

Studentship Nomination Form

Standard PhD Studentship Nominees:
complete all sections except 5B.

Collaborative Doctoral Awards (Student-led) Studentship Nominees:
complete all sections except 5A.

NORTHERN BRIDGE
CONSORTIUM DOCTORAL
TRAINING
PARTNERSHIP




**Arts and
Humanities
Research Council**

PART 1: TO BE COMPLETED BY THE NOMINEE

SECTION 1: NOMINEE DETAILS AND ELIGIBILITY

Family Name:	Hathaway	First Name(s):	Alan Richard
Preferred Name:	Alan Hathaway		
Permanent Address:	7 Percy Avenue, Whitley Bay, Tyne and Wear. NE26 3PR		
Correspondence Address: <i>(if different)</i>			
E-mail Address:	arhath@hotmail.co.uk		
Student No./ID: <i>(if currently registered or previously registered at an NBC institution)</i>			
Country of Birth:	England	Nationality:	British
Country of Normal Residence:	England		
Are you currently resident in the UK or Northern Ireland?	YES <input checked="" type="checkbox"/>	NO	<input type="checkbox"/>
If Yes, on what date did your residency in the UK or Northern Ireland begin?	mm/yy	OR Tick if you have been a UK/Northern Ireland Resident Since Birth <input checked="" type="checkbox"/>	
<p><i>In answering the questions below please refer to Annex B of the UK Research and Innovation Training Grant Guidance: "International Eligibility criteria for UKRI funded studentships" https://www.ukri.org/publications/terms-and-conditions-for-training-funding/ Eligibility is established at the start of the studentship award (1 October 2025) and does not change throughout the duration of the award.</i></p>			
• You are a UK national (meeting residency requirements):	YES <input type="checkbox"/>	<input checked="" type="checkbox"/>	NO <input type="checkbox"/>
• You have settled status in the UK:	YES <input type="checkbox"/>		NO <input type="checkbox"/>
• You have pre-settled status (meeting residency requirements) in the UK:	YES <input type="checkbox"/>		NO <input type="checkbox"/>
• You have indefinite leave to remain or enter the UK:	YES <input type="checkbox"/>		NO <input type="checkbox"/>
• You do not meet the criteria above (international):	YES <input type="checkbox"/>		NO <input type="checkbox"/>
Please advise if there are other residency factors that should be taken into consideration:			

Have you spent non-holiday periods away from your country of normal residence? If so, please provide brief details below. Add additional lines if necessary.			
DATE FROM	DATE TO	LOCATION	REASON

Do you consider yourself to be Black, Minority Ethnic and / or Irish Traveller, and qualify for Home fees status?	YES <input type="checkbox"/>	NO <input type="checkbox"/>	
If Yes to the above, do you wish to be considered for an Equality Action Award Studentship? (<i>Applicants will be considered in the open competition.</i>)	YES <input type="checkbox"/>	NO <input type="checkbox"/>	

SECTION 2: AWARD, UNIVERSITY AND SUBJECT AREA DETAILS			
Type of Award:	Standard PhD		
University You Are Applying To:	Northumbria University		
School or Department You Are Applying To:	Architecture and Built Environment		
Mode of Study:	FULL TIME <input checked="" type="checkbox"/>	PART TIME <input type="checkbox"/>	
Primary AHRC Subject Area: <i>Select one subject area from the list here. Do <u>not</u> add or amend subjects as there will not be a corresponding Subject Area Review Panel to assess your nomination.</i>	Architecture, History, Theory and Practice		
Does your Proposal Include a Creative Practice Component?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
Do you consider the project to be Interdisciplinary?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
If you consider the project to be interdisciplinary, please state why: <i>(Maximum 100 words. Please note that your application will be assessed by the relevant primary AHRC subject area review panel. However, in this space you should indicate which other subject areas your proposal covers and how your methodology is genuinely interdisciplinary.)</i>			
The researcher acknowledges a long history of collaborations between artists and architects. However, the research seeks to understand the way in which collage/ bricolage/ assembly/ poetic juxtaposition and syncretism – methods applicable to visual art and architectural practices – can be reconceived as an entirely new synthesis and therefore it produces an interdisciplinary methodology. To do this, the researcher proposes to use the relative creative freedoms of artistic production to intervene within the spatial, material and technical ‘boundaries’ of architecture.			
If you are a current PhD student , please state the date you started your studies:	dd/mm/yyyy	Mode of Study:	FULL TIME <input type="checkbox"/> PART TIME <input type="checkbox"/>
<i>Applicants who have already commenced their doctoral studies are eligible to apply on the condition that they will have completed no more than 18 months of full-time or 36 months of part-time study by 1 October 2025.</i>			

SECTION 3: HIGHER EDUCATION TO DATE RELEVANT TO THIS NOMINATION

All nominees with foreign qualifications are required to state how those international qualifications compare to the UK qualification.

To ensure parity in the assessment of all nominees, those with non-UK qualifications are asked to provide their grades below as equivalents for the UK. Regardless of the host institution which is nominating them, we ask that all nominees use the <https://www.ncl.ac.uk/international/country/> website to calculate the equivalent UK grade for their qualification. Please follow the process by selecting: 1) your 'country'; 2) 'Explore entry requirements'; then finally 'Postgraduate entry requirements'. This will provide you with the equivalence of your qualification in the UK.

Undergraduate Degree, or Equivalent

Name of Awarding Institution:	Leeds Polytechnic		
Country of Awarding Institution:	England		
Dates Attended From:	10/1987	To:	07/1990
Mode of Attendance:	FULL TIME <input checked="" type="checkbox"/>		PART TIME <input type="checkbox"/>
Main Subject Area of Study:	Fine Art Painting		

Full Title of Degree Awarded (*for degrees obtained overseas, please state the title in the original language **and** in English*):

Bachelor of Arts, Fine Art

Qualification Type: <i>e.g. BA (Hons), MA, Laurea Magistrale:</i>	BA (Hons)
Qualification Class: <i>e.g. 1st, Distinction, 110/110 cum laude:</i>	2:1
UK Qualification Equivalent: <i>(If applicable)</i>	

Postgraduate (Masters) Degree, or Equivalent

Name of Awarding Institution:	Wimbledon School of Art		
Country of Awarding Institution:	England		
Dates Attended From:	10/2004	To:	10/2005
Mode of Attendance:	FULL TIME <input checked="" type="checkbox"/>		PART TIME <input type="checkbox"/>
Main Subject Area of Study:	Drawing		

Full Title of Degree Awarded (*for degrees obtained overseas, please state the title in the original language **and** in English*):

Master of Arts (Fine Art, Drawing)

Qualification Type: <i>e.g. BA (Hons), MA, Laurea Magistrale:</i>	MA
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Qualification Class: <i>e.g. 1st, Distinction, 110/110 cum laude:</i>	Merit		
UK Qualification Equivalent: <i>(If applicable)</i>			
Postgraduate (PhD) Degree, if Applicable, or if Already Started			
Name of Awarding Institution:	NA		
Country of Awarding Institution:	NA		
Dates Attended From:	mm/yyyy	To:	mm/yyyy
Mode of Attendance:	FULL TIME <input type="checkbox"/>		PART TIME <input type="checkbox"/>
Main Subject Area of Study:	NA		
Full Title of Degree Awarded <i>(for degrees obtained overseas, please state the title in the original language and in English):</i>			
Qualification Type: <i>e.g. BA (Hons), MA, Laurea Magistrale:</i>	NA		
Qualification Class: <i>e.g. 1st, Distinction, 110/110 cum laude:</i>	NA		
UK Qualification Equivalent: <i>(If applicable)</i>	NA		

SECTION 4A: PROFESSIONAL EMPLOYMENT EXPERIENCE RELEVANT TO THIS NOMINATION

Name of Employer / Organisation:	Freelance Visual Artist		
Country of Employer/Organisation:			
Dates Employed From:	08/2020	To:	present
Mode of Employment:	FULL TIME <input checked="" type="checkbox"/>	PART TIME <input type="checkbox"/>	VOLUNTARY <input type="checkbox"/>
Main Responsibilities:	<p>Since 2020 I have been working solely as a freelance visual artist – undertaking exhibitions, residencies and commissions nationally and internationally. In 2021 I jointly established <i>In-Place</i>, a collaborative public art project and <i>UNIT</i> an artists' studio group based in North Tyneside. <i>In-Place</i> will deliver a second public art commission in 2025, a public hoarding made in response to the proposed redevelopment of the former Tyne Brand Cannery in North Shields. I work as part of <i>The International Non-Objective Circle (INOC)</i>, an international group of artists concerned with abstraction. I have received grants from Arts Council England, written reviews for exhibitions and will be exhibiting work in a group show in Berlin (March-May 2025).</p>		
Name of Employer / Organisation:	York St John University		
Country of Employer/Organisation:	England		

Dates Employed From:	10/2018	To:	07/2020
Mode of Employment:	FULL TIME <input type="checkbox"/>	PART TIME <input checked="" type="checkbox"/>	VOLUNTARY <input type="checkbox"/>
Main Responsibilities:	Part time visiting Lecturer across BA Fine Art and Illustration. Designed and delivered drawing, monotype and collage workshops for first and second year BA Fine Art students. Designed and delivered collage workshops for first year BA Illustration students. Responsible for assessment of third year BA final practical studio modules. Provided tutorial support across all three BA Fine Art year groups. Contributed to third year BA and MA professional practice modules through artists talks and assessment of student presentations.		
Name of Employer / Organisation:	Teesside University		
Country of Employer/Organisation:	England		
Dates Employed From:	11/2014	To:	07/2014
Mode of Employment:	FULL TIME <input type="checkbox"/>	PART TIME <input checked="" type="checkbox"/>	VOLUNTARY <input type="checkbox"/>
Main Responsibilities:	Part time visiting Lecturer. Designed and delivered experimental printmaking workshops for third year BA Fine Art, MA Future Design students and MA Future Design staff. Led research visits to Middlesbrough Institute of Modern Art (mima) and coordinated a student print exhibition at The Constantine Gallery. I provided tutorial support across all three BA Fine Art year groups.		

Name of Employer / Organisation:	The Workers' Educational Association, London District		
Country of Employer/Organisation:	England		
Dates Employed From:	06/97	To:	10/2004
Mode of Employment:	FULL TIME <input type="checkbox"/>	PART TIME <input checked="" type="checkbox"/>	VOLUNTARY <input type="checkbox"/>
Main Responsibilities:	Working as part of the London District's Management Team, I was responsible for supplying student and course data to the Learning and Skills Council, District Secretary and WEA Subject Officers. I assisted in the design of publicity material, organized monthly management team meetings and AGM's. I liaised with IT support at the WEA National Office to maintain and upgrade IT systems locally. I left post to pursue a full time MA.		

SECTION 4B: PUBLICATIONS, EXHIBITIONS, COMMISSIONS, etc.

Solo Exhibitions

2022 *forever and just for one day*. A-M-G5 (Andrew Mummary), Glasgow

2019 *No Dark Things*. Platform A Gallery, Middlesbrough

Selected Awards and Grants

2024 Make it More Middlesbrough (MIMM), Pride of Place Small Grant, Navigator North

2023 Micro Print Bursary. North East Artist's Fund and BALTIC, Gateshead

2022 Print In Place. Creative UK, Freelance Visual Arts Award

2021 New Works and Networks. Developing Creative Practice, Arts Council England

2021 AIR ABODE Residency. The Auxiliary, funded by ACE, DMCS Cultural Recovery Fund

2020 Emergency Response Fund for Individual Artists. Arts Council England

2018 Exhibition Award. Oppenheim John Downes Memorial Trust

Collections

British Museum, drawing and print archive, London

M17 Art Centre, Kiev

People's Palace, Glasgow

Private collections: UK, Denmark, Australia.

Selected Publication

2025 (forthcoming) *Transmissions*. Artists' folio with text By Richard Forster (Ingleby Gallery), published by Hard Copy, Newcastle
 2022 *forever and just for one day*. Risograph book (edition of 100), published by A-M-G5 (Andrew Mummery), Glasgow
 2019 *Big Circle*, Catalogue, M17 Art Centre, Kiev, Ukraine
 2014 *Jerwood Drawing Prize*, Catalogue

Commissions

2025 (forthcoming) *In-Place*. Collaborative public hoarding, commissioned by North Tyneside Council
 2024 *Demos*. Single channel films commissioned for *Hidden Middlesbrough* by Navigator North, Historic England, Teesside Archives
 2019 *8 LINES*. Critical review of group drawing show commissioned by Saturation Point Projects, London
 2019 *Where Have all the Good Times Gone?* Pineapple Black 24/7 Gallery, Middlesbrough. Site specific installation commissioned by Creative Factory to coincide with Mountain Size (Contemporary British Painting show).
 2017 *Poetry Must be Made by All*. Zine commission for The Social Lectures – 40 years of Punk, POP RECS, Sunderland
 2015 *An Ideal for Living*. Dundas House, Middlesbrough. Site specific installation commissioned by Navigator North

Selected Group Exhibitions

2025 (forthcoming) *DRJ 100. Mail – Kunstprojekt*. DRJ Art and Architecture Projects, Berlin
 2024 *The Szilvashi Circles Project*. Ukrainian Museum of Contemporary Art. Kiev
 2024 *ACBS*. M.A.R.S Print Studio and Patricia Fleming Gallery at Glasgow Tramway
 2024 *Recording Time*. Curated by Rosie Morris. Gallagher and Turner, with Nick Kennedy, Rachel Clelow, Catherine Bertola and Anna Chapman Parker, Newcastle Upon Tyne
 2024 *Sunny Blunts, Revisiting Victor Pasmore's Utopian Vision*. UK satellite event of the INOC Biennale of International Non Objective Art. Supported by Building Culture and Empty Shop CIC, Peterlee
 2022 *White Circle*. Saturation Point Projects, Deptford, London
 2021 *Infrastructure (MAW21)*. With Gordon Matta-Clark, David Shrigley, Ben Long, Jo Lathwood, Middlesbrough
 2021 *Stay ConnectedVE*. Outpost Gallery, Norwich
 2020 *ENTER*. Tunnelfabrikken, Nordhavn, Copenhagen. Platform A Gallery
 2019 *The Manchester Contemporary*. Manchester Central. Platform A Gallery
 2019 *#01 INOC Biennale of International Reductive and Non Objective Art*. Sydney, Australia
 2019 *INOC Survey of International Non-Objective Art*. M17 Art Centre, Kiev, Ukraine
 2019 *The New Modern Road Paintings*. INOC and RNOP, Five Walls, Melbourne, Australia
 2017 *All We Ever Wanted Was Everything*. Barbican Arts Trust, Haggerston, London (three-person show)
 2014 *Jerwood Drawing Prize*. Jerwood Space, London and touring venues: Cheltenham Art Gallery and Museum, Gloucestershire, The Tetley, Leeds, The Arts University Bournemouth, The Burton Art Gallery, Devon
 2005 *Ours*. The Centre for Drawing, Wimbledon, London
 2005 *Instrumental*. Space 44, Hackney, London

Selected Professional Practice and Research

2019 Visiting Artist, Professional Practice lecture, The Northern School of Art, Hartlepool
 2016 Visiting Artist, Painting as Expanded Practice, workshop and lecture, York St. John University
 2016 Visiting Speaker/Lecturer, Critical Perspectives, Teesside University
 2015/16 Visiting Speaker, Drop City and Arte Útil, Middlesbrough Institute of Modern Art (mima), public lecture series

Residencies

2021 AIR ABODE Residency. The Auxiliary, funded by Arts Council England, DMCS Cultural Recovery Fund
 2020 Creative Space Residency. CVAN (North East) and BALTIC, Gateshead, funded by Arts Council England
 2014 AA2A Plus Residency. Middlesbrough Institute of Modern Art (mima) and Teesside University, funded by Arts Council England
 2010 AA2A Residency (Printmaking). Northumbria University, Newcastle Upon Tyne, funded by Arts Council England

SECTION 5A: RESEARCH PROPOSAL AND CASE FOR SUPPORT:**STANDARD PHD NOMINEES**

Proposed Thesis Title:	Towards a <i>Neu Merz</i> : instrumentalising Kurt Schwitter's use of collage, assemblage and abstraction as a new technique informing future, progressive and sustainable architecture in the North of England.
Proposal Summary: <i>(Maximum 100 words)</i>	This practice-led research project investigates Kurt Schwitters' application of his Merz method to architectural form and space. It proposes that his Merz buildings can be interpreted as anticipating an environmental and socially progressive model for architecture. The research is based in an investigation of Schwitters' use of assemblage, defamiliarisation and abstraction – drawing on the Hatton Gallery's Merz Barn Wall, the only surviving fragment of Schwitters' wider Merzbauten project, and contributing to the redevelopment of the Cylinders Estate - to assert the artists' importance and relevance to the North of England and within Northern European cultural histories.

Please make your case for support below under the listed headings:

(Maximum 750 words in total)

Research Questions:

*Merz – a nonsense word Schwitters' derived from Commerz Bank to describe his use of collage and assemblage.

The aim of this practice-led research is to investigate and instrumentalise Kurt Schwitters' Merz* method as a provocation of architectural possibility (Mindrup, 2014: 25), predicated on the coalescence of art and architecture. The research uses art practices, speculative artefacts, architectural models, participatory workshops, exhibitions, and artists' books with which to agitate for socially transformative forms of architecture. This will inform a longer-term goal, the Neu Merz Centre for Art and Architecture (NMCAA) in the North of England - a creative research space drawing on RotorDC's salvage (Brussels) and the DIY governance of Berlin's Floating University. To do this the research asks:

1. How can the Merz method, and the Merzbauten as precedents, be energised as a progressive and sustainable architectural methodology?
2. If architecture is understood as a practice of bricolage, how can this be radicalised towards new organisational and material forms of understanding, interaction and habitation?
3. What would the syllabus and outcomes of a Neu Merz organisation look like?

Research Context:

All four Merzbau, or Merz buildings, by Kurt Schwitters extended his use of collage and abstraction into three-dimensional spaces. Only his final Elterwater Merzbau survives. Unfinished at the time of his death in 1948, it was relocated to The Hatton Gallery, Newcastle, in 1965. Spurred by Schwitters' pioneering use of abstraction, artist-educators Richard Hamilton and Victor Pasmol subsequently established their seminal Basic Design Course at Newcastle University. Factum Foundation (London) announced acquisition of the original barn and surrounding Cylinders Estate in 2024 and aspires to reunite Schwitters' final work with its original site (through facsimile) and to develop the estate as a cultural hub.

The proposal is therefore pressing, a time-sensitive opportunity to address the almost complete absence of Schwitters from contemporaneous cultural dialogue in the North of England and - through a new examination of Merz and its relationship to cultural 'Northern-ness', regionally and across Europe - urgently reassert the creative practice space between architecture and art as a form of critique and resistance, "[f]or if a sculptural form can signify more than one thing, this shows that there is a relationship between the different things it signifies" (A.D.B. Sylvester 1949).

As such, the proposal argues for a new architectural paradigm which gives agency to Schwitters' gradual deployment of collage and found matter spatially (Hudson 2015), as a critical philosophy of reuse capable of generating progressive architecture in a time of finite resources. In doing so, it situates Merz within art and architectural innovations internationally, e.g. the lo-fi participatory installations of Berlin-based artist Michael Beutler, the 'slowly' repurposed Sala Beckett Theatre (Flores y Prats, Barcelona 2014-6) and proposals for 'unconventional affordable housing for unconventional communities' (UHUAH!, Milan 2016-24). However, the research does not argue for socially cohesive forms of architecture through building preservation *per se*, any more than it argues for the *tabula rasa* approach of Modernism implied by redevelopment of Newcastle as 'The Brasilia of the North' or even Erskine's Byker Wall Estate.

Instead, it instrumentalises the accidents and multiplicities of meaning inherent in Merz, to develop new understandings of repurposed habitable and institutional bricolage, which 'value existing social and spatial conditions' (Rydin 2012) and express 'social tensions and complexities more readily' (Rittel & Weber 1973). The research will transform found materials into site-responsive built and rebuilt structures which establish the formative 'syllabus' of a sustainable NMCAA – a mobile research space which concretises the idea that Schwitters 'metaphorically carried his Merzbau structures from place to place like a snail-shell' (Orchard, 2007); advocates for forms of design beyond 'growth development'; and connects a 'right to housing' (UDHR Article 25, 1948) with a 'Right to the City.' (Lefebvre 1968, Harvey 2003).

Research Methods:

(1-12 months)

- Initial practice & literature review – define gap in knowledge and communities of practice
- Ethics approval for co-production and outline risk assessment for workshops
- Identify and contact co-production participants and potential sites of intervention
- Identify sources for recycled material and additional funding
- Instigate "project 1": heuristic experimentation (studio-based iterative creative practice: reflection in and on practice), auto ethnography

(12-24 months)

- Review materials, processes, and write-up project 1 outcomes
- Reflect, refine/reframe 'gap in knowledge' informing "project 2": Material experimentation, speculative design & prototyping (studio-based)
- Review and write-up project 2 outcomes
- Reflect, refine/reframe gap in knowledge - "project 3": co-production 'salons', Participatory Action Research, as precursor to NMCAA

(24-42 months)

- Evaluate co-production 'salons' and write-up. Outline the NMCAA syllabus
- Publish artists' books
- Co-produced Exhibition
- Present Thesis for examination (dissertation + exhibits)

How have your prior qualifications and/or professional experience equipped you for doctoral study in terms of the research skills and subject knowledge needed to undertake this project?

(Maximum 100 words)

From 2015 I have undertaken a series of ambitious spatially responsive exhibitions with artist-led groups and independent curators across the North East of England and Glasgow – using art, architectural form, recycling, improvisation, print, publication and performance. I have established a growing international reputation in the field of abstraction through my work with *The International Non-Objective Circle (INOC)* since 2018. In 2022 I co-created a satellite group exhibition of *INOC's 2023 Biennale*, staged as part of *Peterlee at 75* – a celebration of Victor Pasmore's Pavilion and Sunny Blunts Estate. The research draws specifically on these recent projects and on wider experiences gained over my 30-year career.

Provide details of any resources and facilities, including equipment, fieldwork, training, etc., that will be required to complete the project successfully. NBC has limited Research Training Support Grant funding, which may affect the feasibility of high-cost projects. Please note where you might also secure additional funding, (e.g. partner organisations; department or school). Include estimated costs:

(Maximum 100 words)

The proposal will benefit from research visits to The Floating University and/or Rotor DC and to Factum Arte/ Cylinders Estate. Most materials will be recycled (from industry/previous installations). The researcher proposes 3D scanning training in Northumbria's EE lab (free), and at the Architectural Association's Hooke Park.

Additional costs

- supplementary materials (inc. artist's books) approx. £1200
- Flights/accommodation research visits £800
- Hooke Park Tuition Fee £795/Accommodation fee (14 days) £595

Potential Collaborations/ Participants

- Factum Arte
- Farrell Centre, Newcastle
- Urban Room Blyth (URB)

Funding Sources

- Teaching across Art and Architecture (max 6 hours per week)
- External Research Grants – e.g Paul Mellon Foundation
- Graduate School Grants

State why your project is particularly suited to the Northern Bridge Consortium:

(Maximum 100 words)

This research aligns with the four AHRC priorities:

- Learning from the past, analyzing the present, to shape the future
- Supporting growth in the cultural and creative economy
- Maximizing impact of cultural assets
- Rigorous enquiry-led research with international impact

It is a unique time-sensitive opportunity to give agency to Schwitters' work and legacy, by contextualizing them in relation to the redevelopment of the Cylinder Estate, and the social and cultural exigencies of the North. The project seeks new interdisciplinary knowledge and understandings of cultural histories and looks toward longer-term research, situating artists and architects in Northern England within a European conversation.

SECTION 5B: RESEARCH PROPOSAL AND CASE FOR SUPPORT: COLLABORATIVE DOCTORAL AWARDS NOMINEES

Proposed Thesis Title:	NA
Proposal Summary: <i>(Maximum 100 words)</i>	NA
Name of non-HE Partner Organisation:	NA
Non-HE Partner Organisation Address:	NA
Name of Contact at non-HE Partner Organisation:	NA
Contact Email Address:	NA

Please make your case for support below under the listed headings:
(Maximum 750 words in total)

Research Questions:

NA

Research Context:

NA

Research Methods:

NA

How have your prior qualifications and/or professional experience equipped you for a Collaborative Award in terms of research skills, subject knowledge, and capacity for collaborative working? What benefits will accrue to you and the partner organisation as a result of your collaboration?

(Maximum 300 words)

NA

Provide details of any resources and facilities, including equipment, fieldwork, training, etc., that will be required to complete the project successfully. NBC has limited Research Training Support Grant funding, which may affect the feasibility of high-cost projects. Please note where you might also secure additional funding (e.g. partner organisations; department or school). Include estimated costs:

(Maximum 100 words)

NA

SECTION 6: SAMPLE OF PRACTICE-BASED OUTPUTS

Creative Practice Studentship Nominees **only** are required to supply a URL to a portfolio of outputs for contextual information.

URL: <http://alanhathaway.com/nbc-supporting-images/>

Please explain more fully how your practice is critical to the completion of your research project; how it will help you address your research questions and support your methodologies?

(Maximum 300 words)

One of the first artworks that had a profound effect on me was Kurt Schwitters' *Picture of Spatial Growths - Picture with Two Small Dogs* (1920-39). As a working-class teenager immersed in Jamie Reid's graphics and the oppositional force of punk, I immediately identified with Schwitters' use of torn collage and the Tate Gallery's description of his bizarre and confrontational Dada performances. When I relocated to the North East from London in 2008, The Hatton's Merz Barn Wall was a powerful reminder of Schwitters' strange and unique brilliance. This proposal therefore asserts abstraction, collage and defamiliarization as processes revealed to me through Schwitters' work, and by extension, as the tools most applicable in addressing the research questions.

The proposal draws specifically on my 2014 research residency with Middlesbrough Institute of Modern Art (mima), during which I initiated conversations with xsite Architecture and One Planet Middlesbrough (a health and well-being community initiative). I subsequently proposed a geodesic artwork – made from recycled painting stretchers - capable of responding to the needs of the museum's evolving allotment/garden. The residency and developmental process were crucial in focusing my practice more explicitly on art and architecture as a space of interdisciplinary critique, whilst making clear my desire to circumvent Arte Útil's emphasis on relational models, in favor of a more critically engaged re-examinations of form. As such the structure posited the idea that material processes and formal elements: surfaces, shapes, colors, spaces, shadows etc could be juxtaposed with social facts or situations, in order to develop material artworks and collaborations through practice and co-production, that can be understood in terms of social transformation.

As such the proposal is predicated on using scholarly research to frame the unexpected material juxtapositions that an artist like Schwitters' could only generate through practice - as a new form of critically engaged architectural design.

NOMINEE DECLARATION

I confirm that the information I have provided in this form is complete and accurate to the best of my knowledge at this date. I hereby declare that Part One of this nomination has been written entirely in my own words and any work/material made available through a URL included by me at Section 6 is entirely my own work.

Signature:

E-Signatures are acceptable

Date: [Click here to enter a date.](#)

Please note that nominees are also required to read and sign the NBCDTP Data Processing Agreement below.

PART 2: TO BE COMPLETED BY THE NOMINEE'S SCHOOL OR DEPARTMENT

SECTION 8: SUPERVISION

Primary (or Co-) Supervisor:	Sebastian Messer
School/Department:	Architecture and Built Environment
Email:	sebastian.messer@northumbria.ac.uk
Secondary (or Co-) Supervisor:	Martyn Hudson
School/Department:	Visual and Material Cultures
Email:	martyn.hudson@northumbria.ac.uk
Additional Advisor or Supervisor:	
School/Department/Organisation:	
Email:	

Additional Advisor or Supervisor:	
School/Department/Organisation:	
Email:	
<p>Explain how the expertise of the supervisory team will allow them to support the nominee’s proposed research: <i>(Maximum 500 words)</i></p> <p>Alan’s PhD proposes a practice research methodology to re-evaluate Schwitters’ legacy in the time-critical context of the proposed redevelopment of Cylinders Estate by the Factum Arte Foundation—and to investigate how this informs propositional approaches and practices addressing the social, economic and environmental needs for the future. The Supervisory Team bring extensive expertise in both methodology and subject area. Responding to feedback on the application last year, we have agreed Alan’s research will benefit from being situated within the Department of Architecture, where he will contribute to an increasing number of interdisciplinary practice research PhDs working in the expanded field of spatial practices.</p> <p>Sebastian Messer is an Assistant Professor in Architecture. He is the principal supervisor for three interdisciplinary PhDs by practice research (building pro-democratic anti-authoritarian space; self-actualisation and therapeutic environments; rediscovering Isler’s structural experiments), co-supervisor to one PhD candidate by dissertation (co-design pedagogies in interior design), and has seen one PhD to completion (informal housing adaptations). He completed the first PhD by practice in the Faculty of Engineering & Environment at Northumbria in 2021, and wrote the Graduate School’s guidance on progression milestones for practice research (2023). His paper, detailing how knowledge claims from practice can be better documented and disseminated, was published by the Journal of Engineering Design in January 2025 (http://dx.doi.org/10.1080/09544828.2024.2427558).</p> <p>Sebastian was a visiting academic at the Universities of Sydney and Deakin, Australia, in 2022, advising on their ‘Non-Traditional Research Outputs’ to ERA 2023 (equivalent of REF), and was invited to participate in RMIT Europe’s Practice Research Symposium in Barcelona in Spring 2024. Sebastian’s research interests concern the knowledge embodied in material artefacts and spatial practices. Of particular relevance to Alan’s project is Sebastian’s ongoing research of objects as agentic partners in design processes, building on a Henry Moore Foundation Grant received in 2022, investigating the generative uses of scale and scaling in maquettes.</p> <p>Martyn Hudson was the founder of the Merz North group (with Rob Airey – former Director of Art at the Hatton Gallery and curator of the Merz Barn Wall)—a research group dedicated to understanding the work of Kurt Schwitters in northern England. He has written widely on the work of Schwitters (2015, 2023) and, specifically on the Merz Barn Wall, as a social and material process. Currently Martyn is advising Factum Arte on their acquisition of the Cylinders Estate. He was the project manager of Co-Curate North East at Newcastle University (AHRC), and this PHD research also will be documented and disseminated through that website. Martyn has supervised two PhDs to completion and currently is principal supervisor for four PhDs and the co-supervisor for another. The current PhDs all focus on studies related to Site, which also closely resonates with Alan’s proposal. Martyn has written 10 academic monographs on visual and material culture and hosts research salons each year, such as ‘Building Better Planets’ (2024) funded by a Distinguished Teaching Fellowship. He hosted the ‘Experimental Research in Spaces’ salon at Baltic 39 (incl. a talk by Sebastian Messer on experimental architecture). Martyn and Sebastian are collaborating on a research project concerning thresholds in literature, art and architecture.</p>	

SECTION 9: TRAINING AND DEVELOPMENT

This must include a justification of additional costs that may be incurred in conducting fundamental research and meeting the applicants’ training needs, and an explanation of how these costs will be met in full, if not by the Northern Bridge Consortium. NBC has limited Research Training Support Grant funding, which may affect the feasibility of high-cost projects.

(Maximum 300 words)

To support transitions to doctoral studies, the Graduate School offers a Professional Development and Research Programme and, in parallel, Northumbria’s Library also runs a Research Development Programme based on Vitae’s Framework.

Alan will be able to apply for small grants from the Graduate School which will cover conference attendances and presentations. Alan has built a career and growing international reputation on successful funding applications and work with arts organisations, and has planned to use part of the first year for both funding applications and to establish networks of participants, sites and material resources. Small grants will be sought to assist with expenses associated with the fieldwork and training identified (section 5A). Nevertheless, it is inherent to this practice method and to the research objectives to be responsive to opportunity and to flex to circumstances, so scarcity and adaptability is ‘baked-in’ to the research proposal.

Factum Arte have expressed an interest in participating in this research proposal. Although not formally a non-HE partner to this



application, this relationship will be explored further and may be developed in the form of a placement.

Alan's longer-term goal, the Neu Merz Centre for Art and Architecture (NMCAA) in the North of England, aligns with the Northern Bridge Consortium's intention of encouraging people with higher level qualifications and research skills into industry as well as academia. It meets the AHRC priority of research supporting the growth of the cultural and creative economy and AHRC objectives to research how we should live together, to incentivise engagements with business, and to search out emergent ideas. Northumbria University's Student & Graduate Enterprise services will provide free, individually-tailored, business development mentoring, throughout and after his PhD, to assist Alan's aspirations to realise the NMCAA after graduation.

SECTION 10: RESEARCH ENVIRONMENT

Please provide details about the research environment the nominee will be joining and its suitability:

(Maximum 300 words)

Alan will have access to PGR seminars, talks and symposia in the Faculty of Art and Design and in Architecture, to departmental Research Group talks, and this research also intersects with Northumbria's 'Interdisciplinary Research Themes' Urban Futures - Resilience & Sustainability and Global Development Futures. His research will complement, benefitting and benefitting from, the research areas, approaches and experiences of the cohort of mature students undertaking PhDs by practice research supervised already by Sebastian Messer.

The architecture department is situated in a dedicated £3.5m studio facility, designed by internationally-renowned architects, Page\Park (also responsible for the ongoing restoration of Charles Rennie Mackintosh's Glasgow School of Art building). In 2021, the Faculty also invested £7m in the EE lab (architecture and engineering workshop) provisions, including an extensive digital fabrication laboratory. Post-graduate students in the department are each provided with a dedicated workspace and laptop computer. All students are provided with up to date, industry standard software packages including Adobe CC and the full AutoDesk suite of software. The faculty also has a huge equipment resource centre, which can be loaned for free by students.

Northumbria was ranked 11 out of 38 for Research Power in REF 2021 in Architecture, Built Environment & Planning, the highest ranked post '92 university, with half of the academic staff in architecture returning practice research 'portfolios'. Sebastian is the co-Advocate for Education and Research special interest group in the Royal Institute of British Architects' North East branch, and collaborates with colleagues in Architecture at Newcastle University and at the Farell Centre, Newcastle's Urban Room, facilitating inter-institutional opportunities. He also administers the cross-faculty student-led Practice Research Group.

Alan also will have access to the PGR Fine Art studios for more expansive material investigations informed by work within the architecture labs.

SECTION 11: SUBMISSION

Name of the member of staff within the nominating School or Department responsible for checking Part One of this form and for completing Part Two:



The nominating School or Department is responsible for ensuring that all section of this nomination form have been completed. Please note that by completing and submitting this form you confirm that the nominee has been approved by the relevant officer or committee within your School or Department to go forward for consideration for a studentship award.

Please indicate that the following attachments accompany this nomination form:

Attachment 1	A Maximum of Two References.	YES <input type="checkbox"/>	NO <input type="checkbox"/>	
Attachment 2	Undergraduate and Postgraduate Transcripts (not Degree Certificates). Current Masters students must provide evidence of provisional marks / marks received to date.	YES <input type="checkbox"/>	NO <input type="checkbox"/>	
Attachment 3	Collaborative Doctoral Awards Only: A letter from the non-HE Partner Organisation confirming that they support the nominee, and are committed to providing the support outlined in Sections 8, 9 and 10 above.	YES <input type="checkbox"/>	NO <input type="checkbox"/>	N/A <input type="checkbox"/>

Attachment 4	Equal Opportunities Monitoring Form This will be separated from the Nomination Form before the nomination is circulated for review.	YES <input type="checkbox"/>	NO <input type="checkbox"/>
<p>The full nomination should be submitted as ONE COMPLETE PDF in the order above and named according to the following convention:</p> <p style="text-align: center;">NomineeSurname+Initial_SubjectArea_Institution e.g. SmithJ_Linguistics_QUB.</p> <p>Please ensure that all sections of this nomination form have been completed and the form is submitted to: northernbridge.admin@newcastle.ac.uk by 16:00 on Monday 24 February 2025</p> <p style="text-align: center;">Please copy in your local NBC Administrator (contact details below).</p> <p style="text-align: center;">Incomplete nominations will not be considered under any circumstances.</p> <p style="text-align: center;">Attachments received after the deadline will not be accepted.</p> <p style="text-align: center;">Nominations received after the deadline will not be considered under any circumstances.</p>			

Durham University	northernbridge.admin@durham.ac.uk
Newcastle University	northernbridge.admin@newcastle.ac.uk
Northumbria University	northernbridge.admin@northumbria.ac.uk
University of Sunderland	faci-research@sunderland.ac.uk
Teesside University	k.metcalfe@tees.ac.uk
Queen's University Belfast	northernbridge.admin@qub.ac.uk
Ulster University	northernbridge.admin@ulster.ac.uk

The NBCDTP Data Processing Agreement

The NBCDTP, and our partner universities, share a commitment to protecting the rights and privacy of our nominees and award-holders in accordance with data protection legislation. In order to ensure our nominees are aware of how the NBCDTP will process their data for the purposes of allocating AHRC funding and managing the studentships, we have provided a privacy policy (see Guidance Notes) detailing how and why the NBCDTP will process your data.

Please note: the information you provide will be controlled and processed by your university in the first instance; candidates should familiarise themselves with the Privacy Policy of their University.

To ensure that candidates are aware of how the NBCDTP will process their data, we require either:

- (i) consent directly from the candidate; or
- (ii) where a candidate is unable to sign in person, a statement from the supervisor affirming that they have received consent directly from the candidate who is informed and aware of the data sharing policies of the institution and NBCDTP (proof of which should be kept by the academic for the duration of any studentship in line with the retention schedule provided in the privacy policy).

Statement

The information within this form will be used for the purposes of allocating AHRC funds for Doctoral Training, and the subsequent managing of the studentship awards. The information will be shared with a limited number of academic and administrative staff around

the partnership for the purposes of running a competitive process for awarding funding. Application details will further be shared with a limited pool of external academic reviewers.

Should the application be successful, details contained within this nomination may be shared within the NBCDTP in order to appropriately manage the studentship.

Should the nomination be unsuccessful, the nomination will be held for a limited time in case of audit or any complaint process, but will then be destroyed in line with data protection legislation and policies.

Please complete the signature below, and submit this document with the nomination documentation.

The Nominee

I have read the above, and agree to my data being processed by the NBCDTP for the purposes of awarding and managing studentships.

Signature: <i>E-Signatures are acceptable</i>		Date:	Click here to enter a date.
--	--	-------	-----------------------------

OR

The Supervisor

The candidate is aware of how and why their data will be processed for the purposes of allocating and awarding funds through the NBCDTP, and has consented for their data to be held and shared for these purposes.

Signature: <i>E-Signatures are acceptable</i>		Date:	Click here to enter a date.
--	--	-------	-----------------------------



NOTES:

- Applicants and Referees should refer to the “Studentship Competition Guidance Notes for Staff and Applicants” available at: <https://www.northernbridge.ac.uk/applyforstudentship/theopenstudentshipcompetition/> (pages 25-26).
- Applicants **must identify** the member of staff who has responsibility for the administration of the NBCDTP competition at their host institution, in the School or Department they are applying to. **Schools and Departments** responsible for the collation of the Northern Bridge Nomination Form for each applicant **can set their own internal deadline** for the receipt of references. This deadline is likely to be **much earlier** than Monday 24 February 2025 (the deadline for the submission of complete Nomination Forms to the Northern Bridge Consortium). Applicants must make themselves aware of the deadline and allow referees plenty of advance notice.
- References should be 500-750 words maximum in total.

Applicant Name:	Alan Hathaway		
Name of Referee:	Richard Forster (Artist-Ingleby Gallery)		
Referee’s Email Address:	rmfster@hotmail.com		
Please indicate if the applicant is a current research student and you are their supervisor:	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	N/A <input type="checkbox"/>

<i>Please state how long you have known the applicant and in what capacity:</i>
Alan Hathaway came to my attention in 2011, following my solo exhibition at the Middlesbrough Institute of Modern Art (mima) and a series of associated symposia ‘Desired Futures’, which Hathaway attended and at which I had been invited to speak. I subsequently began to follow his work which simply stood out. Hathaway remains a distinctive voice in the artist-led scene of north east England. In 2019, Hathaway asked me to act as a professional mentor during his pivotal 12 month Arts Council ‘Developing Your Practice Project’ and I have continued to follow his progress with great interest ever since.

<i>If you are the applicant’s current PhD supervisor, or a member of the supervisory team, please provide a brief contextualising statement:</i>

<i>Please comment on the applicant’s preparedness for doctoral research, in terms of research skills and experience, and the likelihood of timely completion of the project. Please use observations and specific example or observations rather than inference. Where the applicant is completing a Master’s, if appropriate please indicate predicted result, including achievement to date in any modules relevant to subject of the research proposal:</i>
Alan Hathaway’s current practice and past experience stand him in good stead for doctoral research. His methodology involves both academic research and material investigation. His interest in architecture and ‘site’ has resulted in significant collating of archival subject matter and contextual knowledge. In 2014, Hathaway was asked by the Middlesbrough Institute of Modern Art to contribute to their public lecture programme. He delivered papers on the ‘Drop City’ community (Colorado, 1960-1979) and the counterculture ‘Whole Earth catalog’ (1968-1972). The strength of this research persuaded ‘Navigator North’ to invite Hathaway to make an ambitious installation in a disused residential building in Middlesbrough. ‘An Ideal for Living’ (2015) comprised painting and model-making ‘in-situ’ and ran in conjunction with mima’s ‘Localism’ exhibition. Such was the success of Hathaway’s project in the town he was invited back in 2019 by Platform A gallery to present a solo exhibition. Entitled ‘No Dark Things’ the project was a timely reminder of the artist’s claim as to how “the contested language of abstraction can be situated within a synthesis of art and architecture” with a desire for “contemporary social, economic and material relevance”. In 2021 and within covid restrictions, Hathaway was the successful recipient of a DCMS Cultural Recovery Funded Residency with The Auxiliary in Middlesbrough. Using their expansive gallery space, he extended his interest in Buckminster Fuller’s Geodesic dome to museum proportions. A film work documenting this activity was allied to a re-appropriation of a 1983 ‘Top of the Pops’ stage set - the resulting two part installation forming the key work in the Middlesbrough Art Weekender that year, alongside seminal works by the likes of Gordon Matta-Clark and Richard Wilson. This success brought an invitation the following year from notable gallerist Andrew Mummery to present a solo exhibition for the first time in Scotland. ‘Forever and Just for One Day’ (2022) was an installation/performance that demonstrated Hathaway’s ability to collaborate

with multiple partners including MARS print studio (Glasgow) and musicians including academic researcher Jessica Argo, Fritz Welch and Ego Depletion. As a practitioner, Alan has started to gain a following beyond the region and abroad – and at this point he has chosen to locate Schwitter’s Merz project as a significant point of research not only for his own artistic growth, but for a wider audience both here and across Europe.

Are there contextual factors that are relevant to the applicant’s performance and potential?

Alan Hathaway has a proven track record of presenting ambitious exhibitions on deadline and within budget, involving collaboration with multiple partners and organisations. All this has been set against his immediate context in the north-east of England, a severely stretched and weakened cultural sector suffering from lack of public funding and commercial outlets. In difficult economic times, Hathaway has shown great ingenuity and thrift. He has maintained a determined passion and an admirable ‘DIY’ spirit.

Hathaway is correct in his assertion that the Elterwater Merzbau, relocated to the Hatton Gallery (Newcastle), has suffered a precarious type of consideration for many years. Allied to this is his insistence that his practice receives a wider audience, building on the international links he has already made. For example, his participation in ‘The International Non-objective Circle’ (INOC) has directly led to Hathaway’s work being exhibited in important shows in both Kiev and Sydney, most notably Kiev’s M17 Art Centre (2017) and Museum of Contemporary Art (2024). Berlin-based Michael Beutler has been rightly acknowledged by Hathaway as an artist with shared interests and concerns that potentially coalesce around Schwitters deployment of collage into more spatial, architectural relations. I am certain Hathaway will pursue these international links with the same drive and energy that has got his practice as far as it has already. It is with great anticipation that Hathaway’s artistic community await the outcome of this research proposal. I have every confidence it will be nothing short of a resounding success.

Please return the completed reference to the appropriate member of staff at the university to which the applicant is applying, and by the date provided to you. The applicant should provide you with the correct email address and deadline.
PLEASE DO NOT RETURN REFERENCES DIRECTLY TO NORTHERN BRIDGE

Department/School Instructions for Applicants and Referees (Internal Use Only):

Thank you.



NOTES:

- Applicants and Referees should refer to the “Studentship Competition Guidance Notes for Staff and Applicants” available at: <https://www.northernbridge.ac.uk/applyforstudentship/theopenstudentshipcompetition/> (pages 25-26).
- Applicants **must identify** the member of staff who has responsibility for the administration of the NBCDTP competition at their host institution, in the School or Department they are applying to. **Schools and Departments** responsible for the collation of the Northern Bridge Nomination Form for each applicant **can set their own internal deadline** for the receipt of references. This deadline is likely to be **much earlier** than Monday 24 February 2025 (the deadline for the submission of complete Nomination Forms to the Northern Bridge Consortium). Applicants must make themselves aware of the deadline and allow referees plenty of advance notice.
- References should be 500-750 words maximum in total.

Applicant Name:	Alan Hathaway		
Name of Referee:	Matthew and Clare Margetts (EDable Architecture/ Republic Gallery)		
Referee’s Email Address:	mags@edablearchitecture.co.uk		
Please indicate if the applicant is a current research student and you are their supervisor:	Yes <input type="checkbox"/>	No <input type="checkbox"/>	N/A <input checked="" type="checkbox"/>

<i>Please state how long you have known the applicant and in what capacity:</i>
We have known Alan since 2013 initially through his partner Sara Cooper, also an artist, when she was part of an organisation called Northern Architecture. We have followed his work through exhibitions at Platform A, Hatton Gallery and Gallagher and Turner amongst others. We are practicing architects and have taken on a grade II listed building in Blyth, Northumberland which has given us the opportunity to set up the office, our home and a gallery space. The gallery is set up as a CIC and is open to the general public for free 5 days a week. Alan has been a critical friend and instrumental in helping set up the gallery in terms of how we designed interventions into the listed interior, and what to focus on in terms of themes and the curation of artists work.

<i>If you are the applicant’s current PhD supervisor, or a member of the supervisory team, please provide a brief contextualising statement:</i>
n/a

<i>Please comment on the applicant’s preparedness for doctoral research, in terms of research skills and experience, and the likelihood of timely completion of the project. Please use observations and specific example or observations rather than inference. Where the applicant is completing a Master’s, if appropriate please indicate predicted result, including achievement to date in any modules relevant to subject of the research proposal:</i>
<p>Alan Hathaway approached us (Mags and Clare Margetts) to provide a personal reference for this NBC application specifically because of the correspondence between our professional practices (as architects providing consultancy and architectural services, and also operating a successful, independent art gallery and an ‘urban room’ for the town of Blyth) with the interdisciplinary nature of the practices inherent in his creative practice and to this research proposal.</p> <p>Alan has helped to give the rePUBLIC Gallery a direction and purpose in focusing the majority of the outputs on art and design within the built environment usually in an urban context. As practicing architects we are interested in consultation and collaboration with the community who inhabit a particular built environment</p>

and invite discussion on how and what is being 'designed' within it. Our building and particularly the gallery space has given us the opportunity to be part of the 'Urban rooms network'.

We can speak here to the relevance of Alan's research proposal in relation to architecture in the context of the north east of England; the appropriateness of his undertaking this work; and his potential for undertaking doctoral level study through practice research.

Alan's research proposal expands on his prior creative work and deep interest in the dialogues between artists and architects through modern and contemporary art (for example, in his previous creative practice research exploring the work of Richard Buckminster Fuller during his residency at mima, and Gordon Matta Clark for the Middlesbrough Art Weekender 2021, respectively), and in the tensions between abstraction and materialism, as exemplified by Kurt Schwitters' Merzbau projects.

Those tensions are matters of intellectual concern for an understanding of Schwitters' significance in the history of modernism, but also of continuing importance to contemporary debates about the future direction of architectural education and practice. They are viscerally present in the construction industry's past culpability for and current response to the societal, existential crises of climate change and environmental degradation caused by intensive and industrialised processes of construction, demolition, energy generation and use. These issues also have personal and social, economic and political ramifications beyond just the immediate geographical limits of mineral extraction, pollution and abandonment, or waste disposal.

The research proposal therefore addresses both the historical and propositional – the research can effect change in the world, which is especially relevant to the north of England, an area that was a crucible to the industrial revolution and has suffered from the impacts of rapid de-industrialisation. The research proposal is timely, and socially and geographically situated. The framing of the research around Schwitters' Merzbau, and specifically, on the extant, displaced Merzbarn wall and Cylinders Estate – as historical artefacts, an 'incomplete experiment' and as a method – will address a distinct gap in knowledge that has particular resonance for this region, but has a much wider European relevance and beyond. Yet it is also a sufficiently bounded subject of study to be achievable within the duration of the PhD.

Alan's creative practice draws on both a knowledge of popular culture and on his archival research, together with a creative material practice that is growing in recognition nationally and internationally. He therefore has the motivation and alignment of interests, with the strong potential and the utmost preparedness, to facilitate his return to academia at this time for success in doctoral study. Undertaking this research project will both advance his individual academic research skills and his creative practice, and also underpins his longer-term goal, post-doctorally for this research to inform the development of an independent and interdisciplinary centre to continue and disseminate Schwitters' methods (perhaps with an echo of Buckminster Fuller's involvement with Josef and Anni Albers at the Black Mountain College). We support Alan's application unreservedly.

Are there contextual factors that are relevant to the applicant's performance and potential?

Please return the completed reference to the appropriate member of staff at the university to which the applicant is applying, and by the date provided to you. The applicant should provide you with the correct email address and deadline.

PLEASE DO NOT RETURN REFERENCES DIRECTLY TO NORTHERN BRIDGE

Department/School Instructions for Applicants and Referees (Internal Use Only):

Thank you.

Name	HATHAWAY, Alan Richard
Programme	Master of Arts Fine Art: Drawing
Student No.	HAT04003997
Date of Birth	16/05/1968

Qualification name	MA
Level	M Level
Validating body	University of Surrey
Delivering institution	Wimbledon School of Art
Language of assessment	English
Language of delivery	English

M LEVEL

Academic Session	Unit Code	Unit Title	Credit	Attempt	%	Alpha/Beta	Result
04/01	FA401	Introduction to Fine Art Practice	60	1	59	C	P
04/01	FA402	Developing Fine Art Practice	60	1	58	C	P
04/02	FA403A	Research Preparation	60	1	64	B	P

2004/2005 Credits Passed M Level: 180

Total M Level Credits: 180

Award: Master of Arts Fine Art: Drawing (with Merit)
Final Mark: 64%

Date of issue 04/10/2005

School Stamp

Contact details – WSA

WIMBLEDON | SCHOOL OF ART
MERTON HALL ROAD
LONDON
SW19 3QA

Merton Hall Road
London SW19 3QA
Telephone 020 8408 5000
Facsimile 020 8408 5050
E.mail info@wimbledon.ac.uk
www.wimbledon.ac.uk
Principal Professor Roderick Bugg

The Candidate

Candidate's Surname (block capitals) **HATHAWAY** Date of birth (dd/mm/yy)

Forename (block capitals) **Alan**

Year of degree **1990** Subject studied **BA(Hons) Fine Art**

University or college **Leeds Metropolitan University (Leeds Polytechnic)**

Faculty/School Dept **School of Creative Arts and Design**

Undergraduate degree result

Please note: it is essential that accurate and complete information is supplied. Failure to meet this requirement could prejudice the applicant's chances of an award. Incomplete forms are not acceptable and will be referred back to you.

- 1 Please provide details of the candidate's performance and marks in all papers (including, for example, Parts I and II of Tripos exams). Please indicate whether the marks derive from continuous assessment, formal examination or an extended essay/dissertation. Percentages or alphabetical marks are required: simple gradings (such as 2.i per paper) are inadequate.

Students are assessed on the formal presentation of evidence of study in the equivalent of six modules of study in practical studio work which is marked out of 80% of the marks available and in the submission of a written critical study equivalent to two modules of study which is marked out of 20% of the marks available.

The student was awarded:
 Practical Study 100% = 59; 80% = 47.2
 Critical Study 100% = 80 20% = 16

- 2 Indicate below: (1) The degree classification the student was awarded; (2) The mark bands and any other criteria used in defining that degree classification; (3) The candidate's median or average mark; (4) The number of students awarded that classification; (5) the candidate's ranking; and (6) the total number of students taking the course.

- (1) 2.1
 (2) 70-100 = 1st; 60-69 = 2.1; 50-59 = 2.2; 40-49 = 3rd
 (3) 63
 (4) 16
 (5) a) ranking within classification = 10
 b) ranking within cohort = 12
 (6) 30

- 3 Indicate below an assessment of the degree result awarded by the institution. Your assessment should be matched by the evidence of academic performance provided in sections 1 and 2 above.

First class degree

A1. Exceptionally good first

A2. A solid first but not in the exceptional class

A3. A first which is borderline, or just above

Second class degree

B1. A very high 2.i just below a first

B2. A very good 2.i but not considered for a first

B3. A solid 2.i in the middle of the class

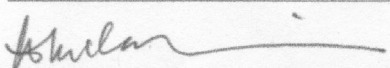
B4. A moderate 2.i within the lower half of the class

B5. A low 2.i

B6. A 2.ii

C. Third or lower (please specify)

Name Brian McCallion Position Senior Lecturer

Signature  Date 08/04/04

Contact telephone number 0113 283-2600 ext. 3453

University stamp

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