

**Institution:** University of Bolton

**Unit of Assessment (UoA):** D 32 Art and Design: History, Practice and Theory

### **Section 1: Unit context and structure, research and impact strategy**

Research in Art and Design is conducted principally in the School of Arts and Creative Technologies, with a small number of topics involving researchers in other faculties. Several researchers are also practicing artists; accordingly, research outputs across the School include not only papers and monographs but exhibitions and art works. In many instances print and practice outputs are complementary. The number of active researchers within the School has increased markedly since REF 2014 and this has enabled the School to make its first submission to UoA D32.

The research strategy is determined by the University of Bolton's overarching strategic aim of delivering a Teaching Intensive Research Informed (TIRI) curriculum. Research accordingly informs teaching practice within the School, evidence of which is provided below. This strategy has evolved significantly over the last 5 years facilitating a move away from individualised, independent research activity towards collegial and collaborative interactions with a wide range of stakeholders both within the organisation and with external partners. Some dominant, and potentially complementary, themes have emerged during the last 3 years. These inform the REF 2021 submission but will also provide a conceptual framework for the organisation of research across the School in anticipation of REF2026. Individual research activity will continue to be encouraged but larger projects will typically reside within one of these spaces thereby enabling collaborative and interdisciplinary dialogue to flourish within and across departments. The School of Arts Research Strategy has also broadened its focus as, following recent internal restructure, the School now encompasses a wide spectrum of Creative Technology programmes alongside the Arts. This has served to accelerate research-related conversations regarding the crucial role of transformative technologies within the Arts and the use of virtual platforms to facilitate creative experimentation.

Research in Art and Design in the School of Arts is currently organised under five themes: **(1) Textile and Surface Design, (2) Worktown, (3) Documentary Photography, (4) The History of Leisure as a field of Cultural Policy in Britain 1880-1939, 5) Animation and Character Design.** While categorised within these distinctive thematic sub-fields, much research has been integrated across them, benefiting from the cross-disciplinary perspectives and methodological approaches employed in other fields, notably in Creative Writing and in Creative Technologies. Researchers in Art and Design also benefit from cross-faculty research, particularly the School of Psychology's work on the impacts of engagement in the arts on subjective well-being. This is coordinated by Professor Jerome Carson in the School of Psychology.

#### **1.b Structure**

The School of Arts Research Group is led by Head of School Samantha Johnson, supported by Dr Jill Marsden, Professor Robert Snape, and Professor Paul Hollins. Dr Angela Tinwell, occupies a senior research role within the University Research and Graduate School as coordinator of postgraduate research development.

The Research Group meets on a monthly basis to plan, monitor and support research activity and to address any issues arising. The research themes, as detailed above, are led by the School's two Research Professors, Paul Hollins, Professor of Cultural Research Development and Dr. Robert Snape, Professor of Cultural History. Research is further supported by Dr. Paul Salvesson, Visiting Professor in Worktown Studies. Coordination of

research is managed by the School's research coordinator, Dr Jill Marsden. The School is home to the Centre for Worktown Studies. This cross-disciplinary Centre was established in 2009 in partnership with Bolton Museum, specifically to promote and undertake research relating to Bolton's identity as Mass Observation's 'Worktown'. The director of the Centre, Professor Snape, plays a major role in coordinating research activities within the UoA.

Over the period of the research evaluation 2014-2020 the School has a supported number of thematic research groups as detailed below.

### **Research Theme 1: Textile and Surface Design (Donna Claypool, Tom Sutton, Faye Power)**

The principal researcher in textile design is Donna Claypool. Her research explores the historical application of art to design and manufacture in the mid-nineteenth century, through which museum exhibits became industrial objects rather than objects of art. This research informed the impact case study 'Cotton Queens' community arts projects and the research project 'Making Textiles. Designers for Industry' presented at the online Festival of Worktown, organised in partnership with the University of Bolton's Centre for Worktown Studies in July 2020.

Donna Claypool also curated a major exhibition 'Making Textiles: History > Identity > Innovation' (2019) involving collaborations between academic colleagues and students.

Tom Sutton's contribution to this exhibition involved a reinterpretation of designs of mid-century textile designer, Constance Howarth, which was applied to the Cox & Co tubular bandstand chair ('For Constance'). This was also a key piece within his own research project, 'The Maker Project'. Faye Power's contribution to the exhibition was a textile collage which drew on Bolton's historic identity as a leading textile producing town and which responded to the physical and metaphorical mill building, particularly the repetitive patterns and practice of stitching.

### **Research Theme 2: Worktown (Robert Snape, Ian Glover, Keith Roberts, Donna Claypool, Faye Power)**

Led by Professor Robert Snape, founder and Director of the Centre of Worktown Studies, Worktown has provided an inspirational basis for research both in the School of Arts and across the University. Researchers in the School, including Donna Claypool, Faye Power, Dr. Keith Roberts and Dr Ian Glover, have all drawn on the Worktown archives in their research-informed teaching activities. Claypool, Glover and Roberts recently presented their research at the University Festival of Worktown (14<sup>th</sup> July, 2020).

Research informed community engagement projects, based on the theme of Worktown, have re-connected the public of Bolton to Mass Observation's covert inter-war study of the town. By actively engaging people with the Mass Observation Worktown Archive and Bolton Museum's Humphrey Spender Worktown Collection of Documentary Photography, research undertaken in the Centre of Worktown Studies has enabled Bolton Council to meet strategic objectives of the Greater Manchester Cultural Strategy 2020. This is documented in more detail in the case study *A Festival of Worktown: Using local archives to achieve cultural policy objectives through community arts engagement*.

### **Research Theme 3: Documentary and Social Photography (David Gledhill, Ian Glover, Keith Roberts, Martina Mullaney)**

Research in photography encompasses the work of a number of academics situated within the School of Arts including Dr. David Gledhill, Dr. Ian Glover, Dr. Keith Roberts and Martina

Mullaney. Dr. Gledhill's research in documentary photography underpinned exhibitions in Berlin concerning the Athlete's Village designed and built for the 1936 Berlin Olympic Games (*The Berlin Olympic Village Project*, 2016-17). Dr. Gledhill's work has also explored newspaper images pertaining to the 'House Un-American Activities Committee' (*McCarthyism*, 2016) and amateur snapshots from Poland, Germany and Czechoslovakia in the 1930s-1940s (*the experience of history*, 2019-2020).

Research in Documentary Photography in the School has made extensive use of Humphrey Spender's 'Worktown' collection of photographs which formed part of the Mass Observation's study of Bolton. In early 2020 Dr. Ian Glover and Dr. Keith Roberts curated an exhibition of Northern Photography based on Dr. Glover's work over recent decades and work produced by other photographers nationally (*Photographing the English North 1890-1990*, 2020). This also included work from Dr. Roberts' research on the Edward Chambré Hardman archive. The exhibition was the core element of their joint presentation to the Festival of Worktown in summer 2020.

Martina Mullaney has also developed a major body of research involving documenting the 'missing mother' in contemporary art and culture. Her photographic work has been exhibited in two major exhibitions (*Usually she is disappointed*) in Prague (2019) and Middleborough (2020).

#### **Research Theme 4: The history of leisure as a field arts policy in Britain 1880-1939 (Robert Snape)**

Professor Snape has published a body of work on the history of social policy on leisure and the arts in Britain 1880-1939. This includes a number of peer-reviewed journal articles and a monograph published by Bloomsbury Academic in 2018. Through an analysis of the cultural critiques of nineteenth century political economy by John Ruskin, William Morris and John Hobson, Prof. Snape shows how leisure became articulated as a social good and a field of human welfare. Prof. Snape explains how reforming movements, for example the university and social settlements, socialist organisations and adult education, adopted leisure as a sphere in which to engage working-class populations in cultural practice. Voluntary associations promoted social change through cultural practice; examples include the Clarion arts and recreation groups, the Kibbo Kift Kindred, Woodcraft Folk and the Unity Theatre.

This research now supports Prof. Snape's teaching on the MA in Applied and Community Arts which started in September 2020. His monograph has also been recommended by the Voluntary Action History Society as an important contribution to the historiography of voluntary action and social service.

#### **Research Theme 5: Animation and Character Design (Angela Tinwell)**

Dr. Angela Tinwell is the leading researcher in Animation and Character Design. Her work is based on a series of empirical studies conducted to establish how aspects of facial expression and speech may be manipulated to control 'the uncanny valley' phenomenon in character design. Her work assesses the biological and social roots of the uncanny and its implications for computer-graphics animation. In addition to leading the BA Animation and Illustration programme, Dr. Tinwell has collaborated with colleagues in Games and Creative Technologies. Due to the recent merger between The School of the Arts and Creative Technologies, it is anticipated that interdisciplinary research between Arts and Creative Technologies will be a growth area for REF 2026.

### **Emerging Research Themes**

New collaborative themes are emerging through practice-led research undertaken by researchers in the UoA. An example of this is 'The Missing Mother', a cross disciplinary project involving colleagues in Creative Writing and Psychology. 'The Missing Mother' aims to problematise and politicise the mother. It emanates from Mullaney's research which interrogates the exclusion of art works and writing on maternity from the discourses of feminism and art history. The Missing Mother, as a series of research events, will situate the mother as experience and enquiry at the core of the project.

Other emerging themes are 'Anarchy and the Aesthetic', 'Digital Landscapes/Revolutionary Technologies', 'Disability visibility' and 'Re-envisaging the Archive'. In addition, the School of the Arts has identified an Arts and Social Regeneration' agenda as an impact priority and this will also inform research planning and Jenkinson bids going forward.

### **Research and Impact Strategy**

The unit's strategy for achieving impact from research is informed by i) TIRI and ii) Research funding (Jenkinson and ACE).

#### **i) TIRI**

As a small team who collaborate and co-teach across a range of research-informed modules, the UoA is well placed to devise impactful research projects that will feed back in to the curriculum. These close links to teaching at undergraduate and postgraduate level ensure the sustainability of research provision and the vitality of the research environment.

#### **ii) Research funding**

The principal mechanism within the university for enabling the achievement of impact from research is the Jenkinson Award scheme. In making a bid for funding, applicants must explicitly demonstrate how the research will achieve impact. Staff in the UoA have been very successful at winning awards to support their research and there is a direct correlation between these successes and the unit's impact case studies. In addition to the Jenkinson Awards, the UoA has also secured Arts Council England funding for selected projects.

### **Case Studies**

The unit's approach to achieving impact from research is exemplified by its two impact case studies: *Raising Awareness of the Berlin Olympic Village: Art, Place and History* and *A Festival of Worktown: Using local archives to achieve cultural policy objectives through community arts engagement*. Both case studies were supported by successive streams of Jenkinson funding, a considerable achievement given the competitive nature of the scheme.

Dr. David Gledhill and Peter Lewis were able to use to the Jenkinson funding to support a three day study visit to the site of the 1936 Olympic Village at Elstal, Berlin in 2016. Their research at the site led to a wide range of outputs in painting, photography, film, ceramics and collage which were shown at three major exhibitions and led to two publications. Prof. Robert Snape contributed an essay to the second of these publications when the exhibition was curated by Dr. Gledhill in Bolton in 2017. Both Dr. Gledhill and Peter Lewis used the Berlin work in subsequent HE6 critical modules.

Professor Snape used the Jenkinson funding to support a broad range of initiatives in the School of the Arts which made creative use of the 'Worktown' archive. These included projects in photography and textile and surface design in addition to collaborative outreach work with colleagues in Creative Writing and Media on the 'Cotton Queens' project. Once again, this research informed teaching practice within the School and the students benefited from the opportunity to engage with the Worktown projects in their studies.

### **Strategic aims**

In addition to the strategic aim of pursuing research which supports teaching, the UoA has a strong commitment to 'outward facing' research which engages with the public. This strategy has been shaped by the School's excellent, and in several cases, long-standing partnership arrangements with cultural organisations in Bolton and Greater Manchester. As these organisations tend to have social and community-based aims and objectives, it has made sense, with reference to impact, to undertake research that contributes to the achievement of these objectives. The Centre for Worktown Studies typifies this approach, being a research centre based on a memorandum of co-operation with Bolton Museum.

The importance of the University's partnerships with Bolton Council's cultural organisations to enabling research with social impact is recognised and valued by them. Samantha Elliott, Head of Service, Bolton Library and Museum Service has stated that this partnership, working through the Centre for Worktown Studies, has been a 'hugely valuable mechanism for promoting access to and the use of the museum's Worktown Collection of photographs by Humphrey Spender. The past five years have seen an incredibly diverse range of activity take place under the auspices of the centre, from practice-based PhDs (including, for example, Donna Claypool's research into the museum's historic pattern book collection) to exhibitions, to community projects' (Impact Statement, 2020).

### **Future research strategy**

In addition to developing the existing and emerging research themes discussed above, the School has a five-year plan to unite a range of research projects around the theme of 'Arts and Social Regeneration.' The School of the Arts is a key partner in the Bolton Station Community Partnership and envisages using The Platform 5 gallery and associated station facilities as a research hub in which professional and community artists and creative practitioners can produce and exhibit their work. This will also be a space for research students to become involved with local regeneration projects

A further priority for the next five years is the cultivation of a vibrant postgraduate research community in the Art and Design unit. This work commenced in 2020 with the launch of an innovative and dynamic suite of Masters programmes in The School of the Arts, including MA (Specialist Title) via Creative Practice, MA Creative industries and MA in Applied and Community Arts. Students pursuing the MA via Creative Practice have the opportunity to specialise in a single discipline (e.g. Textiles) or follow an interdisciplinary route (e.g. Photography and Graphic Design). It is anticipated that students pursuing the MA in Applied and Community Arts will work with some of our community arts partners.

Within the context of the University's TIRI strategy to engage with the community in knowledge transfer, the unit is progressing towards an open and inclusive research environment in which research is more transparent and collaborative. In this context, the effective sharing of research data takes a number of forms, and UoA have a range of mechanisms to share research openly. For example, dissemination of research takes place locally at the annual University TIRI conference in addition to public events such as The



School of the Arts Commemorative Show (2018) and The Festival of Worktown (2020), and in events with community groups including the University of the Third Age and the 'Wonder Women' group, supported by Bolton at Home.

The unit supports a culture of research integrity, and ensures that research is conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. This was exemplified when working with community groups on the impact case study *A Festival of Worktown* as the research involved collecting data from human participants in the form of Wellbeing surveys. The project was subject to obtaining ethical approval from the University Ethics committee and was rigorously monitored by Professor Robert Snape.

With respect to research governance, all research projects are scrutinised for ethical issues at the proposal stage, and, if necessary, considered at local level by the School of Arts Research Committee prior to university endorsement through the Research and Graduate School. Any member of research staff suspected of research misconduct (e.g. plagiarism, abuse of confidentiality, misappropriation of resources, falsification/fabrication of data) is dealt with by a disciplinary process that judges people according to the University's Code of Policy and Procedures for Investigating and Resolving Allegations of Misconduct in Research (based on the 7 principles identified by The Nolan Committee on Standards in Public Life as having relevance to best practice in the conduct of research: selflessness, integrity, objectivity, accountability, openness, honesty and leadership).

## Section 2: People

The School of the Arts Research Group comprises Samantha Johnson (Head of School), Professor Paul Hollins, Professor Robert Snape and Dr. Jill Marsden. Collectively, the Group oversees the development of the research culture of the School of the Arts. Each staff member has a Personal Development Plan reviewed annually by Sam Johnson, in which research objectives are discussed. In line with the Concordat to Support the Career Development of Researchers, researchers are provided with the opportunities and structured support to engage in a minimum of 10 days professional development pro rata per year. As Research Coordinator for the School, Dr. Jill Marsden oversees staff development sessions for both the School in general and for those new to research and it is her role to ensure appropriate mentoring is in place for all researchers. In addition, she monitors the provision of support for research students in liaison with the University's central support facilities. She also sits on the Board of Studies for Research Degrees and, in conjunction with Professor Snape, oversees Research Ethics for the School.

The School's staffing and recruitment policy is geared towards supporting and sustaining a vibrant and thriving research culture, building on existing strengths in Fine Art, Photography and Textile and Surface Design. The effectiveness of this strategy is evidenced by the staff recruitment pattern over the assessment period which demonstrates significant stability in core staffing, complemented by investment in the recruitment of excellent researchers.

This full complement of staff on permanent teaching and research contracts gives the unit excellent stability and enables work on long term, sustainable plans for future research projects.

Staff members who carry out research and who achieve impact are recognised at the annual Jenkinson Awards ceremony. As noted in section one, Jenkinson Award winners are members of staff who have successfully bid for funding and who are able to demonstrate

how their research supports the TIRI agenda, contributes to the creation of new knowledge in the discipline and makes an impact beyond the wider academic community.

### **Staff Training and Development**

During the accounting period, a number of staff members have completed their doctoral research. These include Dr. David Gledhill, Dr. Ian Glover and Dr. Keith Roberts. Martina Mullaney has also completed her PhD and is currently awaiting her viva. Staff currently undertaking PhD studies include Donna Claypool, Tom Sutton and Faye Power.

Staff enrolled on a PhD programme are eligible to engage fully in the University's Post-Graduate Research Student Training Scheme (details below). Additionally, Dr Angela Tinwell works closely with Staff and ECRs in Academic Schools across the University to deliver a Master's level module that prepares ECRs for taking on the role of a PhD Supervisor. Entitled 'Research Degree Supervision' this twenty-credit module provides the opportunity for ECRs to gain invaluable experience in providing feedback to PhD students at all levels, including the initial Postgraduate Skills Record, the R1 and R2 assessments and preparing for the Viva. Feedback from those ECRs that have taken this module states that they are better prepared to take on the role of a Supervisor having completed this module and that it is of great benefit to their career progression and research goals.

### **Staff Research Support**

Time for individual scholarly and research activities is embedded within the University's Research Workload Allocation Model (WAM) to ensure alignment with overarching Strategic Plan goals. The TIRI context is explicit within the application of the model. Additionally, the School promotes a research mentoring scheme drawing on best practice. Early-career researchers are supported in the School of Arts through mentoring by senior colleagues. To support staff and PGR students in undertaking research and journal publication, more established researchers in the School of Arts work with less experienced researchers.

### **Equality and diversity**

The University is strongly committed to equality and diversity across its staff and student community. The institution is one of the most ethnically diverse in the United Kingdom and this diversity is reflected in both the student and staff population.

All members of staff are required to undertake mandatory online training in Equality and Diversity Awareness; The Bribery Act; PREVENT duty; GDPR. In addition, research coordinators and those in management roles must complete the module "Challenging Unconscious Bias". The University is committed to the advancement of equality of opportunity and the fostering of good relations between persons who share a relevant protected characteristic and persons who do not share it. Reasonable adjustments are made to ensure that research students with disabilities are not disadvantaged in any way in their research journey.

### **Post Graduate Research Activities and Support**

Research students are supervised by a research team comprising 2-3 staff: A Director of Studies, the regular point of contact, and up to 2 others with appropriate expertise. Research students are allowed to attend any other classes/modules that they feel would benefit their studies. Students are encouraged to present at the annual University TIRI

Conference and at the annual Postgraduate Research Day Conference. Both of these provide the chance for students to learn how to present their research in a supportive environment. Research students are also encouraged to attend and present at external venues (e.g. research conferences, readings) wherever possible.

The University of Bolton is committed to the highest level of researcher development at a personal and professional level to allow home and international researchers to reach their full potential. Working closely with the Academic School, the Research & Graduate School offers a comprehensive Research Degree Student Development Programme that includes: An induction programme to life at the university and as a research degree student; Weekly webinars and workshops to enhance a student's research skills delivered by research staff from the Academic School and from across the university; Research methods webinars and workshops; Online resources available through the virtual learning environment for all webinars, workshops and training programmes; Progress monitoring and development review; An annual research degree student conference and an Annual Research Summer School. All Art and Design research degree students are encouraged to engage with the Researcher webinars and workshops. The Research and Graduate Schools works closely with external speakers such as the publishers Elsevier and IEEE Xplore to ensure that researchers at all levels have the opportunity to fully understand the publication process and to seek support to publish their work. The university encourages all researchers to make use of the [VITAE Researcher Development Planner](#) and the [VITAE Researcher Development Framework](#).

Where feasible, research degree students are encouraged to get involved with teaching and mentoring activities in the academic School by taking the 'Planning for Teaching' module. Run by the School of Education, this module provides the initial training and skills required to take on the role of a variable hours lecturer in a relevant research area. This also serves as a worthwhile qualification to help those researchers who wish to pursue an academic career in a HE institution.

### **Section 3: Income, infrastructure and facilities**

#### Research Funding

The principal strategy for generating research income in the UoA is to develop impactful research that will also inform teaching. As mentioned previously, the key funding route is through the University Jenkinson Award scheme. During the accounting period, staff members in the Art and Design team have been extremely successful in securing competitive Jenkinson Awards. The success of this strategy is evidenced by the direct correlation between award winners and the research outputs and case studies comprising the UoA submission.

#### Jenkinson Award Funded Research 2016-2020:

2016

Peter Lewis - Berlin Olympic Games Project

Robert Snape - The Centre for Worktown Studies

2017

Peter Lewis – Berlin Olympic Games Project (Phase 2).

Donna Claypool – Originals A collaborative and creative project responding to the history of textiles in Bolton.

2018

Robert Snape - The Centre for Worktown Studies



2019

Robert Snape – A Festival of Worktown

Ian Glover - Reframing views of Worktown

2020

Robert Snape – Slumming, Spying or Science A Radical Reading of Mass Observation' Worktown study

Ian Glover – 21<sup>st</sup> Century Northern Voices

Martina Mullaney – The Missing Mother

Additionally, some research projects included in this REF submission have secured Arts Council England funding. These include Peter Lewis's successful bid for 'The Art of Remembering' conference, Rheged Gallery in 2014 and Ian Glover's collaboration with Mary Cooper (Creative Writing) for the '..But not forgotten' exhibition at Leeds City Museum in 2014 (Details in REF 2). This project also received funding from the Heritage Lottery and Leeds City Council.

The Centre for Worktown Studies has attracted funding from the Arts and Humanities Research Council for a doctoral studentship in documentary photography based on the Museum's Humphrey Spender Worktown Collection. This funding was awarded to the Centre in 2010 with Bolton Museum as a collaborative partner. The resulting thesis 'Creating a Collaborative Worktown Archive: Photography, Place and Community' was completed in 2017. The Centre has also received funding from the Bolton Rotary Club to establish a Humphrey Spender scholarship in social documentary photography.

In addition to the AHRC funding, a recent PhD bursary was awarded to the UoA through the University's Ainsworth Awards scheme. This has supported a first class honours undergraduate to study the contribution of community arts to subjective well-being. The project has been greatly facilitated by UoA partnership arrangements, in this case with the Octagon Theatre and Bolton at Home.

### **Facilities**

The School of Arts has excellent facilities dedicated to supporting scholarly activities. These include dedicated art studios, with specialist studio provision for visual arts, photography and computer animation. The Photography department offers outstanding facilities including darkrooms, a dedicated computer suite with a high output printing facility and four studios with specialist lighting. Research students on the MA Photography have made ample use of these specialist facilities when working on their portfolios. The Textile and Fashion department hosts professional design studios equipped with open access individual workspaces and high-specification facilities including digital fabric and paper printing, computer-aided design (CAD) software, Mimaki TX fabric printer and laser cutting equipment.

All research staff are provided with dedicated workstation spaces and library facilities and a virtual research space within the Universities Virtual Learning Environment (VLE) Moodle. A variety of software is available to support research activity and access to relevant e-journals and e-books via the Athens system.

The Art and Design team are supported by the Research and Graduate School when engaged in research activities involving external participants and when hosting large scale events such as the Bolton School of the Arts Commemorative Show (2018) at the Bolton Museum Art Gallery. The latter event involved drawing on the expertise of university technical and support staff as well as community partners at the Bolton Library and Museum Service who supported the exhibition and reception.

The School of the Arts is a principal partner in the two million pound development of 'Platform Five,' at Bolton Station as a community arts centre and research hub. Developed in collaboration with Bolton Station Community Partnership, Bolton and South Lancashire Community Rail Partnership, Bolton at Home, Northern and Network Rail, the Bolton Station (Platform 5) Development project reflects key priorities of the neighbourhood renewal agenda by radically reengineering station spaces to engage communities with the aim of promoting social inclusion, mental wellbeing and sustainable travel in the Bolton and Farnworth area. The Platform 5 gallery and associated station facilities are being redefined as agile, multi-purpose and multi-user spaces in which university researchers, professional and community artists and creative practitioners can produce and exhibit their work. A range of community arts research projects are envisaged in collaboration with station and community stakeholders. In short, this represents a significant investment in the 'outward facing' community arts research objectives of the UoA,

#### **Section 4: Collaboration and contribution to the research base, economy and society**

##### Research collaborations and partnerships

A key aspect of the School of Arts research strategy is to develop and maintain close working relationships with external partners and key research users including community groups and voluntary organisations. In addition to the Bolton Station Community Partnership mentioned above, existing partnership arrangements include:

- Bolton Council Museums and Gallery Services.
- Bolton Wanderers Football Club
- Bolton Wanderers Community Trust
- Design Manchester
- The Octagon Theatre
- Bolton University of the Third Age.
- Punk Scholars Network

The most enduring partnership to date has been with Bolton Library, Museum and Archive service through the Centre for Worktown Studies.

The Centre for Worktown Studies is a major community-university partnership. Launched in 2009 as a collaboration between the university and Bolton Library, Museum and Archive Service, it is a virtual research centre dedicated to the promotion of the Humphey Spender archive of 1930s Mass Observation photographs. In addition to a range of research activities hosted within the Centre, Worktown Studies collaborates with the citizens of Bolton to document the collection. Advertisements in the local newspaper, as well as internet-based publicity, invite the public to share their memories of Bolton and help identify where some of the Spender photographs were taken and what they show.

On behalf of the university, The Centre for Worktown Studies concluded a Memorandum of Understanding with Bolton University of the Third Age in 2018, designed to facilitate synergies between the two organisations in the development of their shared interest in life-long learning. The Chairperson, Tony Pearson has commented on how 'the university has reached out to U3A, as an important community player, to provide talks by university staff, access to exhibitions, and opportunities for U3A interest groups to work alongside academics on specific projects'. He noted in particular that the Worktown Festival enabled four different Bolton U3A interest groups – Local History; 'Stitch and Craft'; Digital

Photography and 'Art Creators' – to contribute collective work over a period of months to a very worthwhile research initiative' (U3A Impact Statement, 2020).

As mentioned previously, research undertaken in the Centre of Worktown Studies has enabled Bolton Council to meet strategic objectives of the Greater Manchester Cultural Strategy 2020. Specifically, these objectives include the celebration of the distinctive identity of Manchester's cities and towns and the development of cultural programmes that reflect and respond to place. Key beneficiaries have been young people, asylum seekers and socially disadvantaged women. Of note is the 'Cotton Queens' project, a skills development initiative for Bolton women 'in the third age' undertaken in collaboration with Per Cent for Art, Bolton Council's Community Arts Service [Cotton Queens | Worktown \(worktownfestival.com\)](http://CottonQueens|Worktown.worktownfestival.com). Bolton at Home joined with the University as a strategic partner and successfully bid for funds from 'Ambition for Ageing'. As noted in our case study *A Festival of Worktown*, the participants wrote and performed a radio play based on the inter-war Lancashire cotton industry's 'Cotton Queen' competition. Extracts from the play were read at the Festival of Worktown.

Interdisciplinary research is also buoyant in the unit. Martina Mullaney is currently collaborating with Dr Valerie O'Riordan (Creative Writing) and Dr Julie Prescott (Reader in Psychology) at Bolton and Dr. Amber Jacobs of Birkbeck University of London and Dr Andrea O'Reilly of York University Toronto, to develop her Jenkinson-funded conference, 'The Missing Mother', scheduled for April 2021.

Staff have also been involved in research collaborations with colleagues at other academic institutions. David Gledhill has collaborated with Nicolas Royle, Reader in Creative Writing at the Manchester Writing School at Manchester Metropolitan University on an interdisciplinary art book *In Camera* (Negative Press, 2016) and with Dr Abigail Gilmore (University of Manchester) and Dr Ivan Rajković (University of Vienna) on research in visual arts and the creative economy (see REF 2). Dr Angela Tinwell has collaborated with a range of colleagues both nationally and internationally on her publications in animation and the uncanny valley phenomenon. These include Dr. Robin J. S. Sloan, Abertay University (See REF 2), Prof. Theresa Jean Tanenbaum at the University of California, Irvine and Prof. Magy Seif El-Nasr, Vice Chair of the Serious Games program in Computational Media at the University of California at Santa Cruz (*Interaction Studies*, Volume 16, Issue 2, Jan 2015, p. 180 – 185). Rebecca Sitar contributed artwork to Fully Awake 5.6 (2019) Freelands Foundation London, a cycle of exhibitions involving academics, artists and art educators in the UK which focuses on teaching painting. It will be staged across 5 venues (2019-2021) and will involve 180 exhibitors and 60 UK institutions.

Additional contributions to the economy and society include the Art and Design annual programme of activities for the National Saturday Club for 13-16 year old local schoolchildren (2015-2020). Each year there is a theme for the club which enables staff to connect their practice to the team's broader community projects and research expertise. All members of the core staff team contribute sessions to the club and the work produced by the children is exhibited at the National Saturday Club exhibition at Somerset House.

#### Indicators of wider Influence

Dr. Angela Tinwell's research on the Uncanny Valley in human-like characters has been recognized at an international level. As well as British media coverage on BBC television and radio, her work has been featured in news articles for *The Guardian* and *Times Higher Education* and in the American magazines *Smithsonian*, *New Yorker*, and *IEEE Spectrum Magazine*. She has contributed to *The Oxford Handbook of Virtuality* edited by Mark

Grimshaw (2014) and as part of the Digital Human League she has worked with visual effects professionals at Chaos Group (creators of V-Ray rendering software).

Donna Claypool is currently Chair of the North-West Craft Network. The North-West Craft Network is a gathering of curators, galleries, museums, art and design educators, Arts organisations, collectors and makers based in the North West of England, UK. Founded in 2012, the aim is to strengthen and promote collectable and critically engaged craft within the North West. The network is driven by the shared vision of its members to build a strong regional identity and healthy craft ecology in the North West.

During the REF period Prof. Snape served as Chair of the Leisure Studies Association (2013-2017) and was on the Executive Committee of the Voluntary Action History Society (2014-2019). He was invited by Adam Matthew Digital to write the Introductory Essay to the on-line Mass Observation Worktown Collection. He was also guest Co-Editor with Prof. K. Spracklen on the special issue of *Leisure/Loisir* "Histories of Modern Leisure" 43:2, 155-158, 2019 DOI: 10.1080/14927713.2019.1613315 and was principal organiser of the 'Recording Leisure Lives' history conferences presented by the University of Bolton and Bolton Museum in partnership with the Leisure Studies Association (2008 – 2018).

#### Keynotes and Presentations

In addition to a number of international exhibitions in Berlin (Dr. Gledhill, Peter Lewis), Prague (Martina Mullaney) and St. Petersburg (Rebecca Sitar), the UoA have delivered a range of presentations to the wider research community.

David Gledhill has disseminated his substantial research on 'The Politics of Focus in Contemporary Photo-derived painting' at The Left Conference: Film and Photography Criticism at the Fine Art faculty of the University of Lisbon November 9-11, 2018.

Donna Claypool presented a positioning paper on her research using textiles archives at the Popular Culture Association/American Culture Association conference April 12-17, 2017, San Diego California. She also chaired the 'Remembering the Archive and the Materiality of Sentiment' section.

Dr Keith Roberts has disseminated his research on the Edward Chambré Hardman archive at the University of Liverpool PROVOKE: Research Methods (2014), AHRC Exploring Identity, University of Liverpool (October 2017), Open College of Arts, Photography Matters Doncaster (CAST) (May 2016).

Tom Sutton has presented his research on 'The Maker Project' at NWCN North West Crafts Network (2018). Prior to lockdown he was scheduled to showcase the exhibition at the KISMIF Conference and Festival in Porto, Portugal July (2020).

Fay Power has presented her research on 'Movement Maps' at The University of Huddersfield (2018) and at Manchester Metropolitan University (2018).

Martina Mullaney has spoken about her research at [WOMAN UP! PODCAST SERIES 2, EPISODE 1 – MARTINA MULLANEY \(artreading.org\)](#)

#### Prizes

Rebecca Sitar's 'Under the Tree' was selected for John Moores Painting Prize 2014. Dubbed the 'Oscars of the painting world', the Prize is organised in partnership with the

John Moores Liverpool Exhibition Trust. Past winners include David Hockney (1967), Mary Martin (1969), Peter Doig (1993).