

<b>Institution: University of Derby</b>
<b>Unit of Assessment: 32 Art and Design: History, Practice and Theory</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>Context and structure</b></p> <p>The <b>School of Arts</b> at the University of Derby (UoD) includes researchers from across a range of academic subjects including art, design, media, music, performing arts, and therapeutic arts, plus a number of collaborators from the wider University. Our aim is to support and grow a leading, transdisciplinary research community which makes significant contributions to research, cultural policy, agenda and practice which builds a socially responsive and engaged creativity, locally, nationally and globally. Applied through our research focus, which aligns to UoD's 2018-2030 Strategic Framework (REF5a, 1.0) this includes: (i) social and cultural engagement; (ii) equality, diversity and inclusion; (iii) divergency and differentiated modes of communication; (iv) people, history and place; (v) meaningful representation; (vi) art, health and wellbeing.</p> <p>The School and DMARC sit within the wider <b>College of Arts, Humanities and Education</b>. The School is trans- and interdisciplinary as reflected in the <b>Digital and Material Artistic Research Centre (DMARC)</b>, the home to UoA 32. Our ethos is underpinned by seven research groups within the DMARC, which reflect the six-point research focus and key aspects of staff interest. The diverse forms of research pursued by members of the DMARC for UoA 32 embrace many aspects of the history, practice and theory of Art and Design, and as might be expected for a progressive and creative research centre, are often at the edge of traditional disciplinary boundaries.</p> <p>The School occupies its own campus, centred on the purpose-built Markeaton Street and Chandos Pole Street buildings, and the re-purposed Britannia Mill, giving it a strong sense of its own institutional identity. It is an institutional member of <b>Cumulus</b>, the <b>Society for Artistic Research (SAR)</b>, the <b>Council for Higher Education in Art and Design (CHEAD)</b>, and the <b>European League of Institutes of the Arts (ELIA)</b>. Its expanding research culture has been shaped by the growing number of research-engaged staff and Postgraduate Research (PGR) students.</p> <p>The DMARC was founded in 2010 by <b>Professor John Goto</b> and has been headed by <b>Professor Dr Angela Bartram</b> since 2018. Art and Design research within the DMARC is led by a committee of senior research-active staff, including <b>Professors Dr Steve Baker</b> (2019-) and <b>Huw Davies</b> (2007-), Associate Professors <b>Dr Robert Burstow</b> (1991-) and <b>Dr Christine Parker</b> (2009-), and Senior Lecturer <b>Caroline Locke</b> (2001-).</p> <p>The DMARC distributes research funds to staff and PGR students, supporting empirical research, conference attendance, teaching buy-out, and professional development, amongst others. It programmes research-focused, public lectures by artists, art historians and curators (e.g., <b>Professor Tim Etchells</b> and <b>Dr Michael Schwab</b> in 2019-20), research seminars by School staff on their work, and exhibitions of artworks by national and international artists, staff and PGR students in a permanent, dedicated exhibition space on campus. More than half of the research generated by the DMARC is being submitted to UoA32, and the significance of its impact within the College is reflected in the senior roles that Art and Design staff perform: <b>Bartram</b> is Chair of the College Research Committee (CRC) and <b>Burstow</b> is Chair of the College Research Ethics Committee (CREC). <b>Bartram</b> and <b>Burstow</b> have led this UoA submission, supported by senior Art and Design staff, Research Impact Officer, <b>Dr Victoria Barker</b> (2018-20), and research administrator, <b>Christine Selden</b>. The DMARC and the UoA submission includes two Postdoctoral Researchers, <b>Dr Paula McCloskey</b> (2018-), and Early Career Researcher (ECR) <b>Dr Rhiannon Jones</b> (2018-).</p> <p>The School's growing body of PGR students benefit from, and contribute importantly, to the research environment. Their recruitment and progress are led and monitored by the <b>Postgraduate Research Lead for Arts, Burstow</b>, who since appointment in 2018 has helped the PGR Arts community have a stronger presence in the College through lectures, seminars, external visits,</p>

exhibitions, talks, and other activities. During the REF period of assessment, the College has boosted postgraduate research in Art and Design by funding four Studentships and two Postgraduate Teaching Assistantships.

In the University's previous REF submission, this UoA returned 11 (8.2 FTE) Category A staff, whereas in this there are 20 (16.4 FTE), reflecting the significant growth of research activity in the School (in line with the University, REF5a, 1.0). The 2014 submission reported the award of three doctoral degrees during the period of assessment, whereas the current submission reports eight, attained through the traditional route or by publication. Although the 2014 submission reported no research income, the top 50% of the submission met the 2\* standard for research environment, recognised as conducive to producing research of internationally recognised quality in terms of vitality and sustainability. The 2014 base enabled DMARC to focus on improving the research environment towards a stable, developmental and sustainable future during this assessment cycle. Enhancing and developing the environment further is key to the DMARC's five-year strategy, which focuses on increasing levels of research activity, research active staff, PGR numbers, social, community and civic engagement, and income generation. Supporting and increasing the capacity for more collaborative and interdisciplinary research is also part of the strategy, as is assisting in the transition of staff from professional practice to research activity.

The environment for Art and Design aims to sustain academically rigorous research of high impact that is built upon methodological excellence and innovation, underpinned by collaborations and strategic partnerships with key organisations. This submission comprises research from staff attached to the seven interdisciplinary research groups within DMARC, who draw their membership from the range of subjects across the School of Arts and include both highly experienced and ECR colleagues, and PGR students. The research groups provide a space for researcher development in addition to nurturing a wide range of research and scholarship activity, and some include members from the wider University (e.g., Animal and Civic Lab). They provide the DMARC staff with a research direction and a connected community environment. The research groups are:

- **Animal** (leads: Professors **Bartram** and **Baker**) draws together creative research within the interdisciplinary field of animal studies, to which Baker's work has contributed since the early 1990s and Bartram's since the mid-2000s;
- **A/r/tography** (lead: **Dr Drew Bird**) addresses the possibilities and crossovers within the multiple identities of artist/creator and researcher and teacher;
- **Commercial Cultures** (lead: **Dr Mark Hall**) aims to create meaningful outcomes by changing the ways that creative commercial work is understood;
- **Lovability** (lead: Associate Professor **Parker**) aims to explore and promote positive disability and inclusivity rights;
- **Civic Lab** (leads: **Matt Hawthorne** and **Jones**) investigates the social impact of participatory culture, creative dialogue and experiential design;
- **Research Arts and Wellbeing (RAW)** (leads: **Associate Professor Dr Clive Holmwood** and **Professor Susan Hogan**) supports individual and collaborative interdisciplinary research in health and wellbeing;
- **Spaces/Places** (lead: **Dr Teresa Forde**) considers the work of artists, photographers and filmmakers within historical and contemporary contexts, with a primary focus on the work of women.

DMARC has played a key role in two major research projects within the University and School. The first centres on a component within an Impact Case Study for this submission (REF3, 32-1), the Derby-based **FORMAT International Photography Festival**, which is widely regarded as the most significant international Photography festival in the UK. The Festival includes a biennial, multi-venue exhibition and conference, and, in the intervening years, presents student and staff-focused projects led by the DMARC. Amongst decision-making and the staging of certain exhibitions and projects within the festival, the University takes responsibility for the conference. Steered by **Davies** in partnership with Derby's **QUAD Arts Centre**, and supported by several School staff, notably Senior Lecturers, **Dr Phil Harris** and **Gemma Marmalade**, the Festival has

created significant economic and cultural impact for the University, its creative partners and the City of Derby since establishment in 2004 (e.g., £1.96M. net economic benefit to the City in 2019). Each festival has received substantial funding and backing from key non-academic cultural sector partners, including **Fujifilm**, **Rolls Royce** and the **Royal Photographic Society**, broadening the reach of, and engagement with the event and its underpinning research.

The second project is the **National Heritage Lottery Fund** (NHLF) supported **DerwentWISE** partnership with **Derbyshire Wildlife Trust**. During 2014–20, this project focused on the preservation of landscape and heritage in the Lower Derwent Valley and encouraged artistic interpretations of the natural landscape. The DMARC received £93,272 of the University's £2.5M. research award, enabling it to provide resources, such as studios, workshops and the Derby Theatre (a part of the University). These venues and funds supported projects created and delivered by our School staff, through **Hall's** leadership, for secondary school age and other young people.

### Research and impact strategy

The DMARC's research and impact strategy is aligned with the strategic pillars of the University, as published in 2018, and the University's Innovation and Research Strategic Priorities (2020–2026) (REF5a, 2.3). It aims to increase the proportion of world-leading and internationally excellent research by:

- embedding research-engaged practice in teaching to create a high-quality learning environment, pioneer the use of modern learning methods, provide access to diverse and exciting opportunities, and offer an evolving suite of services and support;
- developing professional and academic partnerships to provide solutions to social and industrial challenges by delivering academic expertise, knowledge and innovation;
- supporting transformational high-quality research, inspiring and creating opportunities for staff and students, both locally and internationally.

Our five-year research and impact strategic objectives are to:

- expand our capability to create knowledge and deliver innovation through research;
- enable innovation and create impact through civic and social collaboration;
- create regional collaborative impact with local councils, museums, galleries, and partners to tackle social, environmental and economic challenges;
- enable our students to engage in impact driven research and knowledge exchange;
- create an ecosystem for the University and its partners to commercialise ideas;
- improve performance, efficiency and effectiveness of our research.

Head of Arts Research, **Bartram**, has overall responsibility for the enrichment of the research environment, supported by senior School colleagues and research group leads. This includes the promotion of research-informed teaching in the School, and the provision of strategic and operational support to Heads of Discipline. Undergraduate (UG) and postgraduate taught (PGT) students are encouraged to engage in external-facing projects. One ongoing successful venture is the appointment of two students from BA (Hons) Fine Art by the **British Council** as **Research Fellows** for the **British Pavilion**, at the **Venice Biennale** (2017 and 2019 to date).

All staff, particularly those with Significant Responsibility for Research (SRR), are encouraged to engage in development opportunities as set out in Section 2. Staff who are active in professional practice are encouraged to develop these activities in research-oriented directions through research group membership and funded support. Engagement in research and scholarship is supported and captured through performance review, workload planning and monitoring processes informed by the Head of Research and implemented by Heads of Discipline. UG and PGT Programme Leaders are responsible for sustaining the centrality and dissemination of research in teaching, learning and curriculum design across their programmes. Ethical dimensions of staff and postgraduate research must conform to the University's Research Ethics Policy and Code of Practice and gain approval from the CREC. Regular meetings identify issues for referral to the CRC and/or CREC, with escalation if necessary. Researchers are supported by DMARC

and **University of Derby Online Repository Archive (UDORA)** to enable their outputs to conform to the Open Access Policy, and to represent divergent production as fully as possible (e.g., for exhibitions, performances, and events). Between May and October 2020, DMARC collection of research items in UDORA averaged 106 visits per month and 3,834 downloads. The total number of DMARC items on UDORA was 479. There were 10,824 visits by the census date, and 22,958 downloads.

The outputs in this submission reflect the diverse research interests and ways of working of staff in DMARC. The outputs are inter- and transdisciplinary and include international collaboration and reach. They may be single or co-authored, and single or multi-component outputs. Including analysis of post-war sculpture, to research on gender and diversity and animal studies, they represent the range of Art and Design subjects, and this diversity informs this submission, and DMARC's distinctiveness. The submission includes seven proposed double-weighted outputs as Multi-Component Bodies of Work. Multi-Component Bodies of Work recognise the connection between individual items that constitute a research output around a particular enquiry. Staff are encouraged to develop extended reach and impact through various modes of dissemination (e.g., articles, exhibitions, events) and connected research enquiry. As an example, **Locke's** double-weighted Multi-Component output, ***Significant Trees*** (identifier: 771873-1), includes the **Yorkshire Sculpture Park (YSP)** sited artwork, ***The Frequency of Trees*** (2014-), which has a large visitor engagement (700,000 in 2015-16), a book, plus additional items. **Bartram's** double-weighted Multi-Component output, ***Be Your Dog*** (identifier: 786075-1), includes two exhibitions and workshops to different groups to reach a range of participants, with associated international conference papers. The output's item at **Manchester International Festival**, 2019, as part of ***Animals of Manchester***, included participants from the local community and dogs from the **Dogs 4 Rescue** centre. Official visitor figures for the event at Manchester International Festival were 16,500 over its two-day duration. Within the ***Long Exposure*** Impact Case Study (REF3, 32-1), the item ***FORMAT19*** festival (**Davies**) included multiple exhibitions and a conference staged by the University. ***FORMAT19*** attracted 23,595 visitors (a 58% increase from 2013), with 49% from beyond the East Midlands and 5% from outside the UK. Social media for the festival captured 14,500 followers on Instagram, 24,000 on Twitter and 22,500 on Facebook. A conference book, ***Mythologies, Identities and Territories of Photography: Forever//Now***, published in 2020 to increase research dissemination, is co-edited by **Harris** and **Marmalade** (identifier: 782869-1).

## 2. People

### Staffing strategy

The shaping of the research environment is led by **Bartram**, and a team of research-active senior staff (detailed in Section 1), all of whom have SRR status. Additionally, the DMARC's wider research team includes two Postdoctoral Researchers, **McCloskey** (2018-) and **Jones** (ECR, 2018-), and previously included Impact Officer **Barker** (2018-20). One of the strengths of the team is that it combines longstanding members of staff (who have contributed to previous RAE/REF submissions), new appointees with distinguished research records, and ECRs. The approach to include ECR through to senior staff ensures the continued development and sustainability of the environment.

The School's senior researchers possess a wide range of disciplinary specialisms, based in practical, historical and theoretical arts research. Professor of Contemporary Art, **Bartram**, is an artist and artistic researcher whose practice includes participatory, process-based, text-based and curatorial approaches. She is active in regional, national and international artistic networks, and is **Chair** of the **Steering Committee** of **Contemporary Visual Arts Network East Midlands (CVAN EM)** (2017-), is a member of the **CHEAD Research Alliance Strategy Group** (2020-) and serves on the international Executive Board of **SAR** (2018-). Professor of Research for Art and Media, **Baker**, is an Art Historian and Artist, and a leading international scholar and keynote speaker in the field of art and animal studies. He has published volumes that contribute significantly to this discourse (including ***Picturing the Beast: Animals, Identity, and Representation***, 1993; ***The Postmodern Animal***, 2000; ***Artist/Animal***, 2013). Professor of Lens Media, **Davies**, is a filmmaker, photographer and curator, who, as a former Dean of the College



(2007-16), has contributed to the growth of arts research in the University. He is a board member/trustee of several arts and cultural organisations, including **Artcore**, **QUAD**, **FORMAT**, **UK Young Artists** and **Berwick Film and Media Arts Festival**. Associate Professor of History and Theory of Art, **Burstow**, is an Art Historian, who has published extensively on post-war British art and art theory, especially on its relation to the political context of the Cold War. Associate Professor of Film and Video, **Parker**, is a feature-film screen writer who specialises in short narratives. Senior Lecturer **Locke** creates artistic research around the translation of data drawn from the land, climate, body and environment, which includes socially engaged practice. Additionally, **David McGravie**, **Head of School** and **Deputy Dean of CAHE**, is board member of **CHEAD** and **Chair for UK Young Artists**.

There are a further seven PhD-qualified Art and Design staff in the School. Four have completed doctoral research at the University in the current REF assessment period and another six are supported in ongoing doctoral research, four at UoD. Several more have SRR and are research active, while many others are engaged in a variety of forms of professional practice. All staff with SRR, ECRs, and others with a research trajectory are supported by their Individual Research Plan. These staff, together with others, are affiliated with one or more of the DMARC's seven research groups (see Section 1). The academic leads of the research groups nurture high quality research among members by programming guest speakers, liaising with cultural institutions (e.g., QUAD and Derby Museum and Art Gallery), and developing international conferences (e.g., *Life With or Without Animals* from the *Animal* group).

Since its foundation in 2010, the DMARC has appointed seventeen Visiting Scholars, including six **Visiting Research Fellows**, five **Visiting Research Professors**, and six **Emeritus Professors**. These artists, designers, curators and arts administrators (some are former staff) are drawn from the field of Art and Design to engage with our strategy to embed research-engaged practice into an enhanced and supportive learning environment, develop professional and academic partnerships for developing knowledge and innovation, and to support transformational high-quality research. The conferment's benefit the School by feeding Art and Design research and UG and PGT pedagogy, the PGR experience, and in assisting to build a dynamic research environment, helping establish the DMARC as a centre of subject excellence.

#### Visiting Research Fellows:

- **Dr Michael Schwab** (*Journal for Artistic Research*): Artistic Research Enhanced Dissemination Formats (advisor)
- **Jenny White** (British Council): International Art Projects (research development)
- **Miltos Frangopoulos**: Art History (collaborative partner, Vakalo Art and Design College, Athens)
- **Camilla Brown**: Photography (*FORMAT* advisor)
- **Paul Cummings**: Ceramics
- **Jorge Crecis**: Creative and expressive arts

#### Visiting Research Professors:

- **Wang Yan**: Fine Art (resident artist, 2019)
- **Sheyi Bankale**: Photography
- **Brian Griffin**: Photography
- **John Miles**: Textiles
- **Pavel Banka**: Photography

#### Emeritus Professors:

- **Peter Simpson**: Applied Arts
- **David Manley**: Fine Art
- **John Blakemore**: Photography
- **John Goto**: Fine Art
- **Sebastian Blackie**: Ceramics
- **John Angus**: Fashion and Textiles

**Staff development**

DMARC and the University are committed to equality and diversity. To realise its Athena SWAN and equality and diversity ambitions, the University has made significant investment in the research infrastructure, actively seeking to encourage and support those who are from under-represented groups and ECRs to aid participation in the Research Excellence Framework.

The People Strategy aids the pathways by which all staff can excel, promoting talent and removing the obstacles that inhibit gender equality. The University has a **mentoring scheme** (REF5a, 3.4) to aid career progression for ECRs and those who wish to promote to Associate Professor or Professor. It aligns a mentee to a mentor beyond their College to ensure equality, parity and fairness within a process that is unbiased. Two women are the only promotions in the School (**Bartram** to Professor, and **Parker** to Associate Professor) since 2018.

To develop researcher confidence and convert research activity into significant outputs, the School and DMARC work in accordance with the University's Equality and Diversity Policy. The University is committed to developing a high performing and inclusive culture aligned with the ten core principles of Athena SWAN and upholding its Charter's philosophy for the 'advancement of gender equality: representation, progression and success for all'. The leadership team supports the University's commitment to ensure that equality advances at every opportunity, and by creating a working environment that empowers all to thrive and achieve their full potential. This sees a without bias strategy for support, including financial, such as for Parker's film work, which contributed to her promotion.

The School's staffing strategy conforms to equality and diversity agendas, is non-discriminatory, and hires on merit (research, pedagogic, professional practice, etc.). The School allows for flexible working, for example, which benefits those with home or carer commitments. Data captured for the census period sees 47% female and 53% males employed in Art and Design, with 69% of females and 31% males with SRR status submitted to UoA32. Of those submitted 85% are on permanent and 15% on fixed term contracts. The age range within Art and Design is very healthy for environmental sustainability, continued growth, and development, particularly in respect of those submitted to UoA32. The fairly equal spread of ages between 35 and 64 (Table 1) within the UoA ensures a sound and sustainable environment whereby the less experienced are encouraged and supported within research alongside their more experienced peers.

**Table 1: Age categories of Category A eligible researchers and submitted researchers in UoA 32**

	25-34	35-44	45-54	55-64	65 +
All Category A	5%	25%	23%	42%	5%
REF submitted	0%	34%	32%	32%	2%

DMARC supports the development of academic staff by scheduling activities that will develop forms of individual and collaborative artistic research, in both practice and theory, for research environment sustainability and growth. These include 'ground up' developmental activities appropriate to the differentiated forms of dissemination common to DMARC researchers and the discipline of Art and Design more broadly, such as workshops on articulating research aims and strategic writing. Colleagues engage in collaborations across disciplines in, and beyond the University, of which the **FORMAT** festival and **DerwentWISE** are exemplary. DMARC encourages staff to undertake projects and PhD programmes through mentorship and financial support. The DMARC seeks to present positive role models and examples in respect of equality and diversity, and this is also reflected in the schedule of Visiting Fellows and Professors and speakers at its research-focused Arts Talks.

All staff are encouraged to take up opportunities for research through the University's **Development Performance Review** (DPR), regardless of whether they are already active researchers or engaged in professional practice. The Head of Research and PGR Arts Lead work closely with staff in the **University Research and Knowledge Exchange Office** (URKEO) to ensure a robust and enriched framework of support for research-active or research-interested staff

and PGR students (REF5a, 3.4). URKEO includes officers for Impact, PGR and ECR. Its activities include a programme of researcher development, an ECR Forum, an annual staff research conference, an annual PGR student conference, monthly 'research cafes' for staff and PGR students, and support and guidance for external funding applications. The URKEO's training programme includes writing workshops and retreats, introductions and advanced classes on research methods, masterclasses on impact, grant-finder and grant-writing workshops, and training sessions on the use of social media for research. The University supports ECR development through the ECR Forum with funding: £25,000 for 2018/19, with awards of £1,908 to **Barker** (2019) and £2,000 to **Jones** (2020) to support the development of research outputs. Additionally, University acquired Research England monies are available for developing research projects, from which **Bartram**, **McCloskey** and **Parker** received £8,000 for a project on animals and migration from the **Global Challenges Research Fund**.

The SRR process has determined that 20 (16.4 FTE) of Art & Design staff are research active. At 41% this is above the University's strategic aim for 30% of staff to be active by 2020. The staff development packages available reflect the ambition to generate transformational high-quality research that leads to significant and meaningful artistic practice and writing. Dissemination and knowledge sharing are key to this strategic aim, and to this end staff have been supported to participate in local, regional, national and international conferences, exhibitions and events. This includes institutional funding awarded twice yearly to cover such activities as conference attendance and planning, research and development of projects, archiving and exhibition production. Module buy-out is awarded to allow staff to undertake research activity, as practice, archiving, fieldwork or writing, aside from teaching (Table 2). Ten staff have received this for at least one module per semester in the assessment period.

**Table 2: Support and development activity available to staff, ECRs and PGR students**

	PGR	ECR	Staff
Module buy out for fieldwork or writing		x	x
Research seed funding	x	x	x
Staff development activity		x	x
Conference, project and professional event expenses	x	x	x
In house events focused on research and networking	x	x	x
Scoping and development of expected academic outputs	x	x	x
Encouragement, development and support to update profiles		x	x
Internal funding for research and dissemination through projects, exhibitions, publications and conferences	x	x	x
ECR Forum		x	x

The School offers twice yearly opportunities for staff to bid for research funding, which can be used to develop individual or collaborative projects. This funding has supported activities that have led to partnerships with external organisations, for example: **Davies** with the directorial board of **QUAD** for the **FORMAT** festivals (2005–present), and **Locke** with the **YSP** for **The Frequency of Trees** (2014–present). Regular research seminars are hosted by the School to encourage staff and students to engage with the work of colleagues and external speakers, and to offer an opportunity for presentations of work in progress and for peer review.

During the REF period of assessment there have been a range of other opportunities to exhibit work created by projects such as **Nature Connections Festival** (2015, 2016) organised in collaboration with the Nature Connectedness Research Group in the College of Health, and Social Care at the University (H&SC), **DerwentWISE** (2014–2020) and **FORMAT** (2015, 2017, 2019). Several members of the cross-University **animal** research group and others in the DMARC had artwork in the **Otherlings** exhibition at **Artcore** in Derby (2019), curated by **Bartram** and **McCloskey**. This research group, led by **Baker** and **Bartram**, staged the international and interdisciplinary conference, **Life With and Without Animals** at the University with an accompanying exhibition, **Antonym**, at **Artcore**. The Conference, with keynotes **Professors Dr Susan McHugh** (University of New England in Maine), **Dr Mark Wilson** (University of Cumbria)

and **Dr Bryndis Snaebjornsdottir** (Iceland University of the Arts), and the exhibition programmed staff from the DMARC with other international contributors (2020). DMARC has offered specific artistic research-focused workshops and training delivered by external artist-researchers and the Head of Research, to ensure that appropriate public dissemination is an integral and achievable result of endeavours and initiatives. These events address specific developmental concerns, such as how to disseminate practical research in critical articles, arts practice and narrative writing, and creating coherent portfolio-based multi-component outputs and statements. A network of external critical friends and peer reviewers has developed through the research groups, and an internal review panel was created from across the School to assess staff outputs.

The School and DMARC encourage staff to develop their research careers by offering mentoring, financial assistance and teaching relief to undertake doctoral research (fully funded if undertaken at UoD). Research-active staff with publications, artworks and events in the public domain are supported to undertake PhDs by Publication at UoD. Staff who are already suitably qualified and research-active are encouraged to undertake the University's twice yearly training programme in PGR supervision and, when appropriate, join new supervisory teams. PGR supervision training, and additional training in the supervision of international students, is provided by the URKEO. Fifteen School staff currently supervise PGR students with seven serving as Directors of Studies, with the growing pace of completions is helping to increase this number. Four staff externally examine PhDs.

Future partnerships will be encouraged by welcoming more internationally significant researchers, fellows and professors to the School, by widening School membership of professional and research bodies, by inviting discrete bids for research project funding, and through the presentation of the PVC/Dean's Prize for Research at the annual PGR student conference (mirroring the Dean's Awards for high performance within the UG and PGT student body). It is hoped that these, and other new initiatives, will further develop the research culture and environment within the School, College and University.

### **The postgraduate research community**

Of the thirty candidates active in postgraduate research in Arts during the assessment period, twenty-two were engaged in Art and Design research and associated with UoA32. All but four of the Art and Design candidates have followed, or are following, the traditional PhD route, and all but two have been UK-based. Approximately half were part-time and approximately half funded, four through studentships, five as teaching staff and two as Postgraduate Teaching Assistants (PGTA). Eight Art and Design candidates completed during the assessment period through either the traditional PhD or PhD by Publication routes. Currently, twenty-three candidates are actively studying in the School, and eleven are engaged in Art and Design research with the majority (8) pursuing research defined as 'practice-based' (primarily in Fine Art) and the minority (3) theory-based (primarily in Art History and Theory). Recruitment has been on an upward trajectory during the last two-three years, with a growing number of applicants coming from the School's thriving Masters programmes in Fine Art and Photography. It is hoped that studying PGT alongside candidates conducting PGR across the range of the School's portfolio will encourage the emergence of more interdisciplinary study, which is already evident in crossovers between Fine Art, Performance and Therapeutic Arts.

PGR supervision is conducted by research-qualified staff. Teams are often trans- and interdisciplinary to provide the support required for the study. Mentors are assigned to PGTA's to specifically advise on and monitor their teaching. Using PhD Manager (REF5a, 4.2), a dedicated online management system including Ethics Monitor, postgraduate supervision follows a clear recording process as set out in the PGR Framework. Supervisory procedures and routines were tightened across the University in 2020 by the implementation of the PGR Framework, specifying the frequency of supervisory meetings, the regular involvement of all team members, the introduction of twice-yearly reviews with senior researchers from beyond the supervision team, annual reviews, and other measures.



The School has a range of support mechanisms for the training and supervision of PGR students, overseen by our **PGR Lead, Burstow**. PGR training workshops are provided by **URKEO** and access is given to a series of Masterclasses on research methodology and research modules from across the University (Master of Research and PGT levels). PGR students have access to dedicated base-rooms on several University campuses equipped with desk-top computers, and specialist studios and workshops. There are regular opportunities to attend lectures and talks by visiting speakers, including those organised by the School and DMARC and, where possible, to join UG and PGT student study visits. They are invited to participate in research-sharing Arts seminars and, if appropriate, exhibitions, and in the University's annual PGR conference and 3-minute thesis competition. The DMARC supports attendance and participation in external research-related events, such as conferences (e.g., *Theorum* PGR conference at Anglia Ruskin University) or research trips to archives, galleries and so on. These all provide valuable opportunities for networking, peer evaluation and research development. The annual online survey of PGR students, monitored by CRC, enables a reporting platform for their experiences and concerns. A School PGR student representative presents student feedback at CRC meetings.

### 3. Income, infrastructure and facilities

#### Income

During the period 2014–20, the DMARC and UoA32 has received a total of £8,000 direct to University funding. Additionally, the equivalent of £433,083 in-direct, non-reportable, income (£93,272 direct, but to a different UoD UoA; £139,111 paid direct to researcher; £200,700 in-kind support attached to non-direct funding paid direct to researcher) has supported outputs in this submission. As is common in Art and Design research, successful funding is often achieved from Arts Council England (ACE) and other bespoke organisations which tend to deal with individuals or National Portfolio Organisations (NPO's), making their support unrecorded on institutional returns. Such funding, which has enabled research in this submission, is hereby included as non-direct income, and an example is the **Berwick Film & Media Arts Festival** (BFMAF; **Davis**; 2014/15; identifier: 780052-1), which received £72,000 from external organisations including **ACE** and the **British Film Institute**. Additionally, a great deal of research support that contributes to the success of projects is in-kind, which is also included. DMARC examples include **BFMAF**, which received £49,000 of in-kind support, Bartram's commissioned work **Human School (Be Your Dog!)** for Manchester International Festival in 2019, which received £47,812 of in-kind support, and Locke's **Significant Trees** project, which received £4,200 of in-kind support.

**Hall's** work with local partners secured £93,272 of the University's £2.5M NHLF **DerwentWISE** programme. The work of **Davies, Harris** and **Marmalade** in partnership with **QUAD** on the **FORMAT** festival has helped to secure the partner's economic viability. QUAD's status as an NPO of ACE is assisted by **FORMAT** festival's contribution to the local and regional economy and this partnership with the University (see **Long Exposure – collaborative and publicly engaged interrogation of photographic practice through the biennial FORMAT Festival**, REF3, 32-1). **Locke's** research on landscape, data and climate received £23,400 of **ACE** and other external funding, as set out in the **Catalysing Change: Artistic Encounters in a Time of Climate Emergency** Impact Case Study (REF3, 32-2). Additionally, research projects led by **Bartram** have secured funding from external bodies: **The Alternative Document** (2016/18) brought £4,400 from the **University of Lincoln** (and in the form of a fully-funded PGTA candidature to work with the **Live Art Development Agency** from UoD), while her animal behavioural studies work (2017) brought £1,000 from **Santander** for collaborative seed research.

#### Infrastructure and facilities

The School has a clear infrastructure for Art and Design research and impact, with a focal point in DMARC and its research groups and supported by the research administrator. Senior research staff in DMARC and the University's dedicated team in URKEO offer advice on, and support for, internal and external funding applications in order to develop strategic and appropriate capacity building. A research funding group led by **Bartram** and supported by **Davies, Burstow** and **Parker** helps develop and support funding applications to external organisations, including funding councils, to nurture a healthy, diverse and durable income base. This group operates without bias,

and conforms to a positive equality and diversity strategy, whereby the individual is supported in their individual needs. This is supported by weekly drop-in sessions from the URKEO team at the School campus, and a College aligned funding development officer provided by URKEO. The combined DMARC and URKEO support oversees an application progress from idea to submission and implementation. In this respect, the DMARC is experiencing extreme growth of interest and activity, with colleagues becoming increasingly keen to generate income to support large-scale research projects. This nascent aspect of the environment is highly encouraging and should come to fruition in the next research exercise. As an example, there are currently several trans- and interdisciplinary external funding bids in assessment with other HEI's and partners, including collaborative arts and computer science COVID-19 related initiatives, and for arts projects to increase community wellbeing.

The DMARC provides research support by offering:

- Twice yearly funding to the combined value of £30,000;
- Bursaries for external PGR candidates (fees, stipend and postgraduate teaching assistantships to the combined value of £218,005 between 2014-2020);
- Bursaries for staff PGR candidates (fees and expenses studentships);
- Support for module buy-out/project activity to enable research from the period 2017-2020, total value £660,000 (£220,000 p.a.);
- Mentoring and support for research and grant development;
- Access to office, technical and workshop provision and specialist equipment and mentoring for externally funded projects.

The School's specialist facilities for Art and Design include workshops, studios and darkrooms, and technical support to test and complete work. They are housed in three buildings near to one another. There is a dedicated research exhibition space at the Markeaton Street building, and a specialist Art and Design library at the Britannia Mill building, with specialist subject staff. There are further resources available on other nearby University sites (the main campus is a 13-minute walk away). Staff are encouraged to request items for acquisition by the library to aid research development. The School allows all staff access to its full range of equipment and resources for the production of their research, including comprehensive professional audio-visual and IT facilities, specialist studios and maker workshops, traditional and digital print and specialist technical support staff.

The School of Arts' library and workshop resources and facilities are available to the local community through the public engagement and impact agenda. An example is the **Artists' Access to Arts Schools** scheme, in which UoD has participated for over a decade. Here, local artists apply to use the range of facilities available in Art and Design and the Library to develop their practice with using specialist equipment.

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

The School and DMARC aim to develop professional and academic partnerships within and beyond the UoA. Collaborative partnerships with external organisations have enabled the development and dissemination of research in Photography (delivering the ACE-funded **FORMAT** Photography Festival with **QUAD** is an indicator of the success of this partnership, as it is an integral component of their NPO agreement), arts and nature (as a partner within the NHLF **DerwentWISE** programme, and working across disciplines with our contributions to the University's **Nature Connectedness** and **Creative Ageing** research groups).

DMARC engages with, and contributes to, international artistic research debate through institutional membership of the **SAR** and through **Bartram's** service on their Executive Board (only UK member), through her work with the **CHEAD Research Alliance Strategy Group**, and through her work as Chair of **CVAN EM. Davies** represents the School and the University on **Derby City Council's Culture and Leisure Board and Strategic Culture Group**, advising on priorities for arts and culture across the city and impacting on local policy. He is a **QUAD** Board Member, and on the Directorial Board of **FORMAT**. **Baker** is an Advisory Board member of the **Culture and**

**Animals Foundation** in the USA, which awards grants to artists and academics, and is a Senior Advisory Board Member of **Antennae: The Journal of Nature in Visual Culture**. He is on the book series boards of Penn State's **Animalibus** and Sydney University Press' **Animal Publics**. **Jones** Chairs a Working Group for **Cumulus**. Internationally, colleagues in the School regularly peer review and provide consultation for journals e.g., **Journal of Artistic Research** (**Bartram** and **Hall**), **Emotion, Space and Society** (**Bartram**), **The Danish National School for Performing Arts** (**Bartram**), **Gender Studies** (**Hall**), and **Austrian Science Fund** (**Bartram**). **Bartram** was organising committee member for the annual **SAR** conferences in 2019 (Zurich) and 2020 (Bergen). **Jones** is a director of the board for **New Art Exchange** in Nottingham.

In addition to the research collaborations, networks and partnerships outlined above, researchers in the School work across the University on interdisciplinary projects including arts and health (**McCloskey** and **Hogan**, whilst the latter was in the School of Allied Health and Social Care), and art and nature (**Hall** and **Professor Miles Richardson**, UoA4). The **Animal** research group (led by **Bartram** and **Baker**) is cross-institutional, and in addition to staff from the School it includes colleagues from biology, environmental science, animal behavioural studies, psychology and history. This inter-College collaborative research group staged the second **(Un)common Worlds** conference (the first at **University of Turku**, Finland, in 2018), an interdisciplinary and international animal studies conference at UoD. The UoD conference, **Life With and Without Animals** (2020), builds on **Bartram's** success at the **Manchester International Festival** (2019), and both **Baker** and **Bartram's** specific individual contributions to raising awareness of the vital contribution of the contemporary arts to the wider field of animal studies, both within the current REF period and in the preceding years.

The School has delivery and validation arrangements with **Vakalo College of Art and Design** in Athens, with which DMARC has a further connection through the Visiting Research Fellow, Art Historian, **Miltos Frangopoulos**. Our Visiting Research Fellow (2017–present), **Jenny White** of the **British Council**, has provided valuable advice, insight and connections in order to develop our research collaborations, such as the rolling Research Fellowships for two BA (Hons) Fine Art students at the British Pavilion, **Venice Biennale** (2017–present). Extensive collaborative work by **Davies** and **McGravie** over many years includes the progressive development of Art and Design provision in China. **Davies** is Visiting Professor and Consultant for Hebei University in Baoding advising on the building of their new joint campus for Creative Industries (opened 2019). **McGravie** holds an Honorary Professorship from Beihai University of Art and Design in recognition of developing provision and collaborative links within the international sector.

Since the inception of **FORMAT**, **Davies**, with (since 2017) **Harris** and **Marmalade**, has contributed significantly to the field of Photography and the cultural research base of UoD and City of Derby. Scheduling a multi-partner exhibition across the city with an academic conference biennially, **FORMAT** brings research in Photography to the attention of an international academic, practitioner and public audience contributing to the understanding and advancement of this field. Art and Design's contribution to the NHLF project **DerwentWISE**, sees art and the landscape discussed for sustainability and access to histories and legacy through the steerage of **Hall**. This project includes work with young people, a demographic who might not ordinarily have access to the resources and subjects available at the University and opens up possibilities for their cultural and community development and engagement.

**The Alternative Document** (identifier: 786075-4) project, led by **Bartram**, contributes to the research economy through exhibitions, published text and symposium (identifier: 786075-4). It includes a funded PhD programme of study in collaboration with the **Live Art Development Agency** (2018-21) and two associated publications by **Bartram**, a guest-edited volume of the journal *Studies in Theatre and Performance* (vol. 38, no. 3) and a chapter ('Unsatisfactory Devices: Legacy and the Undocumentable in Art') in the 2018 Palgrave MacMillan book, *Critical Distance in Documentary Media* (eds G. Cammaer, B. Fitzpatrick and B. Lessard). **Bartram** is regularly invited to give external lectures to UK Fine Art departments (most recently: Nottingham Trent University 2019; Teesside University 2017; Manchester Metropolitan University 2017). **Bartram** conducts research with the **Alzheimer's Society** for her project 'Dogs and the Elderly' that

analyses the significance to health and wellbeing of interspecies companionship at the end of life. This includes participants from the Nottingham and Lincolnshire branches of the organisation's Memory Cafes. The research has been presented by invitation at the **Live Art Development Agency** (2018), at the ARC programme at **The Hague** (2018), as part of the *Creative Ageing* series at UoD (2019) and at the *Animal Remains* conference at the **University of Sheffield** (2019).

**Parker's** short film ***The Carer*** (identifier: 780887-1) won eight international awards, including a Humanitarian Award of Distinction from US based Best Shorts Competition and the Premio Labor 2017 award from Festival Internazionale Immagine d'Autore. Shortlisted for The Iris Prize Best British Short Film, it won a special commendation, and was long listed for a BAFTA. *The Carer* has screened at festivals around the world from Oscar qualifying Edmonton ISFF to The Shropshire Rainbow Film Festival, where it won Best Film and the Audience Award.

**McCloskey's** project ***A Place of Their Own***, co-founded with Sam Vardy, is an ongoing experimental art and spatial research collective that delivers research in many projects (e.g., the ***Eile Project***; (identifier: 783292-1). It exploits the meeting of these fields to investigate contemporary conditions (such as borders, climate change, 'family') and create new spaces, imaginaries and subjectivities produced through performances, text, and film and includes collaboration with **Marble Arch UNESCO Geopark**. Research in the School makes an additional contribution to the research base of arts and maternal health through the work of **McCloskey**, who was Research Assistant on the **AHRC Connected Communities** project, ***The Birth Project*** (2013-15), at UoD with **Hogan**. **McCloskey** has further developed research and artistic practice in this area, and is an **Advisory Panel Member for the M/other Voices Foundation** (<http://www.moothervoices.org/>).

**Locke's** project ***Significant Trees*** (identifier: 771873-1) includes *The Frequency of Trees*, an ongoing collaboration with the site of the artwork at the **YSP**, which led to the production of an artwork in its gardens in 2014. The collaboration has continued with Locke's book on the project (2019). Her Multi-Component project, ***Performing Data*** (identifier: 771873-2), includes collaborative research with University of Nottingham, The Scott Polar Research Institute and the Norwegian Polar Institute.

Senior Lecturer **Carl Robinson** has led two symposia at **QUAD** on painting in the digital age, ***PaintingDigitalPhotography*** (2017) and ***PhotographyDigitalPainting*** (2019). The symposia have produced two edited books by Robinson: edited book, ***PaintingDigitalPhotography: Synthesis and Difference in the Age of Media Equivalence*** (Newcastle Upon Tyne: Cambridge Scholars, 2018), and ***PhotographyDigitalPainting: Expanding Medium Interconnectivity in Contemporary Visual Art Practices*** (Newcastle Upon Tyne: Cambridge Scholars, 2020) (identifier: 779022-1).

**S.H.E.D (Social Higher Education Depot)** is DMARC's mobile arts commissioning venue and public space and the University's first Community Interest Group (CIC). As an arts venue, it is a conversation starter, a dialogue enhancer and a research facilitator. The project is dedicated to artistic research through public engagement and co-production and was designed by its director **Jones**. Transformed from an old garden shed, it is now a place for conversation and an alternative site for artistic practice. As a touring project, S.H.E.D visits hard-to-reach locations and areas where audiences would or could not normally travel to participate in research. The projects that take place within it are tailored to the specific problem or question raised by the community it visits, and the physical reconfigurations can reflect this. This DMARC project has many partners: **Derby Theatre**, theatre development programme **In Good Company**, **Derby County Community Trust**, the youth development organisation **This Is Derby**, Derby's Cultural Education Partnership's **Cultural Campus**, **Primary**, **Nottingham Contemporary**, **Expanded Studio Project**, and **CVAN EM**. **Jones** also co-leads the biennial symposium ***InDialogue***, which hosts interdisciplinary events, including presentations, discussions, communal meals, open-mic sessions, live music and performance/live art events in Nottingham at **Primary** and **Nottingham Contemporary** (2012, 2014, 2016). Its latest iteration, in 2019, was staged at venues in Nottingham, Lincoln and Derby.



**Baker** was Artist in Residence for the ***Animal Remains* conference**, and his solo exhibition *Fieldwork* (curated by Maria Lux, USA) was presented as part of the conference. Considered as an expert in the field of animal studies and art, **Baker** is regularly invited to give external lectures, keynotes and plenary addresses. These include plenary conference lectures at the **National Gallery Prague** (*The Contemporary Animal*, identifier: 786835-4), **Institute of Literary Research of the Polish Academy of Science** (2014); lectures at **EMPAC Theatre New York** (2014) and **Eastern Kentucky University** (2017); and conference keynotes at **University of Cumbria** (2015), and **London Metropolitan University** (2020).