

<p>Institution: University of Central Lancashire</p>
<p>Unit of Assessment: 34 Art and Design: History, Practice and Theory</p>
<p>a. Overview</p> <p>The central theme driving research activity in this unit of assessment (UoA) is authentic collaborative practice. We have proved that counter curatorial practice, innovative creative participation and meaningful local community engagement can make a difference to a range of people, both widening horizons and bringing insights into the potential for creative practice to change lives.</p> <p>We have successfully advanced several models for sustainable creative practice using strategies designed to reclaim and revise ideological bias. This is demonstrated by significant monies awarded to projects by the AHRC and Arts Council England as well as an important opportunity to share research through exhibitions (such as at Tate Britain) with audiences numbering more than one million.</p> <p>We critique and challenge international institutions, questioning their stated policies by working in partnership with them as a bridge between audiences and the artistic world. We have developed methods of both talking with and listening to a range of people outside the institutions, facilitating conversations about policy change, city regeneration, ecological innovation and the importance of debates about visual impact on our everyday lives.</p> <p>We employ a number of strategies to achieve our aims to highlight the potential for art and design to enable positive developments in local communities and international institutions including devising major museum and collection interventions, staging large scale temporary public art projects and piloting environmentally sustainable building developments.</p>
<p>b. Research strategy</p> <p>This UoA is based on staff within the academic School of Art, Design and Performance. Each research grouping outlined in the following has at its starting point, a passionate belief that art and design is a tool for change and this philosophy is at the heart of each test event, pilot project and eventual outcome we undertake. It is our aim to be a central player in strengthening cultural partnerships across the north of England while maintaining a fluid and ambitious approach to building upon our established partnerships in the international arena of cultural production and social dialogue.</p> <p>During the past decade our project teams have made strong alliances with a range of professional and industrial partners; therefore we have been able to build upon this local/international work through the development of joint funding applications, innovative business partnerships and artists' collaborations.</p> <p>We continue to influence major museum acquisitions, to disseminate the fruits of self-publishing projects across Europe, the U.S.A. and Japan, to share unique traditional print making facilities and to embrace cross-cultural international creative conversations while keeping the debates around the cultural development of the region alive. These research groupings are presented below.</p> <p>Making Histories Visible (Professor Lubaina Himid, Susan Walsh & Christine Eyene) excavates creative histories and works with major museums to connect communities with their local and international heritage to ultimately embed a sense of belonging and an acknowledgement of contribution. We challenge common stereotypes about Africa and the images associated with it. We now promote and support the significant breadth of creativity emerging from this continent.</p> <p>Thin Black Line(s) Tate Britain (2011/2012) gave access to research into the central role played by black women artists in cultural debates during the 1980's. Importantly, the method of access via maps, archive material and show reel allowed a simultaneous historical contextualisation of the works on display. For Himid and Walsh, established audiences for art have to take responsibility for sharing what they discover, and this process of reading the historical through the contemporary makes this more possible. There has been auditable increase, as a result of this work and previous</p>

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investigations carried out in collaboration with Tate in 2005 and 2008, in major acquisitions by both international and regional institutions. Since 2008, Tate has acquired work from *Thin Black Line(s)*; Manchester Art Galleries has acquired work from *Tailor Striker Singer Dandy* and the entire installation *Naming the Money* has been acquired for the International Slavery Museum by National Museums Liverpool. This has and will ensure a visible commitment to future display opportunities for the work itself. It can now be used to share the creative histories of artists of African /Asian descent with audiences seeking a sense of belonging as well as with academics seeking to integrate this research into the canon of British Art where it belongs. The display, access and development of the UCLan Black Art Archive has, along with the dissemination of the on line journal *ColourCode*, encouraged a steady growth of interest in the work of artists from the Black Diaspora. The project will continue working with museum collections (such as that of the National Maritime Museum), to allow them to show sensitive and never formerly displayed material around 18th century caricature and slavery. The work produced by the Making Histories Visible project has encouraged extensive dialogue around collecting and display while facilitating a respectful dialogue with core audiences and culturally diverse partners.

Silicates Research Unit (David Binns & Dr Alasdair Bremner) addresses new building development and the ever-greater amounts of waste material that eventually become landfill. They have explored how waste material might be combined within a fusing process for the development of sustainable material with unique aesthetic qualities. Central to this research is an examination of the creative and commercial potential of the material for architects and designers. Potential applications include interior and exterior tiling, decorative facing brick and surface material, including kitchen work surfaces. Our research in this area is moving towards commercialisation, with potentially significant global and economic implications. Projects within the Silicates Research Unit have expanded aesthetic and technical boundaries and sustainable practices within contemporary design. Through responding to increasingly stringent sustainable construction legislation, an AHRC Grant (£163K) funded Binns and Bremner's development of a unique process for converting low-value mineral waste into high-value architectural products, avoiding reliance on non-replenishable virgin materials. Testing by Environment Agency Testing Laboratory, has verified their material meets British Standards for external architectural materials, and the incorporation of CRT glass in this product results in lead content being safely encapsulated; offering a global solution to the recycling of hazardous CRT glass.

Since 2003 **In Certain Places** (ICP; Professor Charles Quick) has commissioned temporary public artworks that examine the contribution artists can make to the development of the city. Strategies are employed to construct extended relationships with communities and their infrastructures while at the same time examining different approaches to gaining an understanding of a place's complex socio-historical construction. The act of commissioning is a tool for investigation and will continue to develop. For example, the project has grown to the commissioning of a major feature film and into international partnerships across Europe; Shezad Dawood, was commissioned by ICP in partnership with Modern Art Oxford to create his first feature film and international touring exhibition *Piercing Brightness*. The film was presented at FACT Liverpool in partnership with the AND festival, and the Whitechapel Gallery (London) as a runner up in the Film London Jarman awards (2012). Quick's research is a critical examination of how curatorial partnerships can contribute to the long-term development of a city and is also frequently disseminated through discourse and debate via workshops and city tours.

Collaborative Engagements consists of four core areas of focus:

- *Higher Education Research in Art & Design;*
- *Fashion for Inclusivity: working with the clothed body.*
- *Testing Space: innovations in independent publishing;*
- *Sound/Image Mix: encounters between sound, music and the visual arts;*

Central to our research within **Higher Education Research in Art & Design** (Karl Jeffries & Pete Clarke) is work to make explicit educational perspectives between academics and practitioners on creativity, and the resulting influence on creative curriculum in Art and Design higher education. Jeffries' research findings on skills for creativity within games design highlight the broad inter-relationship of academic and industry practitioners in the training of designers. His use of

experimental research methods and empirical findings contradict anecdotal - though strongly held - views regarding differences between academia and industry. Through dialogue, practice and critique of educational histories Clarke interrogates the practice of painting, challenging the notion of a single fixed authorial point of view and specifically, how the educational development of fine artists manifests within Tunisia, Pancèvo/Belgrade Serbia, Liverpool and Köln.

Fashion for Inclusivity: working with the clothed body (Fiona Candy) takes an inter-disciplinary approach to create a unique focus for the exchange of expertise between medicine and fashion. Indeed, the traditional university model has separated the study of the physical, bio-medical body from that of the emotional, socio-cultural body, yet it is known that health or illness are states of being that affect the whole, embodied person, not only the physical, organic object that is treated by medicine. In this respect, Candy's influential work in the field of inclusive footwear design as a response to rheumatoid arthritis, brings together current issues in footwear design and podiatry, and highlights the polarity between clinical, functional attitudes towards shoes and the experiences of wearers.

Collaborations within Sound/Image Mix (Dr Nick Caswell, Dr Mat Gregory, David Alker & David Mackintosh) focus upon encounters between sound art, music and the visual arts. In doing so, we have developed a discourse which often flows between non-western cultural practices and the avant-garde in Europe and the U.K. It continues to reflect on the theoretical and cultural interactions between musicians and artists, the divide between popular culture and the avant-garde and an uncompromising dedication to the spontaneous. In this respect, our work can exist equally within and in between, the worlds of music and art; between sonic arts and drawing, music and installation, the archive and the gig.

With ***Testing Space: innovations in independent publishing*** (Craig Atkinson & Adam Murray), our collaborative engagements eschew the gallery and seek out places and people with the express purpose to create new ways of presenting and questioning Art & Design. Atkinson's research collaborates with artists of international significance, to curate and create collectible editions of their work; Murray's research is in contrast to other photographic investigations of everyday life. His work, such as *Preston is my Paris*, intentionally appropriates vernacular methods of production and print materials (photocopying and newsprint) with the aim to produce work that deliberately engages with, and actively encourages participation with, an audience beyond the conventional art world.

Future strategy 2014-2019: There are a range of key strategic areas we will develop further in the period ahead using more sustainable structures and transparent management to drive the research themes, build on external networking, collaborations, bidding activity and post graduate development.

These existing themes will remain central to the future strategy of the UoA and will expand to facilitate international dialogues with new partners. We have in place significant future partnerships with the Tate archive and with regional community projects excavating and developing diverse creative histories, questioning and challenging the established narratives. Large-scale temporary public art events will continue to take place in collaboration with architects and city councils as they take action to enable a bold public ownership of the city having become tangibly convinced of the contribution artists can make to the changing city.

The research groupings will continue into the next REF cycle but will undergo review to ensure that we have the appropriate configurations to serve the research development needs of all UoA members, in particular those that are nurturing international collaborations.

We will continue our development of creativity research for the creativity industries, specifically surrounding the future skill needs of graduates. Our forthcoming work within graphic design continues to establish our evidence based approach to creativity assessment and skills development within the creative industries. Whilst our focus is specifically upon influencing UK higher education policies, the implications of our work, due to the global nature of art and design

professions, is an international debate about the inter-relationship of industry, academia, and government. In this context, we believe the future direction of higher education art and design will undergo significant change. The main intention behind our research is to inform and direct that change, to secure the value of our educational traditions in art and design as well as adapt them, and develop the new.

External networking achievements will be further developed through (i) a collaboration with the Archive and Library at Tate Britain and international invitations to lend rare archive materials and artworks to major exhibitions in Europe and Africa; (ii) the commercialisation of the research on how waste material might be combined within a fusing process for the development of sustainable material with unique aesthetic qualities; and (iii) collaborations with civic architects and economists to look at alternative approaches to what a city centre could become using different approaches to development.

We will continue to match our significant success in grant capture from Arts Council England in addition to other current external funding received due to our close relationships with public organisations. We are building upon our extensive national funding allocations connected with our work with regional volunteer organisations and local community groups.

The UoA will focus on further developing our post-graduate community. We have validated a professional doctorate programme, the academic structure of which takes into account the need for practitioners to be fully integrated within the creative industries. This new programme of encouraging professional creative research and development, in tune with innovative project management, will ensure greater recruitment at this level, increased likelihood of timely completions and greater potential for external partnership funding. This programme will also develop a community of post graduate research students who will experience cross disciplinary exchange. One of our current PhD students has already curated an exhibition for the Studio Museum in Harlem, New York, *The Space is Place :Afrofuturisms transnational geographies* and has written and edited essays for the accompanying full colour catalogue.

c. People, including:

i. Staffing strategy and staff development: The University requires all staff to be able to demonstrate, through annual appraisal, that they are active in research and / or engaged in knowledge transfer impacting externally to academia. This policy ensures that individual progress with research outputs, funded projects, funding applications and internal and external collaboration forms a central part of individual objectives, which are set and measured through the this appraisal process.

Within the UoA there is in place a structured mentoring scheme designed to encourage cross project collaboration and joint funding bids and this has opened up many opportunities for multi-disciplinary conversations and public events. Established research staff mentor less experienced and early career researchers. They organise project management workshops, funding seminars and one to one tutorials to identify future plans and joint creative events.

Funding is available for all research active staff in a twice yearly open bidding process, for conference participation including travel and accommodation, publishing collaborations, research leave, matched funding for Arts Council grants and the purchase of small items of equipment for experimental work. Larger items of equipment have been acquired as part of the Research Equipment Development Fund. There is a twice-yearly bidding opportunity to the UCLan Contemporary Arts Development Group for allocations to fund contemporary visual art projects taking place on or near the campus and in the city. This has been employed to develop projects such as artist's talks (including David Toop and Martin Creed), drawing events, city interventions and counter curatorial exhibitions. These projects enable regional and national audiences to participate with staff and students in experimental work on a weekly basis.

Four staff within the UoA have benefited from the University's Sabbatical Scheme and in each case this opportunity has impacted significantly on their research work. Also, a member of staff was included in the Research Leaders Development Programme in 2011. The university is firmly

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committed to supporting and implementing the principles of the *Concordat to Support the Career Development of Researchers* which sets out the expectations and responsibilities of researchers, their managers, employers and funders. The university has been successful in gaining the European commission HR Excellence in Research Award.

Evidence of our commitment to equal opportunities in the recruitment and support of research is mostly apparent in the nature of projects around identity, belonging, the city and the everyday. The project participants and users themselves are also at the heart of often neglected communities living at the margins.

The support for female technical staff has been consistent during the past four years. One has been encouraged to apply for internal funding to travel to the U.S.A., initially to provide workshops on non-toxic intaglio while an artist in residence with a major print workshop in Washington and then to exhibit a new body of work, a portion of which has been acquired by the Library of Congress. The other female technician was mentored to successfully receive an award for £5000 Arts Council G4A funding following an international participation in a major Sound Art event. The ACE funding, with 10% university match funding, has been used by her to develop a trans-European sound piece that was experienced (Summer 2013) by audiences in Vienna and at venues in Lancashire.

ii. Research students: The UoA has had three PhD completions during the REF period. UCLan’s Research Student Registry (RSR) provides considerable support for the postgraduate community. The admissions process is rigorous, ensuring that only the right students and projects are admitted and that supervisory teams are appropriately configured. There is a comprehensive training programme for staff and students that was recently awarded the Vitae Excellence in Research Training. All full time and part time students are required to attend a comprehensive induction day with full time students also required to attend a two-week validated Graduate Research Skills programme at the outset of their study. Part time students can elect to come to parts of this course, but can also take advantage of our on-line Research Masters Programme from Epigeum. The University also runs a stand-alone programme of free training covering a variety of topics that are required in order to comply with the requirements of the RCUK, HEFCE and QAA. Each year the RSR hosts a University-wide Research Student Conference over a three-day period. It showcases individual research student’s research by oral and poster presentation. The Postgraduate Research Society, ‘PROGRESS’, acts as a support group. It enhances the research experience by bringing together students from across the institution via a range of academic and social activities.

d. Income, infrastructure and facilities

External Funding captured:

AHRC	£198,000
Art & Architecture Journal	£3,000
Arthritis Research U.K.	£15,000
Arts Council England	£260,000
Arts Council England G4A	£8,500
British Council	£30,000
Esmée Fairbairn Research trust	£30,000
HEA	£6,000
Juliet Gomperts Trust	£33,000
Lancashire County Council	£50,000
Manchester Galleries	£10,000
Modern Art Oxford	£15,000
Museums, Libraries Archives	£12,000
North West Development Agency	£15,000
Preston City Council	£24,000
South Tyneside Council	£3,000
Total	£712,500

External in-kind funding:

Tate	£58,560
National Museums Liverpool	£10,000
Chapter	£7,500
Cornerhouse	£13,000
Total	£89,060

The university has invested over £500K in internal grants for research staffing, external grant match funding, research equipment, and sabbaticals. The audited expenditure on research grants is nearly £225K.

In the early stages of grant development, UCLan's Funding and Development Support (FDS) is available to help shape the proposal and identify and negotiate with appropriate partners. FDS helps to identify any activity which requires further support, e.g. IP development. FDS undertakes the full costings of research bid proposals while the University Business Partner Unit in Finance are responsible for the financial management and audit of projects once a grant has been awarded. While funding support is their primary activity, they also provide monthly updates on bidding activity, provide training and information events relating to funding opportunities. New research programmes with external partners are guided by UCLan's Innovation and Enterprise Unit and Strategic Development Services e.g. writing contracts / letters of agreement and revenue sharing agreements, the identification of IP, Licensing and IP ownership. For example, the Silicates Research Unit is being supported in developing a partnership with a major local company. The University operates a robust e-Ethics Committee including external and service user representation to which all research projects must be submitted for review. This serves to enhance ethical and scientific quality, safeguard participants and investigators in research, monitor practice and performance and promote good practice and ensure lessons are learned.

As a further example, consider the extensive financial and collegiate support received by the lead researchers in the Making Histories Visible Project from the UCLan research office for the project Thin Black Line(s) at Tate Britain allowed for the staging of an important day long symposium in London attended by several international curators, social historians and artists around Making and Ideas; the proceedings are available on the on-line journal. This project also was enabled to produce, in an edition of 1000, a 100 page full colour catalogue to mark the connectivity and significance of Black and Asian women artists' at the centre of British Art practice. The University staged a prestigious event during the exhibition at Tate Britain in London to celebrate UCLan research activity across the institution (March, 2012). The researchers and the other artists were able to connect to politicians, curators, historians and leaders of communities and international business.

Infrastructure and Facilities:

Making Histories Visible Archive/Study Collection Project Space at the Centre for Contemporary Art has a dedicated exhibition and work in progress project space. Within this, the Making Histories Visible project has developed a unique study collection of letters, press material, catalogues posters books and images of artwork by and about black artists covering the period from the 1980s to the present. In addition we hold a collection of paper works; photographs drawings and paintings by black artists including Chris Ofili, Sonia Boyce, Maud Sulter, Claudette Johnson, Ingrid Pollard, Lubaina Himid and Ben Patterson. It is the only collection of its kind outside London. We also house a collection of materials relating to the contemporary visual art practitioners working in the region. Documentation of projects initiated during the past eleven years, including of exhibitions curated by students and staff, artists residencies, public projects around moving image, archive interventions and sound works are held here. We house, for example, *In Certain Places* DVD presentations of the lectures from the *Speaking of Art series*. These include presentations by Alfredo Jaar, Lewis Biggs, Cathy Newbury and Nayan Kulkarni.

EDAU Archive is a study collection of rare artists' video tapes on VHS and DVD that is available for viewing by international researchers, as well as undergraduate and post-graduate students interested in the field. The collection, which is the second largest of its kind in the UK, comprises of over 1,700 historical and contemporary film and video works by more than 500 of the

most significant international artists working with the moving image including Meya Deren, Jan Svankmajer, Margaret Tait Martha Rosler and Robert Cahen The archive also includes works by artists who have participated in our curated exhibitions: *Analogue. Pioneering Video from the UK, Canada and Poland (1968-88)*, *Analogue & Digital*, *Digital Aesthetic*, *Digital Aesthetic 2*, and *Visions in the Nunnery* as well as interviews with many of the artists who have participated in the *Digital Aesthetic* symposia.

The ArtLab Print Studios at UCLan holds a unique position within the North of England and is internationally recognised as a centre for excellence for the dissemination and staging of innovative practice and significant debates in Print-making. This outstanding space is used by a series of contemporary artists as part of our residency programme and is fully equipped for the development of work using a broad range of rare traditional equipment and the best contemporary facilities.

Silicates Research Unit comprises a series of especially designed stand-alone ceramics workshops in which, among other facilities, the latest thermal casting equipment is housed for the making and testing of new eco-products using waste raw materials. Ceramic, concrete and glass can be crushed, heated and recycled to make new eco materials for industrial use.

The university has invested in **Hanover Project Gallery** a new build facility, publically accessible and used for interaction with emerging artists, and experimental student projects. **PR1 Gallery** is also publically accessible. It is a double height showing space (81 square meters) with mezzanine floor suitable for installations, moving image work and is available for exhibitions linked to Fine Art and Design, the experimental curatorial team work, the Harris contemporary programme, national touring displays, experimental student projects, industry linked exhibitions and NHS Collaborative projects.

e. Collaboration or contribution to the discipline or research base

As outlined above, our collaborations have been primarily forged, sustained, and maintained within the public sector, major international museums services and publicly funded art galleries. We have worked closely with curatorial staff at Tate Britain, Manchester Art Galleries, The Whitworth, Modern Art Oxford, The Zimbabwe Pavilion at the Venice Biennale, The Durham Light Infantry Museum, The International Slavery Museum, Merseyside Maritime Museum and Lady Lever Art Gallery as well as iniVa, The Dakar Biennale, Photoquai Paris. We work in partnership with the Harris Museum Art Gallery and Library in Preston on a continuous basis; art archives such as Tate Britain Library and Archive; regional public record offices; county and city councils in Lancashire; regional and national arts development units; city planning units; cultural strategy groups such as Eight days a Week (Köln & Liverpool) city re-generation agencies; a number of community arts projects such as the Plaza cinema in Merseyside and In-situ in East Lancashire and Projects Galore in Newcastle. We have also developed partnership projects with the Cultural Olympiad, the Arthritis Society, Recycling Lives and McKeith architects.

Research underpinning has occurred through our development of creativity research for the creativity industries, specifically within games design, and more recently graphic design, surrounding the future skill needs of graduates. Our forthcoming work within graphic design continues to establish our evidence-based approach to creativity assessment and skills development within the creative industries. Whilst our focus is specifically upon influencing UK higher education policies, the implications of our work, due to the global nature of art and design professions, is an international debate about the inter-relationship of industry, academia, and government. In this context, we believe the future direction of higher education art and design will undergo significant change. The main intention behind our research is to inform and direct that change, to secure the value of our educational traditions in art and design as well as adapt them, and develop the new.

Many of the partnerships at the centre of the unit's activity have and continue to be based on a genuine desire to tackle some of the societal challenges facing local communities globally; the need for people to belong and to have their cultural contribution recognised, the need for cities to change to meet technological and economic shifts in partnership with communities and importantly, the need for us to play a central part in an ecologically sustainable strategy for the global built environment.