

Institution: Arts University Bournemouth

Unit of Assessment: 34: Art and Design: History, Theory and Practice

a. Overview

The Arts University Bournemouth (AUB) (formerly Arts Institute at Bournemouth at the time of RAE 2008, subsequently Arts University College from 2009) was awarded University status in 2012. We are a small HEI specialising in art, design, media and performance with a reputation for the excellent quality of our undergraduate and postgraduate offer. The focus of our research activity has emerged out of our commitment to the fundamental importance - both now and for the future - of creative practice and its relation to the theory and history of its respective disciplines, not only for the sake of the innate importance of these subjects to higher education and the economy, but, ultimately, for the greater benefit to society as a whole.

We made our first (modest) submission to the RAE in 2008 (7.5 FTEs). The submitting unit for REF 2014 is representative of the academic and disciplinary specialisms and expertise that characterise our developing research environment. Since RAE 2008, AUB has undergone an organisational restructure into two faculties, the Faculty of Art and Design and the Faculty of Media and Performance, both of which take the leadership for the research and teaching nexus that is fundamental to our approach. A Centre for Knowledge Exchange, Research and Innovation (CKERI) coordinates research activity in tandem with academic faculties. This initiative has further facilitated the 'bedding in' of a sustainable research culture that supports, and is supported by, the organisational academic structure.

In terms of subject specialism, the submitting unit encompasses the following 'clusters' of excellence and research disciplines: Architecture (**Beeson, Frith; Lieberman**); Film and Animation (**Ballester; Noble; Ward**); Photography (**Schuman; Wenham-Clark**); Fine Art (**Granell; Hall; Marsh; Shepherd**); History/Theory of Art and Design, including Dress and Textiles (**Lambert; Rose, Worth**); Performance (**Aita**). Our current submission amounts to 12.1 FTE. While this reflects modest growth since RAE 2008 in terms of submission to the REF, it is contextualised by the wider research environment that has been shaped over the years and forms a connectivity relevant to the institution around teaching, research, industry and employability. It does, however, demonstrate the growing constituency of early career researchers (**Granell, Lambert, Marsh**). In their totality these clusters of activity are well contained within the disciplinary remit of UOA 34: Art and Design: History, Practice and Theory. The only area for which we request cross-referral is Performance (**Aita**) to UOA 35: Music, Drama and Performing Arts.

The disciplines of film, animation and photography have undergone progressive development since RAE 2008, at least in part, on the strength of long-standing excellence in our undergraduate and postgraduate offer in these areas and as a consequence of close and symbiotic links with the respective creative industries. For example, our alumni include Nick Knight, multi award-winning fashion photographer and owner of SHOWstudio and acclaimed photographer Wolfgang Tillmans whose work has been published in magazines such as *i-d* and *Vogue* and who was the first photographer to win the Turner Prize. (Both Knight and Tillmans were photography students at AUB in the late 1970s/early 1980s and the early 1990s respectively). Furthermore, the photography of our submitted staff (**Schuman** and **Wenham-Clarke**) demonstrate the potential impact of photographic research and its dissemination on the public understanding of complex issues such as homelessness and controversial topics such as the social impact on communities of road-construction (see **Impact statement/Impact case studies**). As a relatively new discipline for us, architecture is well-situated within the art and design context of AUB: it collaborates with other disciplines and the 'weave' in terms of hands-on making and digital production processes in relation to conceptualisation and ideation is a common one across the curriculum. While performance constitutes another new area for AUB, the fine art cluster, meanwhile, reflects diversity of research outcomes, as well as being an emergent field among our early career researchers (**Granell, Marsh**). It also has a close relationship with the work of the Gallery and text + work (see below). Research in history and theory of art and design (including dress and textiles) exemplifies the ways in which the historical and theoretical contexts of our disciplines inform

creative practice (evidenced by the work of **Rose** and **Worth**). The work of **Lambert**, meanwhile, relates directly to the development of our Museum of Design in Plastics (MoDiP) and our plans to develop it as a research resource.

b. Research strategy

Following the outcome of RAE 2008, Academic Board approved a new Research Strategy for the purposes of development and sustainability of the research environment for the period 2008-13. In pursuit of this end, we aimed, firstly, to grow the number of staff (including those designated as 'early career researchers') with the requisite quantity and quality of research outputs for inclusion in future national research assessments and, secondly, to secure accreditation for the delivery of research degrees with a view to enrolling and supporting to completion our first PGR students. Therefore, the establishment of a research unit (CKERI) marked an important step for the delivery of the new Research Strategy. The latter, together with the enrolment of our first PGR students, were major objectives and have been met.

At Research Committee, we have made regular reference to, and monitored, our achievements against an action plan that emanates directly from our Research Strategy. However, we have not allowed this to restrict the possibility of responsive or ad hoc initiatives. For example, one objective was to encourage and support the development of research clusters, but, because we wish these to grow organically out of current staff research, we were not prescriptive as to which discipline areas or topics these should be. As a consequence, a strong cluster has developed in the field of animation.

Our Research and Scholarship Policy was revised in 2006-7 and while acknowledging the academic restructure (described above) and amended definition of research designated by the REF it has, until this time, remained fit for purpose, based as it is upon an inclusive approach to the creation, maintenance and development of the teaching-research nexus in the specialist context, the promotion of good practice and collaborative investigation across disciplines and in support of knowledge transfer. While there are some disciplines in which staff are more actively engaged in knowledge transfer rather than research activity, in the future we see the potential for exciting research projects to evolve both from staff professional practice and from such knowledge transfer activities. Our Code of Practice is deliberately inclusive and all eligible HE staff were invited to submit their excellent research to this submission. We are confident that the current level of research activity has solid foundations and is sustainable, and our progress against the targets and aspirations delineated in our RAE 2008 submission is illustrative of this.

Summary of progress against specific targets outlined in RAE 2008 and as identified in Research Strategy 2008-13:

Developing procedures for coordination of research and recording of research

CKERI has been instrumental in coordinating more efficiently and purposefully our research priorities. Office staff give advice to staff with regard to applications for research funding (both AUB and external), and delivers the PGR degrees programme including skills and methodology training, maintaining close links with the validating institution, University of the Arts London (UAL). CKERI also tracks and records staff research outputs on an annual basis.

Development of Research Fellowship Scheme to further support research

This scheme has developed successfully since the last RAE and an important aim has been to support early career researchers (e.g. **Marsh** held a Research Fellowships) as well as those staff who are more established: The following staff included in this submission have also been supported in this way. **Ballester; Hall; Noble; Rose; Schumann; Wenham-Clarke; Ward; Worth**. There is an annual call for applications (normally December for Fellowships beginning the following August) and staff with defined projects and identified dissemination plans are funded on a competitive basis. Funding is given in respect of time (for projects requiring time over and above the contractual hours allocated to research/knowledge transfer activities) with maximum support equivalent to six months study leave (full-time) or one academic year (half-time). Further assistance can be sought for the realisation of dissemination plans (e.g. assistance with images and copyright clearance for book publication). **Aita; Beeson; Granell** and **Shepherd** have been

supported in this way). Funding obtained from HEFCE in RAE 2008 has supplemented the funding put up by AUB for such research support initiatives, as well as that won by the award of competitive external fellowships (**Worth**, MERL Fellowship, University of Reading).

Redefinition of Annual Staff Performance Review Process (SPR) to align research and scholarship with strategic priorities

The annual staff performance review process was reviewed with the aim of managing the delivery of staff outputs more effectively. Thus, as part of the SPR process, staff are required to complete a review of research/kt activities and, in discussion with line managers, confirm a forward plan for the following year. All HE staff have received equal time for such activity but this strategy has not been as effective as intended in terms of assisting staff to utilise their time in the most effective ways and with a view to producing optimum excellent research outputs across the institution. Consequently, and as part of a wider review conducted by HR and Senior Management in consultation with staff, a new scheme of Academic Work Planning for HE staff has been agreed with effect from 2013-14 and is intended to differentiate more effectively between different types of research, knowledge transfer, teaching and scholarship related activities in order to provide targeted support for individual staff.

Strengthening of Research Forum through funding for a themed external speaker programme

Since it was established in 2000, the Research Forum has provided the institutional focus for dissemination of staff research, in particular for those in receipt of research fellowship funding. Increasingly, it has also become a forum for the delivery of research by external specialists. The following is a snapshot of funded Research Forum seminars/workshops in the period 2008-13: whole institutional Research Day; Shearer West on AHRC funding; Naren Barfield (then Glasgow School of Art) on PhD by practice; Paul Gough (UWE) and Sally Mackey (CSSD) on practice-led research; Janet McDonnell (UAL) on research ethics; John Wakeford (Missenden Centre) on research grant applications. In addition, the following external contributors have led seminars using their own research as the focus: Bob Jerrard (Design); Isabelle Doucet (Architecture); Caroline Goyder (Performance); Paul Macdonald (Film); Charlie Gere (Digital Media); Colin Cruise (History of Art).

Enhancement of Museum of Design in Plastics (MoDiP)

MoDiP is the only accredited museum in the UK with a focus on plastics and continues the long tradition of museums located in academic settings. Since 2007 we have invested significantly in our museum. In particular, the introduction of custom-made rolling storage units in 2008 (£13,370) has enabled the entire collection to be stored on site; and the building of a website (£24,849) (went live in 2011) <http://modip.ac.uk> has transformed access to the collections. The collections and archives have grown considerably and now consist of some 12843 items. Of particular importance is the donation of 2000 photographs documenting Bakelite Xylonite Ltd, and the long-term loan of the Plastics Historical Society's collection (400 objects) and the Worshipful Company of Horners' collection (400 items).

Exhibitions: Nine exhibitions have taken place addressing such themes as the rise of plastics; significant designers and manufacturers working with plastics; plastics and sustainability; the role of plastics as substitute materials; the distinct contributions of plastics to design; impact of plastics on the objectives of 'London 2012'. Each exhibition takes both a physical and on-line form.

Building on funded projects on-going at the time of the RAE 2008: The 2007 MLA-funded Plastics Subject Specialist network (PSSN) project (£12,000) referred to in our RAE 2008 submission came to fruition in 2008 and the *Curator's guide to plastics* is available at http://www.modip.ac.uk/resources/curators_guide. AUB secured further SSN funding (ACE £5000, 2011 and ACE £5000, 2012). A further £10,000 was also secured from the SWLLN to develop an additional two teaching units for external delivery of Museum Studies courses. **(See also d. below).**

Seminars: AUB has hosted three seminars: designer David Harmen Powell presented *The plastics*

style based on his work at Ekco and BIP industrial design studios (May 2010). In partnership with the Victoria and Albert Museum, *Futureproof plastics* celebrated the EU funded Preservation Of Plastics in ART museums projects (May 2011). We also received an HEA grant to hold a discipline workshop: *Object power – the use of museum artefacts and teaching in HE*: see http://www.heacademy.ac.uk/events/detail/2013/Seminars/Disciplines_AH/GEN285_AUCB

Use of the collection as a research resource by undergraduate and postgraduate students at AUB and elsewhere has more than doubled (2008-13); international profile has increased, with visits including those from research students from the Institut für Konservierungswissenschaften, Stuttgart, and Cité Internationale Universitaire, Paris.

Dissemination of the Gallery's text + work agenda

Since RAE 2008 AUB has invested substantially in the Gallery, which hosts selected exhibitions that explore issues in contemporary art, design, and media practice in the context of theoretical and critical discourse and provide a platform for exhibitions. The Gallery hosts a number of high profile events such as the Jerwood Drawing Prize (since 2006) as well as musical performances, for example, Kokoro with the Bournemouth Symphony Orchestra (2009). Text + work (commenced in 2004) is an initiative bringing artists and writers together and whose collaboration is then disseminated in the Gallery. It facilitates partnerships between artists and writers, curators and critics who provide critical narrative to accompany the exhibitions. Not only does the project provide a focus for researchers at AUB to disseminate their own work (e.g. *Into the light*, Peter Bonnell + **Julie Marsh** (2007-8); *Borderlands*, Lee Mackinnon/Frank Brown + Christian Edwardes/**Tom Hall**, (2008); *In no particular order*, Kathleen Abiker + **Simon Granell**, curated by Josepha Sanna (2008-9); *Mycelium*, Gavin Parkinson + **Dominic Shepherd** (2010)), but it brings them into dialogue with researchers in other disciplines and research contexts well beyond the limits of the Gallery space and the resulting collaborations have been exciting and innovative (e.g. with Hampshire-based gallery Artsway and Bournemouth 'Arts By the Sea Festival', 2011). In addition, through the 'Word Matters' seminars held during the 52nd, 53rd and 54th Venice Biennales, text + work has broadened the reach of its programme, bringing together the art-interested public and experts to discuss issues focussed on 'writing on' and 'through' art, and in so doing, has made an important contribution to the public understanding of art in an international context.

Future research strategy: other key objectives

In light of recent conferral of university status, AUB has engaged staff in consultative discussion about future research strategy, with the longer term aim of growing postgraduate research student and staffing capacity and working towards Research Degree Awarding Powers (RDAP). Our strategy will include:

(i) Building highly influential teams that embed interdisciplinary research and practice within and across discrete subject areas for the delivery of excellent research and to nurture supportive and sustainable research environments. The environment will particularly respect the growing relationship between practice and professional development as a contribution to impact, alongside more traditional approaches to knowledge generation relevant to our subject.

(ii) Reappraising the external face of our research profile in order to highlight to the wider research community our excellent staff research, as well as to maximise potential external collaborative opportunities. This will include developing the research information available on our website and staff research profiles. To increase the dissemination of our staff research, we have developed a strategy for greater awareness-raising via social and web media.

(iii) Pursuing a coherent university strategy for the more purposeful alignment of external research funding initiatives with our future plans for the development of research clusters. This will necessitate a review of research office staffing and of the mechanisms for staff support for research including sabbaticals and secondments.

(iv) Developing a variety of discipline and subject specific initiatives to support and facilitate emergent research clusters, e.g. new *Centre for photographic research* (see also d. below). The

Environment template (REF5)

Centre will form a collaborative research hub from which to extend our existing relationships with industry and to pursue knowledge transfer initiatives. In addition there are plans to extend the AUB Animation Research Pipeline to be a forum for animation staff research, visiting researchers' presentations, symposia and animators in residence.

(v) Building on innovative collaborative research projects such as the *VFX international hub* (partnership with Bournemouth University since 2011 and supported by £300,000 from HEIF) in the fields of 2D/3D animation and visual effects. The project aims to raise the profile of Bournemouth as a centre of excellence in VFX and animation with the development of an internationally recognised 'creative media cluster' and to foster stronger relationships and partnerships with the world's leading VFX and Animation studios and practitioners.

(vi) Following on from the success of such joint ventures such as the VFX Hub and 2013 BFX Festival, we are in liaison with Bournemouth University about future proposals for potential research collaboration.

c. People, including:

Staffing strategy and staff development

(i) AUB's commitment to equality and diversity is evidenced by the AUB Equalities Strategy 2012-2015 'Diversity Enhancing Creativity'. In addition AUB is demonstrating its commitment to people through embarking as a specially chosen pilot institution for the Equality Challenge Units 'Gender Equality Charter Mark' (GEM) whole institutional programme in 2013/14.

ii) Invest in a research training and mentoring programme aimed at developing skills for the range of researchers at AUB at different stages of their careers (including early career researchers) and towards the implementation of the Concordat to Support the Career Development of Researchers.

iii) Review current research support roles with a view to the creation of new posts with better targeted job descriptions and for the oversight of knowledge transfer, postgraduate education and funding opportunities as well as a review of promotion procedures and job specifications held within a designated research office.

iv) Over the past five years we have encouraged and supported AUB staff in undertaking research degrees. We are committed to supporting and nurturing our staff specialism and expertise with promotion to professorship where appropriate (**Aita; Ward; Worth**).

Research students

The first full-time research degree students were recruited in autumn 2010. Following successful upgrade to PhD by this first cohort in March 2013, UAL approved the offer of a part-time route to commence in October 2014. With an increasing number of staff successfully completing supervisory training and under the terms of the Memorandum of Agreement with UAL, AUB is now able to offer supervision in the following areas: Animation; Fashion; Film; History of Art; Photography and Spatial Practices. The first completions are expected in 2014/15. AUB invests in the region of £60,000 per annum in this initiative and we consider this to be absolutely integral to the future development and growth of our research culture. Over time, we expect to grow the number of students as we aim towards RDAP. We have established the Animation PGR Network (administered by **Ward**), with AUB hosting the first meeting of the group (2012) and subsequent meetings in London, Wolverhampton, Loughborough. There are currently over 60 members (including supervisors and MA students considering undertaking a PhD). We have recruited a PhD student whose research will be focused on the MoDiP collections.

d. Income, infrastructure and facilities

AUB assigns approximately £95,000 per annum to research activities (aside from that dedicated to research students above). This supports the Research Forum: AUB staff enrolled on PhDs (fees) and also contributes to our Research Fellowship programme. Staff may also apply for funding to support specific projects. The monies awarded by HEFCE (RAE 2008) directly fund our Research Fellowship Programme. Since 2008 staff have been successful in making external funding applications to the tune of c £134k which includes:

2008-9

MoDiP: £79,732 from JISC Enriching Digital Resources Fund in partnership with Plastics Historical Society and UK Centre for Materials Education, University of Liverpool, to create the world's largest, high quality digital record of artefacts demonstrating design in plastics and the functional specification for an improved web-resource to support research into design in plastics and its cultural impact

2010-11

(i) MoDiP: Museums Association's Esmée Fairbairn Effective Collections fund (£8920) to research the horn collection and its cultural value.

(ii) MoDiP: AUB was one of five partners (UAL; University of Brighton; University College, Falmouth; University of Southampton) in the University of the Creative Arts 'Look Here!' project funded by the JISC Digitisation and Content Programme and AUB received £4000. The project analysed and created case studies of the complete life-cycle of the digitisation of collections from funding to usage.

(iii) **Rose**: Book *Henry Moore in America* (Paul Mellon Centre for Studies in British Art – Publication Grant: £1,613)

2011-12

(i) MoDiP: further SSN funding (ACE £5000) to develop the Plastics Subject Specialist Network (PSSN) leading to a seminar held at the Institute of Materials Grantham at which curators, conservators, scientists, and specialists in the plastics industry were brought together to discuss how to develop the work of the SSN.

(ii) Stephanie James Leadership Project CHEAD (Leadership Foundation: £9850 to research: 'Understanding the effectiveness of Galleries in the HE Sector')

2012-13

(i) MoDiP: SSN funding (see above) led directly to second round of funding (ACE £5000, 2012) to develop physical and on-line Identifying Plastics Toolkit to assist those responsible for plastics objects in museums in their identification

(ii) **MoDiP**: AUB is currently lead partner in 'Ten Most Wanted', funded by Digital Research and Development Fund for the Arts, a partnership between Nesta, ACE and AHRC (AUB awarded £30,000 of the total project fund of (119,460). Other partners are Brighton University and Adaptive Technologies Limited. The project involves the creation of an online game to engage the public in hunting down missing information about cultural artefacts. By placing cultural artefacts in the competitive world of game play, it tests innovative ways of engaging new audiences with the arts, sustaining that engagement and enhancing collection data with a view to making its findings freely available to a wide range of collections nationally.

(iii) **Worth**, Museum of English Rural Life, University of Reading (Gwyn E Jones Research Fellowship (£9000) in support of forthcoming book

(iv) Stephanie James, ACE (£9000) for Venice Biennale. In addition we have been awarded £440,000 from HEFCE Catalyst Fund for project 'Building the Bridge' which supports the research environment in the area of animation

Infrastructure and Facilities

MoDiP; the Gallery; state-of-the art- studio space and specialist equipment; an excellently stocked library constitute core research facilities for both staff and postgraduate students. Furthermore, AUB will enhance its provision with the new *Centre for photographic practice and research* (2015-16) in which we will invest c. £5m which will include state of the art exhibition / screening facilities, a new theatre, digital dark rooms and 'hub' spaces supporting the latest learning research practices. In addition, a new animation production studio (*Rock paper film*) will be established in Bournemouth University's (BU) Media School, drawing on staff and student expertise from both AUB and BU to deliver small-scale commercial animation/VFX projects and motion graphics for film, TV, the web and mobile platforms.

e. Collaboration and contribution to the discipline or research base (by returned staff)

Collaborative arrangements: Collaborative research relationship for architecture with Umeå University, Sweden (**Lieberman**); Partner in the Structural Genomic Consortium (led by Universities of Oxford and Toronto (Lieberman, 2013); Founder of the Animation PGR Network (**Ward**, 2009);

Research Council membership: AHRC Peer Review College (**Ward** 2009-13);

University research advisory panels: External International Assessor for Research Leave application to

Environment template (REF5)

the Humanities Panel of the Marsden Research Fund, New Zealand (**Ward**, 2010);

Professional subject associations: Board Member and President of International Society for Animation Studies (**Ward** 2005 to date); Convenor of the Plastics Subject Specialist Network (**Lambert**, 2006 to date);

Editorial positions: Editorial board member of JEBE (Journal for Education in the Built Environment (**Lieberman**); Editorial Board Member for *Animation: an interdisciplinary journal* and *Animation: Practice, Process and Production*; Editorial Advisor for *Animation Studies* (**Ward**);

Examination of doctorates: Portsmouth University, 2012; Brunel University, 2013; University of Copenhagen, 2013; Birkbeck College, University of London, 2013 (**Ward**);

Organisation of conferences: "Performativity/Space"; Symposium at University for the Creative Arts (**Lieberman**, Canterbury, 2008); Animation Symposium (2008, AUB) and member of Steering Committee for all SAS conferences held in Atlanta, Edinburgh, Athens, Melbourne, Los Angeles and Toronto (**Ward**, 2009 – date); *Futureproof plastics* conference, organised at AUB on behalf of V&A (**Lambert**, 2011); *Object power*, HEA workshop (**Lambert**, 2013);

Refereeing academic publications: Reader/advisor on book proposals and manuscripts for Routledge, Palgrave, Bloomsbury and Edinburgh University Press and reviewer for *Refractory*; and *Television and New Media* (**Ward**); Referee for Leverhulme Trust (**Lambert**, 2013); reviewer for *Costume* (**Worth**, 2008-date);

Scholarly awards or fellowships: writer of *Bin It*, Winner of International Visual Communication Association Clarion Award in the Live Event category (**Aita**, 2009); McLaren-Lambart Award for Best Scholarly Essay in the field of Animation Studies (**Ward**, 2008); Festival Fellow, Holland Animated Film Festival (HAFF), based in Centre for the Humanities, Utrecht University (**Ward** 2012); Visiting Professor, School of Design, Politecnico di Milano (**Ward**, 2013); Academic Visitor, Wolfson College, University of Cambridge (**Worth**, 2009); Gwyn E. Jones Research Fellow, Museum of English Rural Life (University of Reading) (**Worth**, 2012-13); Visiting professorship, Courtauld Institute of Art, University of London (**Worth**, 2013-14); Winner Gold Award Winner: Documentary Series, Association of Photographers Awards (**Wenham-Clarke**, 2010);

Invited keynotes: *Deutsches Shakespeare Gesellschaft*, 2012 conference *Faith and Doubt on the Elizabethan Stage*, Bochum (**Aita**); *Animated Documentary: Performance, Practice, Pedagogy*, Animated Realities conference, Edinburgh College of Art (in association with Edinburgh University and the Edinburgh International Film Festival), (**Ward**, 2011); *Performance in Hybrid Documentary Forms: audience engagement, prior knowledge and the 'ethical charge'*, Fact and Fiction in Documentary Film conference, Copenhagen University (**Ward**, 2011); invited public lecture *Fashion for the People as part of 'Marks in Time'*, Marks & Spencer in conjunction with University of Leeds (**Worth**, 2010); *Women, Fashion and the Consumption of Clothing in the Twentieth Century*, Women's History Network Annual Conference, Salisbury (**Worth**, 2010); invited lecture, *The Dress of 'Ordinary' People*, Costume Society, Bath (**Worth**, 2010); Invited curation of FotoFest Exhibition, Houston (**Schuman**, 2012)