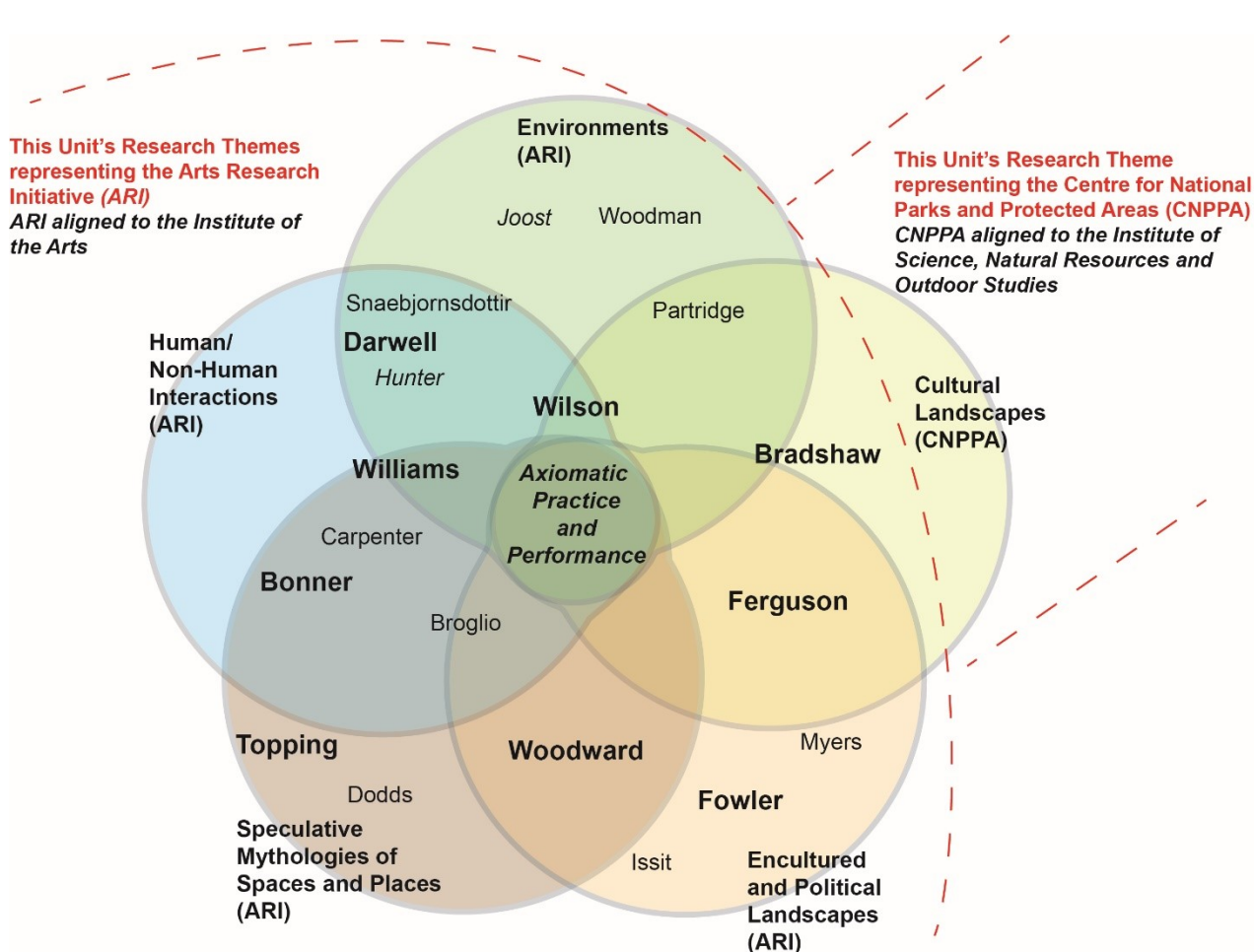


Institution: University of Cumbria
Unit of Assessment: UOA32: Art and Design: History, Practice and Theory
<p><u>1. Unit context and structure, research and impact strategy</u></p> <p>1.1 How is Research Structured across the UOA</p> <p><u>1.1.1 University of Cumbria: Institute of the Arts</u></p> <p>The University of Cumbria (UoC) draws a significant amount of its legacy from the Cumbria Institute of the Arts, which itself traces its origins to the formation of the Society for the Encouragement of Fine Arts in 1822, and the Carlisle College of Art, from 1950. The Carlisle campus of the Cumbria Institute of the Arts, joined with St Martin's College and the Cumbrian campuses of UCLAN to become UoC in 2007.</p> <p>All Unit staff with significant responsibility for research (SRR) are members of the 'Institute of the Arts' (IoA), one of UoC's five academic institutes. The Unit draws heavily on a common thread of 'place', rooted in the distinctiveness of Cumbria and the North West, but reaching to, and informing connected discourses on an international context.</p> <p>The REF2014 UOA34 submission included 4.28FTE, with 90% of impacts, and 50% of outputs scored at 3* and above. Across the assessment period, this Unit has built on this success (principally in fine art and photography), and added additional strengths in English Literature and Creative Writing, reflected in this unit's research themes.</p> <p>Researchers named in bold are Category A staff with 'significant responsibility for research' (SRR, see UoC REF2021 Code of Practice, 2.10) and those in bold and <i>italics</i> are individuals who left UoC during the REF assessment period. Individuals in plain are non-submitted UoC staff – including staff with 'emerging responsibility for research' (ERR, see UoC REF2021 Code of Practice, 2.12), Research Assistants (RA), Postgraduate Researchers (PGRs) and honorary/retired staff. Names followed by a number (e.g. Williams1) cross reference to REF2 outputs.</p> <p><u>1.1.2 Research Themes</u></p> <p>Between 2014-2020, research within the Unit has been facilitated via the Arts Research Initiative (ARI) established to "<i>develop the profile, awareness and the understanding of arts, media and humanities scholarship, practice and research within the IoA, the University and beyond</i>". ARI's aims and objectives are aligned to UoC's broader strategy for Research, Innovation and Enterprise 2018-2022 (REF5a, 2). ARI has four research themes:</p> <ul style="list-style-type: none"> • Environments (E) – including planetary environmental matters, as well as issues of different places and spaces. • Encultured and Political Landscapes (EPL) - Human mediated spaces and places - political dimensions in terms of economics, ideologies, ethics and authority; institutional critique and examination of cultural hegemonies (Museums, art, education, the market, the nuclear etc.), ways of being and living ideologically: identity and self. • Speculative Mythologies of Spaces and Places (SMSP) - Projects which consider alien and otherworld narratives, the speculative historic, folkloric, the psychogeographic and hauntologic. • Human Non-Human Interactions (H/NHI) - Animal studies and the interaction with 'other beings'; interaction with non-human phenomena. • Axiomatic Practice and Performance - Individual practice e.g. graphic design or media which is for a client and not considered research.

Since 2019, ARI has been enhanced by cross-institutional links with the **Centre for National Parks and Protected Areas** (CNPPA, part of the Institute of Science, Natural Resources and Outdoor Studies [ISNROS]), and specifically the ‘**Cultural Landscapes**’ (CL) theme, led by **Bradshaw**. The theme engages with the “*combined works of nature and humankind*” (UNESCO) and explores interpretations of, and creative responses to, the complex and dynamic relationship between human inhabitants and their natural environment.

Fig 1. illustrates the depth of activity and the interaction between ARI/CNPPA research themes. It highlights the affiliations of Category A/SRR and ERR staff and visiting staff. Axiomatic Practice & Performance underpins the unit’s research, referring to individual practice e.g. graphic design or media which is for a client and not considered research. The IoA, as a community, engages in practice as research, as well as practice *as practice* – including theatre, singing, dancing, illustration, games design and other applied arts.

Fig. 1: Structures for facilitating research in the Institute of the Arts and thematic alignment of Category A/SRR and ERR staff, and visiting/honorary staff.



1.2 Performance against REF2014 Objectives and Objectives 2021-2028**1.2.1 - SO1 To develop the practice-based route for PhD**

The unit has developed a clear articulation of the PhD by Arts Practice, allowing assessment of a body of work comprising a negotiated set of research outcomes mediated by individual art practice. The presented outcomes typically comprise material (an exhibition for instance), made available for public engagement, including a theoretical analysis and critical contextualisation in written form or an equivalent vehicle for discourse and dissemination. Potentially, the IoA admits any model of practice - negotiated with the candidate, and this represents an innovative approach within the discipline. In **EPL** and **SMSP**, two practice-based staff PhD s were submitted in 2020, with one awarded, with three PGR completions. Eight further PhDs at varying stages of completion are underway across the unit's research themes.

1.2.2 - SO2 To more widely develop our doctoral offering

The unit's doctoral offering and supervisor capacity across the research themes has also grown from 5 doctoral candidates (2014) to 13 in 2020. Four MA Contemporary Fine Art students and one MA Photography student have progressed to PhD, and supervisors are attracting students internationally. This unit now has six supervisors, and the inclusion of the **CL** theme has increased the doctoral offering. Investment of QR funding has provided two further studentships related to the work of Kurt Schwitters (**Environments**), and to Li Yuan Chan (LYC) (**EPL**); two historically significant artists closely associated with Cumbria. This investment has facilitated further collaboration with the Merz Barn/Littoral Arts Trust, LYC Foundation and John Rylands Library, Manchester University.

1.2.3 - SO3 Implementation of the Arts Research Initiative (ARI), as a means to coordinate and promote research activity

ARI provides opportunities and advice for staff CPD activity, including PhD and other higher-level qualifications, engagement in research and knowledge exchange projects and in developing activities such as conferences, master-classes, workshops and training. The ARI themes have been promoted via two major interventions:

- An **Arts Research Field Station (ARFS)** located at the IoA specialised Arts Library. Opened in January 2019 and is delivered in partnership with Leeds Beckett University (LBU). The ARFS takes the form of a series of exhibition vitrines, plinths and cases, within which elements of research projects from LBU arts researchers is presented; mirrored at LBU for IoA researchers.
- The IoA-hosted **National Association for Fine Art Education (NAFAE)** conference, (July 2016), titled '**Research Practice: Practice Research**'. NAFAE members – post-graduate, pre-doc, PhD, supervisors and post-doc researchers presented research, with a particular emphasis on research-led and research-based arts practice. Over 60 individuals attended with a keynote presentation from Professor Anne Douglas (Gray's School of Art) and 32 presented papers; promoting collaborative and interdisciplinary research relationships with a focus on practice-led arts research.

1.2.4 - SO4 The establishment of Photography in Research & Education (PhiRE) initiative

Joost, Darwell and **Bonner** utilised the PhiRE initiative, and platform, to devise and deliver three biennial academic conferences, entitled '*Visualising...*' '*the Rural*', '*the Animal*' and '*the Home*'. The series explored the practice and theory of photography, bringing academics and practitioners together to explore common research interests, develop networks and further the field of photographic study.

'*Visualising... the Rural*' (July 2013) was followed by '*Visualising... the Animal*' (June 2015), which explored the meaning of rurality and animals within contemporary culture through the medium of photography (within **H/NHI**). In addition to international independent artists, speakers represented the Universities of Middlesex, Lund (Sweden), Plymouth, Leeds, Birkbeck, the Edinburgh College of Art, and RCA. '*Visualising... the Home*' (July 2017, **EPL** theme) centred on the meaning of home within contemporary society. The conference included speakers from Universities including Texas San Antonio (USA), Bergen (Norway), Brighton, Ulster, Norwich University of the Arts, and Goldsmiths College.

Each two-day conference featured an exhibition curated with Carlisle Photo Festival. This adds another dimension to the conference reach, particularly '*Visualising the Animal*' exhibition that toured the North West, and '*Visualising the Home*', exhibited at UoC's Vallum Gallery, and featuring work from 29 artists (£3,550 of earned income). **Bonner** intends to build on the success of '*Visualising*' to establish a series of biennial conferences that included photography and visual arts more broadly and engages with the other ARI themes.

1.2.5 - SO5 Regenerating the Centre for Land, Environment and Research (CLEAR)

Across the assessment period, the aims and objectives of CLEAR have been accommodated as part of the **H/NHI** and **Environment** themes within ARI, including REF2 outputs such as **Wilson1** (environmentalism, ecocriticism and human/animal studies), **Darwell1** (photography and social issues), and **Williams2** (nuclear cultures). CLEAR has also emerged more explicitly via the '**Cultural landscapes**' theme of the CNPPA including **Bradshaw1 & 2** on romanticism (especially women's writing of the Romantic period,); nineteenth-century poetry; and regional writing and **Ferguson1** on ecocriticism and contemporary literature.

1.2.6 - SO6 The deployment of newly appointed research leaders to support and further develop research activity

See 2.1 for development of research leaders and research activity amongst staff.

ARI deploys PGRs as future research staff and potential leaders; awarding a Post-Graduate Residency to a Masters graduate each year, providing free studio space and access to resources. Awardees also have a supportive role within the Fine Art programmes, mentor existing PGR students and engage in the ARI steering group. The current recipient is working on his PhD proposal and is developing a small research group for performance art using the aegis of UoC within his residency to do so. Mirroring the arrangements for other Graduate Residents, PGR candidate Haynes has been invited to the Postdoc Residency Award following successful completion of her PhD in 2021.

1.3 Research Strategy 2021-2028

This Unit's strategy into the next assessment cycle will:

- Refocus the work of the IoA and transition to a new identity as the Institute of Arts and Creative Economies; developing a hub of creative and digital arts practice in order to co-create arts research with our local area.
- Research and develop digital strategies for the local Creative Economy, specifically in relation to virtual and enhanced reality and camera-based technologies that connect to and articulate existing ARI themes.
- Articulate and support the arts pedagogy that crosses the IoA, specifically working in partnership with educators across the region and internationally looking for opportunities to extend collaboration.
- Extend and support the theme of applied and social arts research, specifically in relation to a growing theme of Arts and Health and to accommodate concepts of non-human and environmental health/well-being.
- Continue to work cross institutionally via the **CL** theme of the CNPPA.
- The continuing development and impact of ARI, with the addition of an initiative on Creative Economy to act as a generator of digital research and engagement.

1.4 Enabling Impact

Impact is integral to Unit research; ensuring that research delivers benefits beyond academia with a reach extending to international scales. 'Arts Research Clinics' (ARCs) formally support staff to consider how their research affects wider audiences. Unit staff completed the Impact Case Study (ICS) template for their projects as a means to facilitate discussion about impact, supplemented by 1-2-1 research mentoring from the Professoriate on strategies and funding. Research and Knowledge Exchange Office staff (see REF5a, 4) deliver impact training at ARI events and a centralised committee structure, in addition to the ARI programme of activity, provides impact frameworks.

Below are examples (further details in Section 4.3) of Unit structures enabling staff to reach and engage with diverse communities, the public and cultural institutions:

- **Bradshaw** and **Ferguson (CL)** have delivered public lectures and talks on literary and artistic topics at Ambleside and contributed to major events, such as 'Words By The Water' literary festival. **Bradshaw's** *'Literary Lancaster – City of Stories'* a pamphlet for guided tours, was curated with Lancaster City Council to take reader around eight key city locations with associated key texts.
- **Wilson (Environments)** led an Arts Council funded residency programme with the Old Fire Station, Carlisle, in relation to environmental trauma from the 2015 City flood, and **Williams (H/NHI)** secured Arts Council funding for an engagement and exhibition programme related to nuclear discourses.
- **Topping1 (SMSP)** was presented at numerous public book fairs including: NY Art Book Fair, and INK (Marseille) and at international film festivals, including ANTIPHON (India).
- The Carlisle Cultural Consortium (**EPL**) facilitated a visit by the Arts Council Director and is leading to cultural collaborations (initially led by **Hunter**, now Conroy)
- Unit staff are engaging in a National Lottery Heritage Fund community engagement programme, and an Arts Council funded 'Changing Culture Programme' (Section 3).

ARI/CNPPA provides a structure that supports staff to access internal/external funding and generate impact, for example:

- The Negotiating a Cultural Landscape series of public talks (**Bradshaw** and **Ferguson, CL**) received internal funding from the Ambleside vibrancy fund.
- The publication of Snæbjörnsdóttir/**Wilson's (Environments) You Must Carry Me Now (Wilson1, Impact3202)**, with contributors from Iceland, USA and Canada, received internal research funding.
- **Williams' (SMSP)** Arts Council grant for 'Cumbrian Alchemy' (Impact3201) resulted in contribution to nuclear policy and practice via the OECD and in debate and dialogue in Cumbria on long-term nuclear repositories.
- Internal research funding supported design and production costs for 250 copies of **Topping1 (SMSP)**, with the wider work the subject of a reserve ICS.

Staff still in the process of demonstrating and evidencing the impact of their research have additionally been supported with dissemination and impact pathway activity:

- The *Visualising...* conference series (Section 1.2.4), received internal funding in 2015 to establish the series, with the subsequent event in 2017 being self-funding, with elements of public exhibition and engagement.
- **Fowler (EPL)** was provided with funding to take a sabbatical to do his PhD, which included presentation of his research through an art intervention in Carlisle Market Hall.

1.5 Supporting Interdisciplinary Research

The Unit's approach to research embraces interdisciplinary approaches and is part of the research philosophy, approach to practice, and structures. For example:

- **Williams1** combines folklore, artwork & exhibitions, and Cumbria Alchemy (**H/NHI** and **SMSP**), features both subject and realisation (an archival repository as analogue of geologic repository; similarly, in terms of performance, sculpture, photography, and scholarship).
- **Topping's (SMSP)** interdisciplinary work was selected by Nicole Yip, Lux Scotland Director, and the artist Stephen Sutcliffe to attend the interdisciplinary 'Hospitalfield House' summer residency in 2017.
- **Wilson (Environment)** has facilitated residential interdisciplinary workshops involving researchers at the Merz Barn in Langdale, the last home and studio of Kurt Schwitters.
- **Williams (SMSP)** serves on the board of advisors for Mildred's Lane Projects, Pennsylvania USA; a vehicle for interdisciplinary arts residencies. He has delivered workshops for US PG candidates and consequently, the film maker and artist, Sandy Williams (Virginia Community University) visited UoC, was provided with studio space, and presented to PGRs.
- **Bradshaw (CL)** is theme lead for a Research Centre aligned to a different Institute, and **Wilson** and **Williams** supervise six PhDs outside of the IoA.

1.6 Supporting an Open Access Environment

Since implementation of our repository (Insight) in 2009, library staff have regularly been invited to advocate for open access in this Unit. However, prior to 2016, whilst effective for managing text-based research outputs, Insight was not satisfactory for art-based outputs. In November 2015 a project was initiated to work with Southampton University to implement the Kultur plugin (JISC-funded project). Kultur has enabled us to showcase a wider range of our arts outputs, from digital versions of painting, photography, film, graphics, to records of performances and installations. Prior to this, the total downloads for art outputs from Insight was 2,601, with 36% of the outputs open access, rising to 14,046, with 80% now open access.

We are committed to building on Kultur to further enhance the arts repository. Outputs act as 'digital representations', with functionality for providing contextualisation of practice-based research outputs. This makes them meaningful to a viewer unfamiliar with the work. In August 2019 our arts subject librarian (Stewart) engaged with the ARLIS UK 'Arts research in Open Access repositories: sharing practice about practice' event hosted at Chelsea College of Arts. This Unit is now connected to a network of repository staff across the sector who are committed to exploring issues and finding solutions for best practice in arts-research repository deposits.

1.7 Supporting Research Integrity

In addition to the Unit structures (ARI, ARCs and CNPPA), a 'Research Skills Development Programme' (REF5a, 3.1) is open to PGRs as well as staff. This includes sessions delivered by three Unit staff on 'Approaches to Reflective Practice: Making the Most of Failed Strategies' and 'Confidence in Conferences'. Three Unit staff delivered sessions as part of the PGR Summer School to explore the 'journey' of Practice-led PGR and reflective practices. Ethical, legal and professional frameworks, obligations and standards are centrally via the Research and Knowledge Exchange Office, the Research Ethics Panel of which **Wilson** is a long-standing member, and informally through the Professoriate, ARI and ARC (REF5a, 3.1). **Williams** as REF Development Group Lead supports mentoring around shaping of arts practice approaches.

2. People

2.1 Staffing Strategy and Staff Development

This units staffing strategy has focused on the four areas below; creating opportunities for staff development.

2.1.1 Engage new staff in research activity

As part of induction, new starters are informed of ARI, Unit research themes, the programme of events and opportunities on offer via ARCs and the Arts Research Field Stations, and are invited to join the REF Development Group. **Williams** serves on the IoA Management Group and is appraised of new staff and potential for engaging them in research activity. **EPL** has been strengthened by the following appointments:

- **Burnett** (2016), previously director at the Arvon Foundation Lumb Bank Writing Centre, contributed '*Tripping over Clouds*', to this Unit's output pool (though as former staff on the census date, has not been submitted).
- **Hunter** (2016) from Middlesex, achieving Associate Professor in 2017, and PhD in 2019.
- **Woodward** (2019) from University of East Anglia as Lecturer in Creative Writing. ARI has supported her to join a supervisory panel, achieve SRR, and build research capacity within creative writing.
- Myers joined UoC in 2016 as Lecturer in Photography and is being supported (via an ECR grant) to undertake a collaborative project with prisoners in Scotland. ARI will continue to support her development to grow photography research.
- Conroy becoming IoA Director in 2019, joining from the University of Hull, with publications and research interest in connections between politics, bodies and performance and in Applied and Social theatre. She is Joint Editor of *RiDE: The Journal of Applied Theatre and Performance* (Routledge).

2.1.2 Develop capacity, capability and experience of existing staff.

ARI/CNPPA support staff to contribute to the research environment and culture, to engage in PGR supervision, in research skills and to apply for internal or external funding, publish or engage in arts practice. Staff are encouraged to sign up to research mentorship (REF5a, 3.1), which ensures adherence to the Concordat principles. A centralised PPDR system identifies opportunities for training and development and ARI supports staff to consider applying for Professorial title at the bi-annual round. As examples of effectiveness:

- **Wilson** was appointed Associate Professor, and subsequently Professor (2016).
- **Bonner** became a Programme Lead in 2015 and Principal Lecturer in 2020, and has been supported by ARI and the REF Development Group to organise conferences and submit research to this Unit.
- **Topping** became Programme Leader for BA Fine Art in 2014 and MA Fine Art in 2019 and has led ARI events.

2.1.3 Focusing on skills development for staff PGRs, ECRs and Postdocs to support secession planning

There is an expectation that all staff work towards achieving a PhD, and this Unit ensures that proposals align with existing activity and programmes to demonstrate critical mass. At UoC, academics have been defined as ECRs for three years after attaining a PhD, and this unit's staff have been supported to research alongside this:

- **Topping's (SMSP)** PhD viva was postponed due to Covid-19 (submitted February 2020), rescheduled for February 2021, but has been supported to produce work prior to this, evidenced in **Topping1** and through wider contributions (see Section 4).
- **Fowler (EPL)** joined his first supervisory team in 2020 and delivered sessions at the Research Skills Development Programme alongside **Williams**.
- Issit (**EPL**, staff PGR) achieved PhD in 2020 and has been supported with internal funding to disseminate research with the 'The Magic Circle'.
- Myers (**EPL**, staff PGR) is a PhD candidate at Glasgow School of Art and Photography Lecturer, shortlisted for the Jerwood Photoworks Award 2018.
- Dodds (**SMSP**, staff PGR) is a PhD candidate at Northumbria and has been supported to engage with the Lakes International Comic Art Festival; inviting Junko Mizuno to give a lecture, workshop, and free exhibition at the Vallum Gallery (October 2019).
- Issit, Dodds, and Myers are being supported to achieve SRR across the next REF cycle.

2.1.4 Utilising Research Fellows, Honorary Professors, Researchers and Professors of Practice to support the research environment and skills development

As an example, Dr Ele Carpenter (Honorary Research Fellow) has guest lectured on Nuclear Cultures; Professor Bryndis Snæbjörnsdóttir (Honorary Professor) and Ron Broglio have collaborated with **Wilson** on multiple outputs. Woodman (Honorary Researcher) supports PGRs with regular talks and tutorials and Keith Partridge (Professor of Practice, co-creator of 'Touching the Void') has delivered public lectures. Prof Conrad Atkinson (Honorary Fellow) opened the Vallum Gallery (2015).

2.1.5 Utilising Committee Structures and ARI events to support the staffing strategy, staff development and increase in active researchers

Category A/SRR staff from this Unit have full representation on UoCs Research and Knowledge Exchange Committee, and the retaining (and in many cases promotion) of **Williams**, **Wilson**, **Darwell**, and **Topping** (two thirds of the 2014 submitted staff) from 2014, to 2021 demonstrates the sustained emphasis on researcher development.

Furthermore, the much-enlarged FTE in the submission (4.28 FTE in 2014 to 7.3FTE in 2021) evidences the Unit's increasing vitality and scope of research outcomes and impact, as well as sustainability through increased capacity and more formalised structures, such as ARCs and ARI. 100% of staff within this UOA are on Permanent Contracts, and this is indicative of the Unit's sustainability and commitment to ensuring continuity of staff and of individual research areas. The programme of ARI events, including visiting lectures, workshops, and staff presentations, are open to level 6 and level 7 students, in addition to doctoral students and staff; thereby creating a growing community of researchers.

2.2 Research Students

The Unit provides high quality training and supervision for PGR students. Three of the unit's PhD students have progressed from the IoA MA in Contemporary Fine Art, to PhD, evidencing this quality. Doctoral students are able to deliver 30 hours of teaching each year and are provided with formal training to enable and optimise this contribution for all parties; delivering undergraduate tutorials and mentoring student projects.

PGRs have been integrated into the research culture and prepared for further research activity. As an example, ARI:022, was due to host a residency for 'Proximity' in Carlisle on June 4th 2020 with Mike Inglis (Edinburgh) as keynote. *Proximity* is a collective of six artists and one curator based across the North of England, and the residency involves using Crit groups, writing, discussion and making, to consider how diverse research interests and art practices are altered by shared space. IoA also hosted a research residency with the Royal College of Art, titled 'The Object of Research' (2018), involving 20 PGRs from both institutions, and a keynote by Visiting Professor Dean Hughes. IoA also hosted a number of student residencies including Sandy Williams (US), and Alice Wang (Canada), and **Wilson**, as part of his role on the selection panel for artist's residency at National Trust property Acorn Bank, invited winner, Karen Guthrie, to deliver a lecture and tutorials to PGR students (2017).

PGRs are supported with skills development and career preparation. This includes provision of campus studio spaces, access to physical and online resources and to artist run spaces, including contemporary arts space - The Pharmacy, Carlisle. PGRs are supported to develop skills and prepare for their future career, and have attended the ASLE Biennial Conference (University Davis California) and presented research at the Hepworth, Wakefield. PGRs presented research at NFAFE (see Section 1.2.3) and supported organisation of the *Proximity* residency. PGRs have curated exhibitions at UoCs Vallum Gallery, including 'Wanderers & other Nomads,' (2018) which tackled common themes of ecology, community & the environment. PGR Yngström was invited to study Embodied Imagination dreamwork at Artisten, Gothenburg University, with teaching by Robert Bosnak, Ingrid Blidberg, Per Nordin och and Anna Söderling. She was also involved in organising 'Dream Masks at Midsummer Fest 2014' - a participatory mask performance for 100 guests and 'Psychic Volcano' (2014, Nacka forest, Sweden), a series of mask workshops and a ten-hour collective participation performance.

All PGRs are supported to contribute to the vitality of the unit. ARI provides the opportunity for annual reviews for PGR where research in progress is presented – and that is formalised within PGR students as part of the end of year review process. All candidates are expected to present research at Research Summer School, and in some cases, specific feedback has been requested from the group on PhD development. This Unit has achieved six PhD completions across the assessment period (0 for REF2014). A high-level commentary on EDI data for this Unit's PGRs has been provided below.

Table 1. EDI Data for UOA32 PGRs

Key consideration	Unit Considerations/Actions
40% <39; 50% 40-49; 10% 50-59.	Important to maintain skills training and opportunities for younger researchers whilst integrating the experiences of older PGRs.
60% female and 40% male	Broadly similar composition against staff pool (see Table 2). Supervisors have completed unconscious bias training (UBT)
10% BAME	Positive figure in relation to staff pool, all supervisors have completed UBT.
40% declared disability	High % compared to staff pool. Unit staff made aware of institutional structures to support health and wellbeing, including signposting to Disability Officers.
0% LGB	30% refused information (similar to staff pool). PGRs encouraged to engage in institutional networks.
50% part-time	Ensure that part-time PGRs engage with Unit activities, and if in practice, their experiences contribute to Unit vitality.

2.3 Equality, Diversity and Inclusion (EDI)

Unit staff proactively promote EDI as part of academic life. IoA programmes have within their curricula, specific strands that challenge the status quo in the reframing of socio-political, gender and queer discourses, and de-colonising subjects. In Fine Art for example, these issues are raised within the context of global art practice and art-markets to consider aspects of sexuality/gender, identity, race, post-colonialism, and institutional critique as practice, both formally (in module descriptors) and informally (within individual art practices). Similarly, in English and Photography, these themes intertwine within the curriculum and inform the subject and individual discourses.

This is mirrored in the research of PGRs, including art practice as feminist resistance and critique (Yngström, **Topping**), nomadic practice and refugees (Lean, Haynes, Tan), and disability & health (Walton, Willenfeld). Presentations at ARI have included a number of important keynotes and discussions dealing with issues such as disability (Jacqueline Donachie ARI003, and Dr. Tony Heaton OBE ARI019; social inequality and the role of the arts (Prof. Paul Haywood ARI004, Tessa Bunney ARI008). IoA staff engage in centralised structures such as EDI steering group (**Hunter** was member to 2019, now Conroy) and Athena Swan (Talbot).

Unit staff undertake research related to EDI. Bradshaw's work draws on a number of themes in relation to marginalised women's writing in the romantic era, and since 2019 has worked with the F= feminist art collective (Leeds Beckett), writing on inclusion as part of their The Erotic Power of F= Conduit Tour. In a review for **Woodward1**, Rebecca Tamas *states that "In Woodward's work, humour, environmentalism, politics and gender rip each other to shreds."*

This unit has engaged with the Equality Impact Assessment exercises for identification of staff and output selection (see REF Code of Practice, 1.8 for schedule). The REF Development Group Leads have undertaken review meetings with the Research Manager and EDI Officer to analyse data and make recommendations to the Institute Director; also forming part of our institutional approach to responding to EDI data (REF5a, 3.3). Within this unit, this has included looking at the following protected characteristics, and identifying actions (Prefer Not to Say=PNS). See Table 2, overleaf.

Table 2. EDI Data for Unit Staffing and Output Selection

Category	%	Considerations	Proposed Actions
Age			
30-39	12	One IoA member of staff (not Category A) under the age of 30, three over 60. Higher number of outputs for staff >60 in output pool (56%).	*Ensure all staff understand how research informs their teaching and career development and prioritise younger staff. *Highlight existing research and identify actions to improve take-up of research time. *IoA Director aims to submit an additional UOA for next REF.
40-49	44		
50-59	11		
>=60	33		
Sex			
F	44	Reasonable balance but expectation, sector wide (and institutionally), of higher female %. Higher number of outputs for males in output pool (67%).	*Maintain awareness over next assessment cycle as part of growth ambitions for research active staff.
M	56		
Orientation			
LGB+	0	No LGB+ but high % of PNTS.	*Promotion of networks available to staff and encouragement of input into working groups. *Reminders to staff to update details.
Heterosexual	56		
PNTS	44		
Religion			
Religious	11	No specific considerations	*Promote existing faith networks and external bodies.
Non-Religious	67		
PNTS	22		
Ethnicity			
White	100	Currently less sector engagement from individuals with BME backgrounds, Carlisle is 98% white.	*Positive action statements for BME recruitment. *Continue to broaden remit to include non-Western artistic expressions and practice.
BAME	0		
PNTS	0		
Disability			
Disability Declared	0	Institutionally 10.2% with declared disability.	*Promote guidance on disability and staff resources available. *IoA Director to continue engagement in Disability History Month *Invest internal funding in disability arts (this has now occurred from QR Strategic Priorities Fund allocation).
No Disability Declared	100		
PNTS	0		
Contract			
Full Time	33	High numbers of PT, mirrored in output pool.	*Positive numbers of PT colleagues, evidencing how all staff are supported to research productively.
Part Time (PT)	67		

3. Income, infrastructure and facilities

This unit has developed a coherent & supportive research nexus with a focus on building capacity, as evidenced by the increase in submitted staff and range of work submitted. Looking forward, specific focus on generating research income is planned, and Conroy as Director has brought her experience in this area to this Unit as previous Director of Research in the School of Arts, Hull University.

This UOA has returned (to HESA) modest research income of **£18,969**, representing Arts Council England funding for 'Cumbrian Alchemy', directly supporting **Williams'** Impact3201. In-kind funding from Perpetual Uncertainty/Nuclear Cultures (an Arts Catalyst Initiative) enabled **Williams** to go to Umeå in Northern Sweden to run an exhibition, with funding for attendance, transport, insurance, and installation at other venues. In 2019, **Wilson** and Snæbjörnsdóttir received a 42 million ISK (268,000GBP) grant from Rannís, the Icelandic Research Fund for their three-year research project *Visitations: Polar Bears out of Place* (administered by the Iceland University of the Arts).

Due to the nature of the work within the IoA, there were a number of additional income streams reported via HESA as 'other income', presented in the table below. Projects with asterisks relate to wider contributions to economy and society and are expanded in Section 4.

Table 3. Unit Income (not returned to HESA as research income)

Project	Funding/ Source	Contribution to research environment.
'Immersion/ Emergence'- Contemporary Arts Residencies in Carlisle*	£15,000 (Arts Council England)	In 2016/17, the IoA (PI Wilson), in partnership with Carlisle City Council, delivered the <i>Immersion/Emergence</i> , artist residency project at The Old Fire Station. This project provided opportunities for PGRs and brought national artists to Carlisle in support of this unit's research culture.
Augmented Reality Project at Barrow as part of the 'Back On Our Map' (BOOM) species restoration project*	£21,000 (via National Lottery Heritage Fund)	BOOM aims to reintroduce ten threatened species of Cumbrian flora and fauna, and to provide natural conservation training and experiences for some of the UK's most deprived communities. The IoA has been commissioned to create a short Augmented Reality Project as a form of community engagement. This project supports opportunities for research in this field to enable future impact.
Changing Culture Programme with Brathay Trust and Theatre By The Lake*	£148,468 total contract value, £36,750 received to date (Arts Council)	UoC is a delivery partner in the Changing Culture Programme which provides a Diploma of Higher Education (DipHE) in Social Enterprise Leadership for young adults who are potential creative sector leaders in Cumbria and North Lancashire. This project supports Unit impact by training and upskilling the creative workforce in Cumbria, and through knowledge exchange with cultural partners.
Zhejiang University of Media and Communications (ZUMC) Visiting Scholars	£18,470 (fee)	In 2018, IoA hosted 5 visiting scholars from ZUMC, who were funded through the Chinese Government. The IoA delivered CPD sessions on research teaching and learning, received PGR presentations, and visited key cultural/museum sites in Cumbria. The visit involved Bradshaw, Fowler, Topping, and Bonner and provided opportunities for PGRs to network with visiting scholars and present their research.

Project	Funding/ Source	Contribution to research environment.
Shanghai University of Engineering Science Summer School	£24,366 (fee)	In 2018, UoC delivered a 2-week summer school in Carlisle and London for 10 delegates from Shanghai University of Engineering Science. This project provided opportunities for PGRs to network with visiting scholars and present their research to new audiences.
Jiaxing University - Arts Delegation	£14,000 (fee)	In 2018, UoC hosted a funded delegation of students from the Jiaxing Arts Society (9 students and 1 member of staff) to collaborate with performing arts students. This project supported development of joint academic and research platforms.
Stanwix Arts Theatre Income	£104,628 (earned income)	The Stanwix Arts Theatre (main house and studio theatre, seating 262) is both an infrastructure resource for this unit, and a driver of externally generated income.

The University Archive and Special Collections is a resource for all. It includes papers relating to Francis Carr, who founded the Landscape and Arts Network in 1993 to bring together landscape architects, architects, artists, educationalists and ecologists in collaboration on environmental projects. These archives supported the work of **Environment** and **Cultural Landscapes** themes and serve as testament to the legacy of research activity. Future collaboration with IoA researchers and potential digitisation of key artefacts from the archives will enable wider access to the materials. The **Vallum Gallery** was substantially renovated in 2016 and has a full programme of in-house and external exhibitions each year. The Gallery and its Degree Show was a Finalist for Art or Cultural Initiative of the Year at the Carlisle Living Award.

The Unit also has partnerships with the **Cumbrian and Westmorland Antiquarian and Archaeological Society**, and houses the collection for access by members. The **Armitt Museum** is hosted on the Ambleside campus, and it's Charlotte Mason collections are utilised regularly by representatives of the Charlotte Mason Institute in the US, with a bi-centenary international conference planned in 2023. Staff have used the archive to inform their work, such as **Bradshaw** who consulted Harriet Martineau Guides for an 'F=' piece on women writers in Ambleside (see 2.3). Postgraduate students and staff also utilise the Wordsworth Trust's archive and research centre.

Academic colleagues within this unit are additionally supported by 11 technical staff. This includes Stewart, the subject librarian, who supports PG & PGR candidates. The IoA has specialist resources in 3D Wood, Metal, Ceramics & sheet materials (Wardlow & Waters); Fine Printmaking (Shaw), Photography, conventional and digital (Coombs & Hurn), AV & video/sound editing (Drude); as well as ICT (CAD/Games Design) from the central Institute IT resource. The Institute theatre is managed by Bridgewater & technicians are Brooks and Sharp and the Vallum Gallery by Baxter. PG and PGR students have the opportunity to use studio spaces within the Fine Art programme, and access to the Fine Art MacLab for specific imaging packages (AV/Photography) and design platforms.

4. Collaboration and contribution to the research base, economy and society**4.1 Research Collaborations, Networks and Partnerships**

Staff within this unit are encouraged to engage in a range of research collaborations, and to develop networks and partners which help to promote, disseminate and present their work.

- In **Environments**, **Wilson1** and **Impact3202** involve international collaboration with Arizona State University, and **Wilson3** with the University of Gothenburg, Sweden. **Wilson** was Artist in residence at Brown University, Rhode Island, USA (2017-19) and at Anchorage Museum, Alaska (2016 -22), where a number of related exhibitions have taken place.
- In **SMSP**, **Topping** collaborated with Tahani Nadim, Junior Professor of Socio-Cultural Anthropology at the Department for European Ethnology in a joint appointment between the Humboldt-Universität zu Berlin and the Museum für Naturkunde (Museum for Natural History), Berlin. Together, they jointly curated 'Rabbit Cotton Tooth Cotton Rabbit' into the group exhibition '*The Influencing Machine*', nGbK, Berlin (2018). **Topping** also collaborated with sound designer Mark Vernon (<http://meagresource.com/>) and the production of the film 'Disaggregated Industries AKA The Man Who Fell to Millom' (2018). **Bonner** has collaborated with a number of Universities as part of the '*Visualising...*' conferences, (Section 1.2.4).
- In **EPL**, **Fowler** was selected to exhibit in the 117th Annual Exhibition of the Society of Scottish Artists at the Royal Scottish Academy, Edinburgh (2014) and presented research at the University of Iceland (2018).
- In **CL**, and at Ambleside, **Bradshaw** collaborated with Dr Elizabeth Fisher (Northumbria) on a Schwitters symposium and curated a monthly public talk series - '*Negotiating a Cultural Landscape: Writers and Artists in the Lakes*' (2019-2020), including contributions from the Universities of Lancaster, Northumbria, and Royal Holloway. **Ferguson** was an invited speaker for the Scottish Universities International Summer School at Edinburgh University (2016). **Bradshaw** collaborated with Professor of Practice, Terry Abraham on a monthly public talk series on '*Changing Perceptions of a Cultural Landscape*', moving online due to Covid-19 (July 2021).
- In **H/NHI**, **Darwell** presented work at Aalto University, Helsinki, including '*A Black Dog Came Calling*' (2014) and '*Sharks in my Bathroom*' (2018). **Williams** delivered keynotes to the Museum of Morbid Anatomy, Brooklyn, New York; The Horse Hospital, London; The Whitechapel Gallery, London Centre for Research in the Arts, Social Sciences and Humanities, Cambridge University, the Aesthetics of Alchemy, Birkbeck College & the Wellcome Trust, and an invited paper at the University of Sorbonne, Paris.

4.2 Relationships with Research Users, Beneficiaries and Audiences

Unit staff have engaged extensively with international audiences.

- In **Environments**, **Williams** exhibited extensively as part of Cumbria Alchemy (Impact3201). **Wilson** exhibited at the Anthropocene Campus, Haus der Kulturen der Welt (HKW), Berlin; Arizona State University Art Museum; Mensch-Tier-Kontakte in Kunst, Erlangen, Nuremberg; Bell Gallery, Brown University, USA; Listasafn ASI, Reykjavík, Iceland; United Nations Building, New York; Reykjavík Art Museum; The Living Art Museum), Reykjavík; Anchorage Museum, Alaska; Botanical Gardens (Botaniska) in Gothenburg, Sweden; Audrey Love Gallery, Miami, Florida; Scandinavian House, New York; Gallerie Hnjotur, Iceland; and Hnjótur, Museum of Egill Ólafsson, Hnjótum.
- In **SMSP**, **Topping's** work has been exhibited/screened at The Fifth Annual Philip K. Dick Science Fiction Film Festival, New York (2017); Kochi-Muziris Biennale, Kerala, India (with Lux Scotland, 2017); Glasgow Short Film Festival (2016); FILM OPEN (Spike Island, Bristol); Castlefield Gallery, Manchester (2015); 31st International Short Film Festival,

Hamburg (2015); LUX Scotland's Artists Moving Image Festival, Tramway, Glasgow (2015); and 12th International Festival Singes de Nuit, Institute Finlandais, Paris (2015).

- In **EPL, Fowler** exhibited at the Whitespace Gallery, Edinburgh and St Andrews Museum and Gallery. He has engaged with policy makers through exhibition at the Scottish Parliament (**Fowler1**).
- In **CL, Bradshaw** appears annually at Words by the Water, Chairing several sessions and presenting her research on Ann Radcliffe. She has been invited keynote speaker on Michael Roberts and the Poetry of Mountaineering at Mountain Legacies Event (Newcastle 2014), invited speaker at Bronte Parsonage as part of Bronte200 event, and invited to speak at the Ruskin Bicentenary Lecture series.
- In **H/NHI, Darwell** republished a series of works with Café Royal Books, including *The Dark River* series and Sheffield in Transition 1988–89, featuring in the Observer (2019).

4.3 Wider Contributions to Economy and Society and development of this Unit's ICS's

- **UOA staff supported the development of 'Carlisle Cultural Consortium'** - working to harness the rich arts, heritage and culture of the city of Carlisle for future sustainability and growth. The consortium is being developed by an interim steering group of Carlisle City Council, Prism Arts, Tullie House Museum and Art Gallery Trust and UoC.
- In 2016/17, the IoA (**Wilson** as PI), in partnership with Carlisle City Council, **delivered the Immersion/Emergence (I/E), a new artist residency project at The Old Fire Station, Carlisle, supported by Arts Council England.** I/E invited artists to take up residence in Carlisle and develop work in response to the post-flooding urban and rural landscape. Two artists each received a £5,000 award, had access to exhibition space (Old Fire Station) to undertake research, production and exposition. An open call generated 28 responses with 7 artists selected and funded to develop proposals. Following a proposal exhibition and presentation to a panel of judges, two artists, Harrison (a current PhD candidate) and Dummett, were awarded the six-month residency. Artists had access to specialist resources at the Brampton Road campus and delivered lectures and tutorials to students to stimulate and extend discourse across the project. In addition, each artist hosted a public lecture/discussion event at the Tullie House Museum and Art Gallery.
- UoC (Baxter as IoA lead) is a delivery partner in the **Changing Culture Programme** which provides a Diploma of Higher Education (DipHE) in Social Enterprise Leadership for young adults who are potential creative sector leaders in Cumbria and North Lancashire. The programme delivers Goal 4 of the Arts Council's strategy "*The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled*", by developing 20-24 new leaders in geographical areas of low engagement, investment and opportunity. The DipHE is a 2-year programme delivered by Brathay, UoC, and a consortium of arts sector organisations co-ordinated and led by Theatre by the Lake. It combines academic study with personal development opportunities through leadership residentials, work experience placements, action learning sets and mentors.
- IoA is delivering an **Augmented Reality (AR) Project in Barrow** as part of the 'Back On Our Map' (BOOM) species restoration project. BOOM (led by UoC) is a species restoration and community engagement project and the IoA has been commissioned to create a short AR project that reflects the changing landscape of Barrow, working with a young school group and older group (65+) looking forward and looking back on the change. Delivery of this programme was anticipated in summer 2020, delayed due to Covid to 2021.
- This units Impact3201 (**Williams, SMSP**) has facilitated awareness of the contribution of arts practices to nuclear sites and changed understanding around nuclearity, place and land amongst artists, curators, nuclear practitioners, members of the public, and across cultural and industrial sectors. As a pathway to impact, the underpinning research has been cited on BBC Futures and the Financial Times, with evidence of impact provided by individuals in the nuclear industry.

- **Impact3202 (Wilson)** encapsulates the **H/NHI** theme, focusing on the plight of two indigenous, endangered species in the Grand Canyon, Arizona. The research has generated new, co-produced films, exhibitions, and artworks to facilitate policy debate and dialogue amongst international decision makers at the UN; influenced creative practice on issues of environmental concern and increased public awareness.

Unit staff have contributed to economy and society more widely:

- **Bradshaw** supported an Arts Council project at Brantwood, Coniston to develop a series of 'Natural Connections' workshops for museum employees around the region.
- **Bonner's** engagement in the Carlisle Photo Festival has contributed to cultural developments in the City.
- **Topping's** recognition for 'Peter' at the Fifth Annual Philip K. Dick Science Fiction Film Festival, New York, 2017, as well as her associated works, contributed to a reserve ICS exploring 'Fictioning', Feminist writing practice and altered states.

4.4 Engagement with Communities and Publics

- In **Environments**, **Wilson** has delivered invited artists' talks and public lectures at the University of Gothenburg and on site at Botaniska, Gothenburg (2018), Gallery, Brown University, Providence, US, and at Vísindavaka (Science Week) Laugardalshöll, Iceland (2019). **Snæbjörnsdóttir/Wilson** gave a keynote at the 'Art + Environment Conference', Nevada Museum of Art. October (2014).
- In **EPL**, **Fowler** was invited speaker at the Nairn Book and Arts Festival (2015) and Wigton Book Festival (2015), presenting **Fowler1**, and presented at the Portobello Book Festival (2017). **Fowler's** 'Supermarket' was exhibited at the Market Hall, Carlisle.
- In **SMSP**, **Bonner** contributes to the selection process for Source's annual showcase for Photographers graduating from University and Art College based photography courses – 'Graduate Photography Online', and served as judge for the Carlisle Photo Festival. **Topping** was on the jury for the 'No Budget Competition', at the 32nd Hamburg International Short Film Festival, 2016 – with filmmakers Siegfried A. Fruhauf and Christoph Girardet. 'Eye Eye' was screened at FOMO#3, The Dancehall at The Rum Shack, Glasgow, 2016 – working with musicians and DJs, and **Topping1** was presented at 'The Old Hairdressers', Glasgow International 2018.
- In **H/NHI**, **Williams** has delivered public lectures and seminars at Arts, Letters & Numbers, Albany, New York; Mildred's Lane Projects, Pennsylvania, USA; Gracefields Arts Centre (Dumfries); Gallery of Modern Art (Glasgow); The Morbid Anatomy Museum and Library (Brooklyn, New York); Malmo Kontsmuseum (Sweden); and Whitechapel Gallery (London). **Darwell** has presented his work at the Atkinson Gallery, Southport; Signal Arts and Media, Barrow; and Bolton Art Gallery.
- In **CL**, **Bradshaw** and **Ferguson** have given public lectures as part of a series of monthly free talks on literary and artistic topics at Ambleside. **Bradshaw** was interviewed by BBC Radio Lancashire for a programme on the WW1 poet Laurence Binyon (2015) and as part of her contributions to the 'Literary Lancaster'. **Bradshaw** recorded a podcast on Children's Literature in the Lakes for www.countryside.co.uk.
- **Bradshaw** also gave a public lecture on Wordsworth at Rydal Mount as part of 250th anniversary event (September 2020) and a keynote for the Norman Nicholson Society (March 2020) and organised a sell-out public event with the BBC broadcaster, journalist and author, Lord Melvyn Bragg, talking on his experiences of 'Writing Cumbria'.

4.5 Wider Influence and Contributions to the Research Base

- In **Environments**, **Wilson** was a Member of the Advisory Board of the peer reviewed *Antennae Journal of Nature in Visual Culture*. **Wilson** is also a member of the AHRC Academic Peer Review College and an organising member of Merz North Network.
- In **EPL**, **Woodward's** poems have been published in *The White Review*, *Butcher's Dog*, *Hotel*, *Blackbox Manifold*, *Datableed*, *And Other Poems*, *Adjacent Pineapple*, *Lighthouse*, *The Litterateur* and others. **Woodward** won the Ivan Juritz Prize for a collection of short lyrics (2018).
- In **SMSP**, **Topping's** 'Peter' won Best PKD Short at The Fifth Annual Philip K. Dick Science Fiction Film Festival, New York, 2017. **Topping** is a Member of the Board, Glasgow Independent Studio, and a Member (ex-committee member) of Transmission, Glasgow.
- In **H/NHI**, **Williams** is a Reviewer for *Journal of Visual Arts Practice* (Routledge) and a member of the AHRC Academic Peer Review College. He serves on the board of advisors for Mildred's Lane Projects, Pennsylvania USA and as a member of the NAFAE steering group. **Darwell** was a judge for a photo essay competition for the International Journal of Epidemiology (2016).
- In **CL**, **Bradshaw** reviews for *Green letters*, *Romanticism* and *Modern Language Review*. Her Radcliffe edition was runner up for 'Lakeland Book of the Year' in 2015. **Bradshaw** is on the Editorial Board of *Romanticism: Life, Literature and Landscape*, and also sits on the Board of Directors of the Norman Nicholson House Community Company which seeks to develop the Cumbrian poet's home as a literary and cultural heritage centre in Millom.

Conclusion: This Unit's active and vibrant research culture reflects the commitment of its researchers to develop the profile, awareness and the understanding of arts, media and humanities scholarship, practice and research within the IoA, the University and beyond. It's positioning across five research themes spanning the Arts Research Initiative and the Centre for National Parks and Protected Areas, enables interdisciplinary work, research excellence and tangible impacts for society. The Unit's infrastructure within a cohesive and expanding institutional environment, ensures security of research endeavour and the sustainability and development of further high quality research in research concerned with arts, media and humanities.