**APPRI[[1]](#footnote-1)**

**RESEARCH INITIATIVES**

**CALLOUT FOR PROPOSALS**

We are pleased to announce the release of £3,000 to help fund three start-up research proposals from colleagues within APPRI. You are invited to submit an outline proposal with a budget of approximately £1,000 to be awarded by competition. The deadline for submission is Monday 25 January 2016, 2pm.

Funding can be awarded to individual or group projects. Priority will be given to those who demonstrate a beneficial link to the research subject area in which you teach and how the project can help develop your curriculum.

This funding should be seen as a start-up to help develop a project that allows for growth and expansion of research. A timeline which indicates the intended outcomes and potential funding stages is required as part of the application process.

**The three successful applicants will be required to prepare a short presentation outlining the intended research methods and outcomes of their projects at a Research Workshop to be held at the end of March 2016.**

Set out below is a Research Proposal Profroma which must be completed in full. It is based on the strategy outlined in the School`s Interim Research Strategy document, a copy of which is attached.

**Submission details:**

Please submit your application via email to Lucy Cooke by 12 noon, January 25th 2016.

Please use Arial Font 10.

Lucy Cooke <L.Cooke@brighton.ac.uk>

**RESEARCH AIMS[[2]](#footnote-2).**

PLEASE INDICATE WHICH AIMS YOUR PROJECT SEEKS TO ADDRESS, BASED ON THE FOLLOWING:

**ADM AIM 1**: To develop and sustain an integrated approach to research, teaching and learning that innovates, purposefully addresses social concerns and explores methods.

**ADM AIM 2:** To make and examine the meaning of visual, sonic and material objects and interventions through the development of creative and curatorial practices in civic and public spaces.

**ADM AIM 3:** To develop high impact partnership that make significant contribution to public discourse, intellectual and cultural life.

**ADM AIM 4:** To sustain and strategically integrate APPRI within the broader network of support for research within the school and across the college.

**ADM AIM 5:** To support the development of research that build toward strong sabbatical applications.

**1. PROJECT TITLE**

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| Touching the World Lightly |

**2.PROJECT PROPOSER/S NAME/S (If more than one person, who is Lead researcher?)**

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| Duncan Bullen, Jane Fox, Philippa Lyon (lead) |

**3. RESEARCH AREA (eg Photography; Sculpture; Specific Research Group; Interdisciplinary Partnership; Inter-School partnership, etc)**

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| Drawing Research Interest Group, Fine Art Printmaking, Inclusive Arts Practice  The project addresses ADM Aims 1-4. |

**4. PROJECT OUTLINE (1 side A4 max)** – see overleaf /…

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| For both Bullen and Fox, their recent drawing practice has been strongly influenced by personal experiences of loss. The two artists explore the contemplative qualities of touch and intentionality in drawing and experiment with the idea of drawing in partnership with selected materials and landscapes. In Bullen’s case, drawing explores the relationship between hand and breath, the disruption and resistance of the drawing material and the surface upon which it is positioned. For Fox, drawing occurs when the paper is held into the wind: the semi-resisted action of wind is an agent of activity between paper and pencil. The repeated contact and break builds up ‘traces’ on the surface, alongside an intensity of ‘threads’ (Ingold, 2007) in the space between surface and hand. The two artists’ evolving practice research investigates, therefore, how specific experiences and philosophical preoccupations can be conceptualized and materialized.     From this process, further questions emerge: can such an approach to practice promote acceptance of the state of fragility, whilst supporting creativity and wellbeing? Could such a contemplative, collaborative drawing approach support the learning and professional development of printmaking and inclusive arts students? The connectedness of Bullen and Fox’s respective enquiries was identified through Lyon and the College’s Drawing Research Interest Group (DRIG), leading to the formation of the collaborative team with the following aims:  - To develop drawing practices that enable contemplative, meditative and fragile relationships with the world to be given voice through collaborations with material and surface;  - To conceptualise, share and further explore the potential of these collaborative creative practices to contribute to creative wellbeing through exhibition(s), workshops and a publication;  - To develop a critical research narrative of the practice research and the related workshop activity;  - To develop strategic relationships with galleries in the region with a view to building further exhibition and outreach projects in drawing and printmaking, involving the Drawing Research Interest Group (DRIG).  The project threads:  1. The development by Bullen and Fox respectively of conceptually and methodologically related drawing practices, leading to the production of bodies of work on paper.  2. Bullen and Fox will be developing their theoretical and philosophical thinking as it informs their practice, and as their practice impacts on and shapes this thinking.  3. A process of narrating, documenting and analysing Bullen and Fox’s practice research will be conducted throughout by Lyon, using a mixture of methods. These will include interviews, a research journal incorporating images and reflections on the creative process from both the artists’ and Lyon’s perspectives and related theoretical explorations. Elements of this material will be developed for use in the exhibition and the final project publication (see 9).  4. A preliminary batch of drawings will be shown for a short period at ONCA Gallery as a means of testing and reviewing the development of the practice research against the aims.  5. In parallel with 1-4, the three researchers will develop outlines for a pair of workshops, based on the drawing approaches they have developed.  5.1) For Fine Art Printmaking /MA Inclusive Arts Practice students. This will offer collaborative, contemplative drawing approaches as one means to support creative wellbeing during HE and in preparing for life as an independent practitioner post-HE.  5.2) For community participants. This will invite individuals to participate in collaborative, contemplative drawing approaches without the need for any prior experience or expertise in drawing. It will explore the potential of such drawing to support creative wellbeing.  6. An exhibition of a fuller body of work by Bullen and Fox will be held at gallery in the region, accompanied by digital excerpts from Lyon’s account of their research.  7. The two workshops will be run by the three researchers during the period of the exhibition. Participants will be asked to provide commentary on their experiences of the workshops on a digital portal or in sketchbooks provided, and contacted again 6 months later.  8. Bullen and Fox will review the project to identify elements that can be incorporated into the learning and teaching approach/curriculum in printmaking and in inclusive arts practice.  9. A project publication will be developed comprising images of Bullen and Fox’s work, their processes and selected images of work in progress, together with summaries of Lyon’s theoretical and reflective research findings. This will be produced as a digital publication and as a print publication. |
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**5. PROJECT TIMELINE** (Stage 1 of your Timeline needs to involve preparation for group presentation of the project - as a workshop or seminar etc - during a Research Day on March 11th (tbc). This will be approximately six weeks after the successful projects have been announced. Part of the £1,000 can be allocated, if necessary, to help the production of this presentation. It is envisaged, however, that the majority of the budget will be allocated to Stage 2. This stage should demonstrate the potential legacy and impact of the project and indicate funding and other partners that have been approached to enable your project to develop beyond Stage 2. Please either list your Timeline on this form or, if you prefer, create a diagram as a separate document.)

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| **Stage 1 – January to end March 2016**  Preparing for the workshop presentation about the project at the AAPRI Research Day, to include a plan for the initial theoretical/literature review and the development of a fuller account of the practice contexts.  Project threads 1-4 to be planned out in more detail, including a specific timetable for achieving project thread 4. The ONCA Gallery is currently booked for this short ‘test’ exhibition (late April 2016).  Discussions with potential gallery partners for larger second exhibition and the workshops.  Discussion with John McPherson (local Relationship Manager at the Arts Council) about application for Arts Council funding for exhibition and publication, using AAPRI award as deployed as ‘matched funding’.  **Stage 2 – April 2016 to December 2017**  **Development**  *Work on threads 1-3 continues up to September 2017.*  Thread 4 (‘test’ exhibition in April) takes place and is reviewed by end of June 2016.  Submission of application to the Arts Council Small Research Grants programme for exhibition and publication funds, by end of July 2016.  Firm agreement with a regional gallery concerning exhibition space and time  by end of September 2016.  Detailed work on thread 5 (workshop design) commences, with reference to developing practice research.  Discussion of framework for and contents of project publication (thread 9), writing and editing of publication text and image preparation from November 2016-April 2017    Threads 6 and 7, the exhibition and workshops to be held (subject to gallery negotiations) in summer 2017.  **Legacy and impact**  Thread 8 will involve the review of project elements to be integrated within printmaking and inclusive arts practice programmes. This will enable students to engage in collaborative activities both in and beyond the studio/workshop environment and reflect on the impact of this on their use of technology and creative methods. September 2017.  A publication, embodying a critical narration of the creative and research processes and acting as an archive of the bodies of original work created, to be completed by end December 2017.  Journal article to be written giving an account and critical review of the impact of the educational components of the project, including the workshop models and the integration of the drawing approach into printmaking and inclusive arts practice programmes. This will use a specific theorisation of ‘drawing’ and ‘wellbeing’ as developed during the project. By end December 2017.  A more developed relationship with the Arts Council and one (or more) regional galleries opening up further opportunities for drawing and drawing-research exhibitions and educational/community activities.  Identification of groups/institutions for whom the project outcomes might be relevant, for example, by discussing/co-facilitating and evaluating the workshops for different participant groups. |

**6. Budget Outline**

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| *6.1 Practice research expenses*  *Materials*  2 x rolls of Japanese paper £51.50  160 sheets of Zerkall White £168  Pencils x 6 @£1.10 = £6.60  Chalks £10.60  Screen exposure @ £8 per screen = £16  Pens x 6 @ £2.40 = £14.40  Printing ink and medium £6  Moleskine reporter notebook x 1 = £10.95  200 sheets Canaletto 125g/m = £74.00  Metal pencil lead holders x3 @ 6.25 each = 18.75  Graphite leads @ £0.90 x20 = £18.00  Lycra Graphite sticks @ £1.25 x 10 = £12.50  Bevel edged steel rule 1 metre = £ 64.15  Acid free tissue 480 sheets = £50.00  Newsprint 500 sheets = £40.00  Total materials = **£561.45**  *Processing*  Photographic and digital printing = **£75**  *Travel to and from drawing locations:*  2 x return trips to Eastbourne @ £12 = £24  2x return trip to Glynde @ £6.80 = £13.60  2 x return to Cuckmere Valley @ £7 = £14  Total travel for making the work = **£51.60**    *‘Test’ show at ONCA*  no costs for gallery hire for up to a week (agreed with gallery)  flyers to promote and invite visitors to gain feedback on preliminary examples of practice, A5 300gsm 100% uncoated recycled board full colourx 100 = **£49**(online quote, awaiting quote from Reprographics)  ***Sub-total for practice research expenses =******£737.05***  *6.2 Costs of developing larger exhibition and workshops*  x1 trip each for the 3 researchers to meet Director, Curator and Education Officer at De La Warr for discussions, Brighton to Bexhill returns by train, £13.40 each, total = **£40.20**   x1 trip for the 3 researchers to meet Director, Curator and Education Officer at the Towner for discussions, Brighton to Eastbourne returns by train, £10.70 each, total = **£32.10**  (on the basis that De La Warr have indicated they are interested in working with us, but need to explore potential with more than one gallery until agreement reached)  Depending on confirmation of gallery partner, another x2 trips for 3 researchers to either Eastbourne or Bexhill to prepare and run workshops = up to **£80.40**    Transport of works for exhibition (quote, The Move It Company, 21.1.16) = **£100**  ***Sub-total for exhibition and workshop development costs = £252.70***    **TOTAL bid to AAPRI = £989.75**  **-------------------------------------------**    *[For information, to be submitted as Arts Council bid (not part of bid to AAPRI)*  *Publications costs:*  *For 500 copies of a perfect bound full colour 64 page litho printed book, £2106.00.]* |

1. Arts Practice and Performance Research Initiatives [↑](#footnote-ref-1)
2. Please see attached, the Interim Research Strategy for the School of Art, Design And Media. The aims for this funding project have been extrapolated from this document. [↑](#footnote-ref-2)