

Institution: Bath Spa University

Unit of Assessment: UoA34 Art & Design: History, Practice & Theory

a. Overview

Founded in 1852, Bath School of Art and Design (BSAD) has a strong sense of identity and purpose, concomitant with its distinguished history in art and design education and research. Described by Sir Christopher Frayling as 'the epitome of a proper art school' (2011), the School plays a key part in the cultural heritage and community of the city of Bath. The School was restructured in 2010 to form three Departments: 1) Art; 2) Fashion, Textiles & Three Dimensional Design; and 3) Design & Contextual Studies. Disciplines include animation, ceramics, curatorial practice, drawing, fashion design, graphic design, illustration, installation, moving image, painting, photography, printmaking, sculpture, textiles and three-dimensional design. Research is undertaken in all departments, supporting teaching and learning at each stage of the curriculum. Research is founded on individual and institutional relationships with an extensive range of industry, museum and gallery partners, and extends to collaborative projects with partner institutions in the South West region and with a national and international network of research active higher education providers.

The three Research Centres, **Ceramics**, **Contemporary Art** and **Fashion & Textiles**, which formed the core of our submission to RAE 2008, have been supplemented with three emergent interdisciplinary research themes. **Material and its Histories** explores definitions of materiality and questions the best ways for artists, designers and theorists to express and re-express materiality; **Utopias, Places and Place-making** examines the ways our 'imagined' landscape interacts with the 'real' landscape and asks how theory and practice help us come to terms with 'other worlds' created by the lens and digital materials; **The Maker and the Public Realm** considers the ways in which we evaluate audience responses to the role of the maker and meaningfully re-evaluate the interpretation of the role of the maker over different moments of encounter/time. In addition to the identification of these new research strands, established and emerging researchers appointed in recent years have enhanced existing research groups, reinvigorated research in drawing, graphic communication and curatorial practice, and stimulated new enquiry in three-dimensional design and rapid prototyping.

b. Research strategy

Research lies at the centre of our intellectual and operational framework. Through it, we demonstrate our values of imagination, creativity, innovation and enterprise. At the heart of our approach to creative and practice-based research is a continuing enquiry into the manner in which ideas can be translated into material form, and how to ensure that the artefacts created are of worth and significance to our society. This enquiry is pursued within a culture of creative curiosity that values equally the contribution of hand skill, machine technology and theory, and context as means towards this end.

Building on the outcomes of RAE 2008, the School continued to invest in high-quality academic staff, equipment and facilities in support of research and research-informed teaching and learning in art and design and related fields. The 14.2fte of staff submitted represent our research strengths in Ceramics (Dahn, Harrison, Tooby), Contemporary Art (Christie, Cockayne, Dalwood, Kidd, Lalic, Marriner, Medjesi-Jones, Neuedecker, Snell, Taylor, Tooby, Turk, Vaughan, Whittaker, Wood, Woods) and Fashion & Textiles (Howard, Parry-Williams, Turney), with emergent strengths in Graphic Communications (Head, Vyner); Drawing (Howard, Medjesi-Jones, Taylor, Vyner); and Curatorial Practice (Dahn, Head, Taylor, Tooby). New areas of enquiry are developing in Three-Dimensional Design (Akram) and Art, Education and Public Engagement (Kidd, Taylor, Tooby, Turk). These research strengths underpin our academic programmes. The development of new postgraduate provision in Curatorial Practice and Visual Communications, has seen consolidated growth in the MA Fine Art and driven an increase of 140 per cent in doctoral registrations. Specific

strategic aims have been addressed as set out below.

Further research community building:

- A monthly research seminar for all staff, to promote dissemination of individual and collaborative research to peers and the postgraduate community; to support grant writing and research skills development; to generate opportunities for collaboration; and to identify emerging research strands;
- The development of University-wide research partnerships that draw on institutional resources include Cockayne's work with the School of Humanities and Cultural Industries on the 'Provenance' project (2010), as a response to a rediscovered natural history collection that originated as specimens used for drawing classes at the Bath Academy of Art in the 1950s;
- The dissemination of individual and collective research outputs through the new institutional repository, library holdings and displays, the School website, social media and University support for press promotion and monitoring, newsletters and magazines that feature and promote the research achievements of staff and students within the institution and externally;
- A significantly expanded professoriate has enhanced research leadership and capacity in Art and Design (Dalwood, Lalic, Miles, Taylor, Tooby, Turk), supported by a Reader (Cockayne), a number of Research Fellow appointments (Christie, Dahn, Neudecker, Wood, Woods), alongside the core team of research active staff and appointment of new researchers linked to research groups and centres (Akram, Howard, Vaughan), also supporting the aim for increased participation in the work of the research groups.

Using research to meet the future exigencies of art and design education, through a diverse range of research projects that encourage public engagement and modes of delivery specific to creative and practice-based research:

- Kidd's commission by Tate Modern Learning (in collaboration with artist Jo Addison) of 'e', a publication/resource to accompany the survey exhibition of Alighiero Boetti at Tate Modern.
- Support for dissemination of collaborative research outputs through the establishment of the BSAD publishing imprint, Wunderkammer Press (2009). With a remit to publish in both two and three-dimensional media, the Press publishes the *Interpreting Ceramics* journal and has supported nine publications linked to the Research Centres and thematic strands including *Nonsite to Celebration Park* (Whittaker); *Interpreting Ceramics: Selected Essays* (Dahn); *Images in Time* (Turney); and *Artists Work in Museums*, reflecting a shared concern to explore the role of the artist and designer in society.

Establishing long-term strategic partnerships to support the delivery of high-quality sustainable regional, national and international research and knowledge:

- The Design Council (Stuff Bath, 2011) and The Crafts Council (Firing Up, 2011);
- Museums in the region, to support delivery of research and research-informed learning outcomes that engage with art, education, audience and the collections, including partnerships with the Fashion Museum, Fox Talbot Museum, Holburne Museum, Museum of Asian Art and Victoria Art Gallery that comprise curatorial projects, proposed joint studentships and membership of the HE Strategy Board of the Holburne Museum;
- Xi'an Academy of Fine Art (XAFA) in China, enabling a visiting scholar from XAFA to come to BSAD on a Leverhulme Trust Research Fellowship and participation of three BSAD staff in the Xi'an International Print Exchange; and
- The opportunity and support for research capacity and development through the participation in the South, Wales and West Consortium of Universities.

All research active staff members contribute to teaching and learning and support the aim for a *meaningful relationship between research and teaching* including:

- Dahn's integration of the evolution of the 'Shards' exhibition into her teaching, allowing students to observe and participate in 'live curation';
- Dalwood's weekly undergraduate seminar series 'Under the Influence';

- The Jerwood Drawing Prize project incorporating student involvement in the practical delivery of the exhibitions and public programmes of lectures, seminars and events, such as the 'in conversation' event with the 2013 selectors, Michael Craig-Martin RA and Charlotte Mullins;
- Projects that engage with pedagogical development more broadly include Head's multidisciplinary JISC and RDA funded project 'Poetiks' to develop software that automatically analyses poetry to aid student understanding.

Our vision for the period from 2014 onwards is to sustain a vibrant and supportive research community, in which research is celebrated and shared, and where researchers at all career stages are supported to develop their work in collaboration with colleagues and via a global network of partners and research users. This will be achieved through:

- Consolidation of Research Centres and thematic strands through strategic appointments, projects and development of supervisory capacity; and development of emerging research strengths with the establishment of new Centres in identified strengths, such as Drawing;
- Extending partnerships and collaborative activity in the international arena, building on established links in Australia, Canada, China, Japan;
- Further enhancement of public engagement by working with partners in the professional community on events, exhibitions, curatorial projects, and publishing, and through formal partnerships with museums that promote access to unique collections giving rise to innovative research opportunities;
- Strategic development of the Wunderkammer Press, pursuing opportunities for collaborative publishing with national and international partners and exploiting alternative publication methods such as digital and social media;
- Sustained growth of our PGR community in fine art, ceramics, curatorial practice, drawing and textiles; increased conversion of our Masters students to research degrees; targeted bursaries for students to pursue projects aligned to the research centres and themes; greater use of 'distributed learning' approaches to support international students in particular; and the appointment of a Postgraduate Coordinator to promote postgraduate growth and development;
- Development of new resources and infrastructure for research as part of the planned redevelopment of the Sion Hill site to include a museum-quality gallery and studio accommodation for artists- and designers- in-residence and research fellows in addition to enhanced provision for students of all levels;
- Significantly increase external research funding, enabled by the strengthened Research Support team in the University's Research Office, and capture information about other externally funded projects more systematically.

The BSAD Research Strategy is managed by the School Research and Enterprise Committee that meets approximately every five weeks during the academic year. Membership includes the Dean of School and representatives from the three academic departments. The University Research, Consultancy and Scholarship Committee oversees the School's research activities and planning and is responsible for ensuring that these align with the Vision and Strategy of the University.

c. People

i. Staffing strategy and staff development

Bath Spa University won the HR Excellence in Research award in 2012, which reflects our commitment to maintaining an active research portfolio, concentrating on areas of strength and fostering new research. To align with the European charter and code, the University undertook an audit of existing practice in relation to the support and career development of research staff across the University. An Action Plan to align our practice with the principles of the Concordat to Support the Career Development of Researchers was approved and acknowledged by the European Commission. It is a working document, updated regularly through an annual self-assessment of progress through the University Research, Consultancy and Scholarship Committee. The University has a commitment to develop the research careers of all staff supported by schemes

such as Promising Researcher Fellowships. The University has recently (2010) instituted a research-based career route through Readerships and Professorships by application. The University staff development policy sets out the ways in which research and research capacity is a key element of induction, probation and annual review. Early career researchers, and particularly those undertaking doctorates, are allocated lighter teaching loads and there is an annual round of competitive application for periods of research leave, open to all staff at all stages of their careers, with teaching timetables adjusted to accommodate the needs of particular research projects. External research income is used (where available) to release principal and other investigators. Every member of academic staff has a contractual entitlement to 35 days per annum (pro rata) for research and scholarly activity. Roles have been mapped against the Vitae Researcher Development Framework (RDF) phases to create a career progression framework and a research staff development programme, which is available to all academic staff and postgraduate research students. Our commitment to equal opportunities in the recruitment and support of research staff is evidenced by the Investors in People status and as a Stonewall diversity champion.

Recent appointments in Art & Design have enhanced research, with 75 per cent of all appointees during the census period included in this submission. Research is initially monitored through the probation process and then through the annual Staff Development and Review (SDR) process. New academics also benefit from the University's Early Career Researcher development programme, which provides project costs and teaching remission for an approved programme of research. Recent investment in research capacity has given the School five additional members of academic staff at reader/professor level.

An annual review of individual research achievements and plans is undertaken with each member of academic staff by the School research manager. Timetables are managed wherever possible to allow staff one day per week (pro rata) of research and scholarly activity during term-time. The University operates a research sabbatical scheme, and all BSAD researchers are encouraged to bid for external funding to facilitate research leave. Training opportunities for research are offered by the School and these range from personal training and development needs through to informal meetings devoted to particular aspects of the research process such as developing funding bids, use of social media, and collaborative networking. Staff in the School are funded and supported to attend training offered by providers such as VITAE and RCUK and these opportunities are advertised internally via the School's monthly research e-newsletter. More experienced researchers are encouraged to bid for funding to support larger scale projects, with assistance in their preparation through the University Research Office as well as the Research Centres and groups. The opportunity to bid for QR funding from the School to support research activity is open to all staff for small grants (up to £500) to seed new research projects or for larger sums where significant potential impact and/or the potential for additional external funding support can be demonstrated. Information on research funding and support is provided in the School Research Handbook. Further support is offered by the University training systems that include the Postgraduate Certificate in Learning and Teaching in Higher Education and financial and developmental support for membership of the Higher Education Academy. Both of these routes provide important opportunities to contextualise the role of research within teaching.

An active research culture and regular monthly research seminars ensure academic staff are supported and encouraged to conduct research alongside their teaching and creative practice. The University-wide Professorial Lecture Series celebrates the talent and expertise of the professoriate. Staff are encouraged to engage in residencies and industry placements, with examples including those at the London Olympics in association with The Times Newspaper; Arco; residencies undertaken at the Victoria & Albert Museum, the Josef and Anni Albers Foundation, the Minnesota Center for Book Art, the Muir Arts Trust in association with Buckinghamshire County Museum, and forthcoming at the British School at Rome.

ii. Research students

Bath Spa University gained full University status and the power to award research degrees in 2008. Previously, higher degrees were awarded under the auspices of the University of the West

of England, with the first Art and Design PhD awarded in 1994. In 2008, eight new bursaries were offered and ten postgraduate research students recruited - at the current time, 21 research students are currently registered in Art and Design. Students are predominantly part-time, and supplement their study with work as practicing artists and creative practitioners. Approximately 13 per cent are international, from Japan, Taiwan and Canada.

As required by the QAA, research degrees are awarded in a research environment that provides secure academic standards for doing research and learning about research approaches, methods, procedures and protocols. This environment offers students quality opportunities and the support they need to achieve successful academic, personal and professional outcomes from their research degrees. There is a 'one-stop shop' for student support at the Postgraduate Centre at Corsham Court and additional support for international postgraduates through a dedicated international student office. The Graduate School provides training and development for students and staff through a programme of development workshops, a suite of on-line resources, and termly Graduate Forums. The Graduate School and BSAD also provide some financial support for PGR students to present at conferences or undertake archive or fieldwork and to attend networking events for doctoral level students nationally and internationally. BSAD was instrumental in developing the "Doctoring Practice" conference series in 2008 and 2012 with support from the Arts and Humanities Research Council. BSAD research students have presented papers at the universities of Oxford, Plymouth, Brighton, Falmouth and Portsmouth amongst others via this initiative. Research students are encouraged and supported to bid for external research funding in the same way as academic staff. Further research and career development is provided by a comprehensive series of workshops and seminars offered by the School and the University, along with University support for research students wishing to forge links with colleagues in other universities. They are also supported by a comprehensive careers service, including a business support office for those intending self-employment after graduation.

The University is a partner in the successful South, Wales and West AHRC Doctoral Training Partnership, which has been awarded £14.2M (equating to 200 studentships) for five years from 2014/15. The partnership was commended for its consistent and convincing strategy for the provision of a very high quality training environment for postgraduates; its vision and strategy for arts and humanities research training; the proposed training content, support and monitoring arrangements; the spread of subject areas; the range of external partners; and the governance and management arrangements offered by the Research Offices involved.

Once enrolled, each PGR student joins one of our Research Centres or groups. This ensures they all participate in vibrant and active communities of researchers, and maximises opportunities to receive advice and guidance and to contribute to the wider School research culture. The majority of research students in Art and Design are practice-based and this lends a strong culture of mutual peer support. The mechanisms for supporting research students are clear and well founded with regular reviews and annual reporting by supervisors and students, overseen by the University Higher Degrees (Research) Committee. The School Higher Degrees Tutor (HDT) has an essential role in managing this process. The HDT ensures that commencing students are inducted to the University procedures and regulations, are conversant with the School and University research student handbooks for research students, and ensures that supervision is consistent, with supervisory teams aware of the latest procedures and regulations. These arrangements are supplemented by a rich schedule of training and support events for supervisors managed at University level via regular Supervisors' Forums, throughout the academic year.

Our vibrant research student community plays an important role in the life of the School; students work alongside academic staff as partners in research, writing and knowledge exchange and contribute to teaching, which is supported by training, and provide role models for undergraduate and PGT students considering careers in research. Research students' work is shared alongside that of academic colleagues through regular monthly research meetings of academic staff and PGR students and through the School's monthly online research newsletter.

d. Income, infrastructure and facilities

The School occupies the Sion Hill campus in central Bath, with additional facilities across the city that include No. 4 The Circus, for Fashion, in collaboration with the Fashion Museum. Additional research facilities for Ceramics, Photography, Digital Media and Textiles along with the historic collections of the Bath Academy of Art and a research library are located at Corsham Court, home to the University Research & Graduate Centre. During the census period, major capital investment in the Sion Hill campus has been made, with the art and design facilities enhanced by a £4.6million refurbishment that included an upgraded lecture theatre, research seminar room and fine art workshops. A new gallery has been created, and equipped with webcams to promote external engagement in the School's research. This was in line with our impact strategy to improve areas where research could be pursued and 'published' allowing significant exhibitions such as 'LOG' (Tania Kovats, 2011) to be disseminated to a global audience. Significant institutional investment has enhanced the infrastructure for Art and Design and for digital and broadcast media research and knowledge exchange, with dedicated new facilities opening in 2014 at the Newton Park campus that include a media wall for moving image to be utilised and curated by the School. The University invested in an Institutional Repository, ResearchSPAcE, launched in 2013.

Corsham Court is the core location for the ceramics and textiles research centres and offers enhanced research facilities in photography and digital imaging that include purpose-built darkrooms to facilitate the use of specialist/historic analogue techniques, a sound stage and 'green screen' for video production and the latest digital photography processing and workflow facilities. Wunderkammer Press was established in 2009 with financial support from BSAD and works with partners, including University of the Arts London, Plymouth University, Victoria & Albert Museum and generates income from book sales. It has also been supported by investment in state of the art digital print equipment by BSAD. In the area of 3D rapid prototyping we have worked with Roland Digital as an industry partner, who have provided financial support and equipment since the partnership was established in 2011. These facilities complement and extend those of our HEFCE funded Centre of Excellence in Teaching and Learning that facilitated 'industry standard' equipment in the areas of textiles and graphic communications through 3D printing and plastics workshops.

The University Research Office provides support through experienced professional staff for the research grant applications process and research developments across the University generally, including knowledge exchange and researcher development, advice on calls for bids, and advice on alternative funding sources (e.g. industry/charity funding) in collaboration with the Development and Alumni Relations and Business Support offices. The Research Office offers an annual knowledge exchange project development bidding round for the pump priming of knowledge exchange/transfer work or the development of collaborative doctoral awards, and an annual Early Career Researcher (ECR) bid development funding round which ECRs can use to buy out their time, or to buy in research assistance to help move a project forward and build towards funded activity.

Throughout the REF period, the unit attracted QR funds to the value of £754,426. External research funds of £201.6K were mainly secured from: the AHRC (£3K); the Daiwa Anglo-Japanese Foundation (£1K); The Leverhulme Trust (£22K); the Cultural Olympiad (£24K); Knowledge Exchange South West (£70K) and JISC (£56K of a £75K total award). Individuals also secured personal awards from: The Henry Moore Foundation (£11.5K); The Arts Council (£43.8K); The Design Council (£5K); WDCS (£2K); Sustainable Futures (£1K); Jerwood Charitable Foundation (£334.5K); Nordforsk/SiFO (£5K); Plymouth University (£20K); the Millennium Lottery and Wales Arts International. Indirect support for research was received from a range of industry partners such as Arco (Akram); Jerwood Visual Arts (Harrison, Medjesi-Jones, Taylor); Gagosian Galleries (Dalwood); National Museum of Wales (Tooby); Tate (Cockayne, Dalwood, Kidd, Lalic, Woods); and museums and galleries in Australia, Austria, Belgium, China, Denmark, France, Germany, Hungary, Italy, Japan, Norway, Poland, Spain, Sweden, Switzerland, UK, USA.

e. Collaboration and contribution to the discipline or research base

Since 2008 our researchers have continued to contribute to the sector through collaboration and expert contributions, and in particular have addressed the research needs of our geographical area and developed a wider network of collaborative partners in the Arts, Creative Industries and Higher Education that support our commitment to collaboratively developed outcomes in the creative arts, including:

- Interpreting Ceramics: Research Collaboration (ICRC) between the Universities of Bath Spa, Aberystwyth, West of England and Cardiff Metropolitan, with our financial commitment doubled during the period, in addition to the publication costs of *Interpreting Ceramics: The First Ten Years* (Wunderkammer Press).
- The partnership with The Holburne Museum, including the Arts Council England/Lottery funded 'Subversive Ceramics' symposium (Dahn, 2012);
- Partnership with the Victoria Art Gallery, including William Scott: Simplicity and Subject supported by The Henry Moore Foundation co-curated by Tooby (2013);
- The Nordic Wardrobe Network collaboration including the National College of Art and Design (Oslo), Copenhagen Business School and the Fashion Institute Stockholm, facilitated the hosting of a Network symposium, 'Images in Time' and production and co-editing of a major text, published by the Wunderkammer Press (2011);
- Collaboration with external organisations on artists projects and exhibitions such as the co-commission of the film, *Haze & Fog* by Chinese artist Cao Fei, with Eastside Projects, Birmingham; University of Salford with the Chinese Art Centre, in association with Arnolfini (2013);
- The School is now the host institution for the Jerwood Drawing Prize project, founded in 1994 and a major strand of the Jerwood Visual Art Series since 2006;
- In 2013, BSAD became the first European collaborative participants with Concordia University and Janro Imaging Lab into artistic interpretation and uses of Sandde freehand 3D animation technology through exploratory interdisciplinary workshops.

Staff have engaged in the support and furthering of the research and disciplinary base through:

- External examination of research degrees in the UK at Birmingham City; Glamorgan; Gloucestershire; Leeds Metropolitan; Goldsmiths; Manchester Metropolitan; Southampton Solent; Wolverhampton; and abroad at Aalto; Griffith; Politecnico di Milano; Monash; Newcastle (NSW); Tasmania; Wollongong;
- Institutional Review panel membership including Elam School of Fine Arts, University of Auckland and University of the Arts London (Chelsea; London College of Fashion);
- Honorary appointments include Visiting Professor in Contemporary Curatorial Practice at University of Glamorgan (Tooby); and Adjunct Professor at University of Sydney affiliated to Sydney College of the Arts (Taylor);
- Presentation at over 75 conferences or symposia; 21 commissions; and over 530 exhibitions;
- Participation in Board memberships and trusteeships include the Association of Independent Art & Design Schools; Royal West of England Academy; Discerning Eye Charitable Trust Educational Advisory Board; Graduate Fashion Week; Fireworks Clay Studios; Crafts Study Centre, Farnham; Stroudwater Textile Trust; National Gallery, London; and the Advisory Panel for the British Council Collection;
- Engagement as expert peer reviewers for the AHRC; Arts Council Wales; Berg; Routledge; Pearson, the Design History Society; Design Research Society; and as a panel member for RAE 2008 and the Hong Kong Research Assessment Exercise 2014; and
- Contribution to scholarly infrastructure through their works acquired for major collections including the Yale Centre for British Art (USA); New York Public Library (USA); Ashmolean Museum; The British Library; University of Chicago (USA); Fidelity UK; Rahimtullah Museum of Modern Art Nairobi (Kenya); European Parliament; Embroiderers Guild; Crafts Council of Great Britain: The Wilson; Arts Council England; David Roberts Collection; Louis Serpa Foundation; Peterborough Museum and Art Gallery; The British Standards Institute; Goldman Sachs; Royal Bank of Scotland; The Saatchi Collection; Tate; and Victoria & Albert Museum.