garnered 8,500 unique readers and was followed up by non-academic publications including *National Interest*.

As art historian and practitioner, **Harvey** has undertaken 11 workshops, collaborations and public sound-art performances in Aberystwyth (2014, 2016, 2017) and Chichester (2018). He delivered the paper 'Noisome Spirits: An Audition of Apparitions' at the *Religion and Art* symposium at Goldsmiths College, London (2020). **Harvey** has delivered papers in Aberystwyth (2014 & 2017), Leicester (2016), and Chichester (2018) and London (2020), and contributed to published conference proceedings, among them 'The Retrieval of Revival: Recollecting and Revising the Evan Roberts Wax Cylinder' (Courtauld, 2015) and 'The Hearing Ear and the Seeing Eye: Transformative Listening to the Biblical Image' (Chichester, 2018). **Harvey** was featured on BBC Radio Wales' *All Things Considered* (2020) in a broadcast that explored how different religions approach the face of God.

Our research and our strategies for engagement continue to exert influence beyond academia, making contributions to society, culture and the economy. Meyrick's research on Hugh Blaker's art collection, for instance, has led to the positive identification of a previously disputed Modigliani portrait (*Annie Bjarne*, 1919) as well as new insights into the Louvre's canvas *St Joseph the Carpenter*, which is now positively attributed French Baroque painter Georges de La Tour. Following up from his invited talk at the world press launch of *Mona Lisa: Leonardo's Earlier Version* in Geneva in 2012, Meyrick contributed filmed interviews that formed part of the interactive tablet-led exhibition *The Earlier Mona Lisa* shown in Singapore (2014-15), Shanghai (2016) and Florence (2019). He contributed an invited chapter on Blaker as a dealer and collector of Old Masters to *Leonardo da Vinci's Mona Lisa: New Perspectives* (Fielding UP, 2019). **Meyrick** was guest of the President of the Regional Council of Tuscany for the preview at the Palazzo Bastogi, Florence. Media involvement ranged from sharing provenance research on Blaker's Botticelli painting for BBC4 *Britain's Lost Masterpieces* to discussing the role that Blaker played in the formation of Gwendoline and Margaret Davies' art collections for Michael Portillo's BBC2 series *Great British Railway Journeys* (2019 & 2020).

As an invited panel member for the landmark show *Queer Art in Britain 1867-1967* (Tate, 2015-17), **Cruise** disseminated his research by contributing an essay to the exhibition catalogue. He also served as an advisor for, as well as participant in, the accompanying three-part series *Public Indecency: Queer Art in Britain* presented by Simon Callow and broadcast on BBC Radio 4. Similar collaborative projects include the exhibitions *Lowry and the Pre-Raphaelites* (Lowry, 2018) and *Edward Burne-Jones* (Tate, 2018).

**Whall's** work has attracted widespread national and regional media interest from BBC national and ITV regional news programmes to *The Daily Post*, *Country Times* and *New Welsh Review*. In 2020, **Whall** was invited as the only Wales-based artist to participate in the global live art event *Be-coming Tree*, a virtual international gathering of 32 livestreamed performances that aims to expand current debates around our relationship with the natural world. Her outputs demonstrate that impactful research of international reach can be produced at national and regional levels.

**Croft** has staged four solo exhibitions in China as well as curated touring exhibitions of contemporary Chinese printmaking (UK, 2014-16) and international printmaking (China and UK, 2015). In addition to his international activities, **Croft** helped establish the Print Council of Wales and developed exhibitions, community education programmes and print publishing for the regional cooperative Aberystwyth Printmakers. He has brought many collaborating artists – among them Anne Desmet RA, Shani Rhys James, Marcelle Hanselaar and Stuart Pearson Wright – to the SoA, where they work alongside our postgraduates.

Outreach through public learning and social engagement activities takes our research and expertise to a wider public and diverse communities. Over 1,500 individuals have participated in **Chennell's** Family Learning sessions. She has initiated two major projects working with schools: the *Hot Pot* project (2015) and *Great Art Quest* (2018). In addition to artist demonstrations and talks, community events have included the *Family Arts Festival* (2014), *The People's Collection Wales* (2015), *Ceramics Collection Creative Writing Workshops* (2015) and *Hey Clay!* (2018, 2019). Curatorial assistant **Westendorf** provides outreach activities through exhibition- and collections-focussed multi-lingual discussion groups, museum blog and social media feeds and updates to our webpages and databases. In addition, SoA Assistant Curator and Tutor **Garratt** works closely with community groups and uses our collections as focus of outreach activities. These include semester-long art history modules, visits from artist groups and, in 2019, delivery of an ArtUK funded *Sculpture Around You* project exploring the George Powell bronzes which connected Aberystwyth residents to their local history partly by extending SoA research on Powell (**Heuser**) into the community.