

<b>Institution: Oxford Brookes University</b>
<b>Unit of Assessment: 32 Art and Design</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1 Introduction and context</b></p> <p>Art and Design at Oxford Brookes comprises a dynamic group of researchers whose work encompasses a broad range of contemporary art practice and theory. Working within the rapidly expanding School of Arts (SoA; within the Faculty of Technology, Design &amp; Environment, TDE), the researchers in UoA32 contribute to the SoA's academic teaching programmes in UG and PGT Fine Art, ranked 5th in the Guardian league tables for Art in 2020, as well as UG programmes in Photography and Graphic Design. We have particular strengths in sound art as evidenced in the two Impact Case Studies (ICS) that form part of this submission. The unit's researchers contribute to the School's annual interdisciplinary sound art and experimental music festival <i>audiograft</i>, which presents the work of our researchers and research students alongside national and international practitioners to the public through performances, installations and talks. The <b>FAR</b> (Fine Art Research) group of researchers holds regular public talks, seminars and lectures with invited artists and theorists. All of the staff returned are based in the SoA, from Fine Art, Publishing and also from the newly developed Photography area.</p> <p>The SoA has strategically invested in developing the critical mass within the unit by the addition of three new posts: <b>Kazan</b>, <b>Scott</b> and <b>Trott</b>, plus <b>Farmer</b> as part of an AHRC funded project, as well as Research Fellows (RF) <b>Williamson</b> and <b>Parker</b> (ECR). Of those included in REF2014 <b>Lee</b>, <b>Cornford</b>, <b>Black</b> and, the now Professor Emerita, <b>Sacks</b> are included in this return. <b>Howard</b>, <b>Chinnery</b> and <b>Hughes</b> have been included in the return for the first time. The staff FTE returned in this assessment is 9.6, a 20% increase from REF2014. <b>Williamson</b> and <b>Parker</b> were funded by University (Central Research Fund, CRF) and School QR as part of a strategic aim to invest in RFs. <b>Scott's</b> inclusion has been made possible by the expansion of the SoA to include a degree in Photography. Our former AHRC Creative RF <i>Eastley</i> who returned with REF2014 is the subject of one of our ICSs.</p> <p>Since REF2014, we have continued to target resources towards the growth and increased quality of our research. We have increased our community of PhD researchers and doubled the number of PhD completions (see below). We have had considerable success in the outward facing activities of our impact generating activities.</p> <p><b>Lee</b> as UoA32 coordinator convenes regular meetings for researchers to share ideas and discuss ideas and synergies. The research strategy focuses on a ground up approach, prioritising and supporting the production of highly impactful, internationally leading outputs and on ensuring that the unit's researchers have sufficient support to continue to produce these high-quality outputs.</p> <p><b>1.2 Research Centres, Groups and Networks</b></p> <p>All researchers in the SoA are members of <b>CoRA</b> (The Centre of Research in the Arts <a href="https://www.brookes.ac.uk/research/units/tde/centres/cora/">https://www.brookes.ac.uk/research/units/tde/centres/cora/</a>) that provides a context for the strategic development of the research culture in the School and UoA. <b>CoRA</b> is an interdisciplinary research centre that provides a context for the outstanding research practices in the arts, including - among Art &amp; Design, Communication, Media and Culture, Digital Media, Photography, English, History and Publishing - also Music and Film. Within the Centre, several research groups are active. It acts as an umbrella for the activities of existing research groups from within UoA32: <b>FAR</b> (Fine Art Research), and <b>SARU</b> (Sonic Art Research Unit), as well as research groups in UoA33: <b>OBERTO</b> (Oxford Brookes Emerging Research Trends in Opera), <b>PCRU</b> (Print Culture Research Unit), <b>PMRU</b> (Popular Music Research Unit), <b>FSRU</b> (Film Studies Research Unit) and <b>TAP</b> (The Audience Project). It also offers support for innovative and creative collaborative partnerships</p>

across Schools and Faculties within Brookes and with institutions and industry beyond. From UoA32, **Trott, Parker, Scott** and **Howard** play an active role in the organisation and management of the research group.

Following the retirement of **Sacks** (now Professor Emerita) and the development of the Social Sculpture Research Unit (**SSRU**) as a legacy project, research within the unit is now organised around two main clusters: The cross disciplinary (with UoA33) Sonic Art Research Unit (**SARU**), and **FAR** (Fine Art Research). All returning staff are connected with these two research clusters. **SARU** (<http://www.sonicartresearch.co.uk/>) is an interdisciplinary research group providing a forum for dialogue and exploration in experimental composition and sound art. It is situated between the fields of Fine Art and Music. Areas of interest include electroacoustic and language based composition, interdisciplinary sound practices, field recording and auditory knowledge.

The group comprises researchers and artists from UoA32 (**Lee, Cornford, Parker, Farmer**) and UoA33 (**Dibley, Whitty**). Since 2011 **SARU** has curated the annual festival of Experimental Composition and Sound Art *audiograft* produced in partnership with OCM (Oxford Contemporary Music), Modern Art Oxford, the Old Fire Station Arts Centre and OVADA (Oxfordshire Visual Arts Development Agency) providing a public platform for work by staff (**Lee, Cornford, Parker, Farmer**), research associates including visiting fellow *Eastley*, and practitioners Tess Denman Cleaver and Felicity Ford, and research students (*Blow, Blackmore, Pegna, Decotes-Rodrigues*) as well as visiting international sound artists and researchers.

**SARU** hosts the field recording project *Sound Diaries* an online research platform for the documentation of everyday life in sound; the experimental music label Consumer Waste (**Cornford**); the public seminar series *Sound I'm Particular* curated by Farmer from 2015); and a regular series of publications including the anthology *Listening and It's Not* (ed. **Farmer**) that brings together nineteen text realisations of a score by Patrick **Farmer**. Researchers from the SARU are cited in important surveys of experimental music and sound art including *Experimental Music Since 1970* (Bloomsbury 2016) in which Jennie Gottschalk cites the work of **Cornford** and **Farmer** along with *Whitty* (UoA33). **Cornford** has a section on his work in the 2019 MIT Press / ZKM book on Sound Art: <https://mitpress.mit.edu/books/sound-art>. **Lee** has a chapter on his work forthcoming in the *Oxford Handbook of Soundart* (OUP 2021).

**FAR** encompasses the research produced by the majority of UoA32 staff. **FAR** has presented over fifty research talks over the past cycle bringing internationally renowned artists and researchers to present their work with staff and students in a publicly accessible forum, including Cornelia Parker, Susan Hiller, Rebecca French, Daniel Lismore, Michael Takeo Magruder, Athi-Patra Rugi, Iris Zaki, James Massiah, Brian Catling, Aleksandra Mir, and school alumni including Saad Qureshi, Tom Milnes and Penney Ellis. **FAR** researchers have also presented their work in this context, with **Chinnery, Kazan, Williamson, Trott, Black, Cornford** and **Lee** giving research talks. **FAR** also provides a forum for discussion and debate among the researchers with regular discussion seminars where researchers present their work for each other, discuss their ongoing research in progress and consider research groupings and new and emerging synergies.

In addition to the research groups hosted within the SoA, a Creative Industries Research and Innovation Network (**CIRIN**) was set up in 2020 as one of the Research, Innovation and Knowledge Exchange (RIKE) networks introduced recently at Oxford Brookes. Members of **CIRIN** include many researchers from UoA32 as well as from the SoA overall and elsewhere in the university. The work of **CIRIN** builds on our rich and diverse expertise to deliver the RIKE aims of multi-disciplinary research through internal collaborations, building external partnerships, enhancing Oxford Brookes' profile as a world-class research institution, and influencing decision-making and shaping policy nationally and internationally.

### 1.3 Research strategy

The overarching objective for the unit during the assessment period has been to deliver the highest possible outcomes in research and impact. The key objectives identified in REF2014 have been

substantially delivered due to the strategy and support structures identified above and below. These objectives were as follows:

- Significantly increase the number of active research staff
- Expand the research base by increasing the number of early career researchers.
- Develop research leadership
- Establish support for staff to increase the international significance and impact of their research
- Increase the volume and quality of external research funding applications
- Increase the number of postgraduate researchers and enhance the PhD research environment

Staffing for UoA32 has increased since REF2014 and key staff have been retained. The number of research active staff in the unit has been increased by 20%. This includes 3.5 FTE new staff, 1 FTE ECR and 1.8 FTE staff who had not previously been returned with the unit. This has helped replace the staff who have left the University as well as bringing a significant overall increase in FTE.

Existing staff who were not returned in the last REF cycle have been given targeted support through QR funding and teaching release to develop their research (**Howard** and **Chinnery**) and new staff have been recruited (**Trott**, **Kazan**, **Scott**, **Parker**, **Williamson**, and **Farmer**). For example, **Howard** and **Chinnery** were supported by School QR funds for the exhibition *Within and Between: Women/Bodies/Generations* 2019. With support from the University's CRF and UoA QR, the unit was able to appoint ECR **Parker** and RF **Williamson**, which demonstrates our commitment to providing significant opportunities for research progression.

During this cycle **Lee** took over the coordination of the unit from **Warr**, who had left the University. **Lee** was promoted to Professor in 2017. **Treveri Gennari** (UoA33) took the role of Research Lead (RL) for the SoA, taking over from **Whitty** (UoA33) who became Head of School in 2019. The role of RL provides overall coordination and planning of the School's research strategies. All staff produce a three-year personal research plan (PRP), which is reviewed annually by the RL and requires Faculty approval. This PRP acts as a mentorship tool, noting research and impact outcomes, founding bids, projects and opportunities for professional development as a researcher. Based on projected outcomes staff are allocated workload hours for research (which equates to significant responsibility for research, SRR).

The research groups allow opportunities for more junior staff to take on research leadership roles. **SARU** has been co-led by **Cornford** and is currently led by **Whitty** (UoA33) and **Farmer**, who also co-directs *audiograft* with **Whitty**. **Farmer** also curates the interdisciplinary *Sound I'm Particular* series of public talks on sound art and related fields. The **FAR** research group, established in the unit in 2017, was initially led by **Chinnery** and is now by **Trott**.

All of the unit's researchers receive an automatic annual QR budget of £500 to support research equipment and small-scale activities, such as presenting work at conferences, making prototypes, or developing small scale versions of projects. Staff can use this no-strings attached money to engage in research which may be outside of their usual trajectory in order to develop new ideas. For example, **Lee's** project *Congregation*, a work for interactive sonic spheres and a research area outside of **Lee's** normal expertise, started with a residency at the National Theatre Studio in London, partly funded with the £400 allowance. The work went on to raise over £66,000 for a project that has been presented nationally and internationally during 2019 and 2020.

**Trott** has received a CRF Research Excellence Award (£16,805) investigating working-class representation in the arts and following on from her ACE funded Kahoon Projects. The award will enable **Trott** to take a sabbatical. In addition, teaching relief is provided to support researchers, for example, **Black** had a sabbatical supported by the SoA for an art residency at The Prieuré d'Ambialet, in France. Here she designed and delivered (cut short by Covid-19) an

intergenerational, socially engaged project bringing together the local *3<sup>eme</sup> Age* (elderly) group and members of the Prieuré community.

The Faculty provides support for external grant applications through its grants panel and targeted mentoring and advice for applicants. In the assessment period, UoA staff made multiple grant applications totalling **£348,523**. Of these applications, **£118,799** has been awarded to support a range of projects, a success rate of **34%** (see Section 2 for more details)

The unit has been very successful in bringing in non-HESA income in part due to fractional appointments that enable artists to develop projects that overlap with their academic roles and also because of the nature of available funding for practice-based research including Arts Council England (ACE) who support individual artists and projects. During the assessment period researchers generated **£637,866** in direct non-HESA grants, fees and other financial support excluding any support in kind. This income has, for example, enabled the touring of **Lee's** large scale kinetic sound art projects *Chorus*, *Ring Out* and *Congregation* to twenty-six countries across four continents including Australia, Malaysia, Hong Kong, South Korea and extensively in Europe. **Williamson's** *Demonstrating the World* benefited from financial support of £59,200 from Arts Council England and the British Council. **Parker** raised £34,721 for projects including *People's Cloud*, *Memory Line*, *The Imitation Archive*. **Black** raised £27,092 for projects including *Beyond the Balcony at the Ashmolean Museum, Oxford*; *Rose Hill community art project* (Oxford City Council); and *My Dancing Days at the Trauma Ward*, for Oxford Hospital Trust.

The level of non-HESA funding for researcher's outputs demonstrates both the vitality of the unit and the sustainability of its research, which we will be building on in the next REF cycle. More detail is provided in Section 3.

Over the past six years the growing PhD research community (currently 24 students) has resulted in a more than doubling of completions, from 5 in the previous cycle to 12 during the current cycle. The PhD community is focussed around practice-based research and students are supported by a popular and well attended weekly practice-based PhD seminar, which runs year round led by **Lee**. In these, approaches to practice as research methodology are introduced and discussed and researchers regularly present their research and feedback on their peer's work in progress.

**Over the next REF cycle our key priorities are to:**

- **Prioritise world leading and high impact research outcomes** by providing the appropriate support, guidance and resources to continue to produce world leading, high impact research. The UoA will continue to work closely with Faculty and University systems to ensure that staff can access funding, teaching release and guidance to further develop their research outputs and research careers. Recent successes that will lead to future outputs include a CRF Research Excellence award of £15,824 to pump-prime support for a new project *Geology of the Technical Image* by **Cornford**. We will continue to help staff prioritise high quality research through the discussion and analysis of their three year PRP tailored with individual mentoring from the SoA RL.
- **Increase external funding for research projects:** The UoA's high success rate in external funding of 34% gives us confidence that by increasing the volume of external grant applications the overall level of external income can be increased. Staff will be encouraged to make grant applications for both HESA and non-HESA to support their research and these will be supported through the annual PRP. In addition, staff who have been successful at generating research income through either route will give support to colleagues through research seminars and individual mentoring.
- **Provide ongoing support for research that generates impact:** The outward facing research of the unit is ideally suited to generating high impact research. As detailed in the support for impact section we will continue to provide targeted support to identify and

develop research projects that can attain a high level of impact through annual personal research planning and support from the faculty impact excellence funding.

- **Continue to build the PhD research community:** The unit has a vibrant PhD community and we will continue to build on this. The unit attracts a high proportion of self-funded PhD applicants and this will be enhanced through faculty funded research studentships.
- **Enhance the careers of early and mid-career researchers and develop research leadership in the unit:** ECRs make a vital contribution to the UoA. We will use QR funding and Faculty/University support to continue to provide opportunities for ECRs within the Unit. Mid-career researchers will be assisted through targeted guidance, individual mentoring and encouragement to apply for promotion to Reader. They will be encouraged to take on more senior research roles within the UoA.

#### 1.4 Impact support and development:

Support for impact is delivered through the Faculty Impact Group and assisted by the University's Research Impact Steering Group and research Impact Officers. The impact team offer support and guidance to track and develop impact activity through seminars and workshops on planning, delivering and recording impact. Potential impact case studies are identified by the RL, working together with the unit coordinator and Head of School and supported by Faculty funds. Impact is embedded in the annual PRP process for all staff where potential impact opportunities can be identified and supported from an early stage. Through this process new projects with a potential for impact can be nurtured and supported with targeted funding and mentoring so that the details of the impact can be recorded and tracked through the ongoing development of the projects.

Projects during this cycle that have been supported through faculty funding to support impact excellence include **Lee**, and *Whitty* (UoA33 for the *Audible Forces* ICS for UoA32). The work of **Black** in hospital settings has been supported through impact support as a potential ICS and the two case studies presented are **Lee's** large-scale international touring outdoor kinetic sound art projects and the *Audible Forces* project, which built on the work of AHRC RF *Eastley*, and which received significant public funding through the ACE funded Without Walls arts touring network. Both ICS detail the impact of broad reach and significance with extensive dissemination and have impacted on the practices of artists and arts organisations..

These public facing, interdisciplinary outdoor arts based projects that combine contemporary art and sound/music, have achieved considerable impact in terms of bringing sound art to a wider public awareness. The work of **SARU** through the regularly funded *audiograft* Festival and through its practitioners within the UoA, notably **Lee**, **Cornford**, **Parker** and **Farmer**, has resulted in research that has had a broad reach and significance outside of the academy. For example, the *audiograft* festival presented the UK premiere of Gordon Monahan's seminal *Speaker Swinging* in 2015. Projects such as *Earth Forum* and *University of the Trees*, organised through the SSRU led by **Sacks** have involved thousands of participants in countries the world over.

The work of the UoA's **FAR** researchers are highly focussed on public facing artwork and debate. For example, **Kazan's** article for World Records Dossier, *Tracing Violence and the Coloniality of Law's Authority*, **Parker's** work on data storage facilities, **Black's** work in hospital and community settings, **Williamson's** work with arts and disability, **Howard's** work on arts and illness, **Farmer's** tinnitus research project, and **Trott's** *Working Class Avant Garde* projects.

#### 1.5 Interdisciplinary research

Although there are no outputs listed as interdisciplinary there are many examples of interdisciplinary practice within the UoA32. The unit is home to the innovative and cross disciplinary Sonic Arts Research Unit, situated between the fields of sound art practice and experimental music and shared between UoA32 and UoA33. The outputs of UoA32's **SARU** practitioners **Lee**, **Cornford**, **Parker** and **Farmer** all cut across the boundaries of fine art practice and experimental

musical composition. For example, **Lee's** work *Ring Out* was supported through a Performing Rights Society (PRS) Composer's award. *Ring Out* was broadcast on BBC Radio 3 in 2017. He has previously won the British Composer Award for Sonic Art and was shortlisted for the award in 2014. **Farmer's** work on tinnitus is part of an AHRC project led by Thompson from the Music Department, Open University.

The research of virtually all of the unit's staff displays strong elements of interdisciplinarity. For example **Williamson's** *Disabled Avant Garde*, **Kazan's** work published in *Forensic Architecture*, and the *Feminist Law Journal*, **Sacks'** SSRU and its links with environmental activism, **Trott's** *Working Class Avant Garde*, **Farmer's** work on aural diversity and tinnitus, **Scott's** *Do Not Bend* film, and **Hughes** work on museum and gallery publishing.

### 1.6 Open Access, ethics and integrity

This UoA has gone beyond the Open Access (OA) requirements of REF. All UoA32 peer-reviewed publications that are required to grant OA are stored on the University's institutional repository RADAR and to make our research as widely accessible as possible RADAR includes significant collections of research data like the continuous additions of images, videos, and sound files to the **SARU** collection (<https://radar.brookes.ac.uk/radar/s/saru>).

Research projects are conducted according to the appropriate legal, ethical and professional frameworks, particularly those involving research participants or reaching out to wider audiences (e.g. The archives on RADAR include *audiograft*, Sound Diaries but also an extensive archive of **Farmer's** field recordings and of *Eastley's* work). Research integrity of the unit is formally overseen by the University Research Ethics Committee, and all newly awarded projects are conducted in line with the university's Data Management Policy and protocols that concerns data capture, management, confidentiality, retention, sharing and publication.

Furthermore, all staff are encouraged to put original data, datasets, and other research materials and information in the open domain wherever possible through open web resources as evidenced, once again, by the substantial content available on the project/group websites of **SARU** and **FAR** practitioners.

## 2. People

### 2.1 Staffing Strategy, support and development

The University has strategically invested in the unit's research underpinned by the high esteem that the UG programmes are held in (5th for Art in Guardian League Table 2020). Core REF2014 staff have been retained through opportunities for promotion and through support for research and personal development. Recruitment of staff is based on strong evidence of high quality outputs, experience of funding proposal preparation, participation in research networks of international reach and potential for research-led teaching.

As the UoA is within a School with a comparatively small Art and Design section, our strategy has been primarily to appoint staff to posts which combine research, teaching and administration with the exception of the RFs. This has helped to sustain our research culture, building on a strong base of a mixed economy of research and teaching income. During the current REF cycle we have appointed six new members of staff (**Trott, Kazan, Scott, Parker, Williamson, Farmer**) (FTE of 5.3).

**Lee** has been promoted to Professor so that following the retirement of *Sachs*, the Unit retains professorial leadership. During the current cycle four members of research staff have completed their PhDs (**Lee, Chinnery, Cornford** and **Farmer**), with two more currently undertaking PhDs (**Howard, Scott**), which will mean that 11 out of the 12 returned staff have PhDs or are likely to have completed PhDs within the next two years. **Cornford** was supported with flexible working to

complete his funded PhD at Winchester. **Trott**, who was appointed in 2016, was promoted to Principal Lecturer in 2018.

Development needs (including but not limited to workload allocation) are identified and assessed through an annual PRP exercise, which requires staff to submit plans for the following 3 years to include expected research outcome/outputs and grant-sourcing activities. PRP runs in parallel with the Personal Development and Review (PDR) process. Both are monitored through annual appraisals (with each researcher's individual line manager) and through progress meetings with the RL (*Treveri Gennari*).

All Category A staff hold permanent contracts. Our two RFs who were appointed to three-year career development posts on a pathway towards permanent appointment. The unit now has a balance of approximately 75% permanent staff to 25% ECR, RF and fixed term contract research staff.

Early Career fellow *Steffen* left in 2019 to lead the MA Fine Art at De Montfort University. Former AHRC creative fellows from previous returns *Gilchrist* and *Eastley* maintain a relationship with the unit through visiting lectures, collaborative projects (e.g. **Chinnery's Remote Centres** as a part of London Fieldwork's *Outlandia*) and *Eastley's* work for the **SARU**-led *Audible Forces* project.

The SoA submits to UoA32 and UoA33. There is close collaboration between them principally through **SARU**. **Lee** leads UoA32 and also mentors and assists the more junior researchers. As detailed before all researchers complete an annual PRP outlining their research and funding objectives over the next three years. These PRPs are considered by the RL and Head of School and then by the faculty Associate Dean for Research and KE (ADRKE) and these plans are then used to help set goals and allocate workload allowances. Organisation support for the UoAs researchers is targeted towards projects that have potential for excellence; can attract external income, HESA or non-HESA, or achieve significant collaboration or impact. The development of the **SARU** over the past two RAE/REF cycles has enabled institutional resources to be focussed on this area of excellence.

## 2.2 Research students:

The SoA and UoA32 value research students as being the lifeblood of the research community. Recruitment to the unit's PhD programme remains robust. During the cycle the unit benefited from 3 students receiving one of the University's 150<sup>th</sup> year fully funded scholarships and the UoA currently has 24 PhD students. PhD completions have doubled over the past cycle, from 5 in 2014 to 12 in 2021, with 2 additional students completing during 2020, but narrowly missing the census date for this REF period.

Research students are recruited through an open selection process managed by the Faculty's research student administrator. The process is managed at a school level by the School of Arts Postgraduate Tutor (PGRT) (**Lee**) and the Faculty research student administrator who works closely with the University Graduate Office. The PGRT liaises with potential supervisors and works through draft proposals with applicants.

University regulations require all staff to complete the university supervisor training course before they can supervise PhD students, and staff need two PhD completions as part of a team before they can act as Director of Studies. New students are supervised by a team comprising Director Of Studies plus at least one second supervisor and additional advisors if required. All students undergo a robust process of independent annual review, with the registration and subsequent transfer from MPhil to PhD overseen by the University Research Degrees Committee. Over the past cycle research students have been clustered around *Sacks* and the **SSRU**; the **SARU** (**Lee** and also *Whitty* UoA33), but increasingly the PhD cohort is based around staff from **FAR**. Research staff new to PhD supervision are encouraged to become part of supervisory teams. **Trott**, **Williamson**, **Kazan** and **Farmer** have all joined PhD supervisory teams with 90% of the research staff now either supervising PhD students or undertaking a PhD themselves. Supervisory

responsibility is now more evenly shared across the unit's researchers and demonstrates the unit's commitment to sustainability in research supervision and management.

The Faculty Doctoral Training Programme provides opportunities for researchers to access training relevant to their needs. In UoA32 this is principally through the weekly two-hour practice-based PhD seminar where aspects of methodology for practice as research are introduced and students regularly present their research in progress for discussion. Since March 2020, these sessions have continued online. Students also benefit from the range of sessions provided by the faculty Doctoral Training Programme and can attend sessions on, for example, getting published, preparing for vivas, statistical analysis and research planning.

All research students are active members of the Graduate College. The College is student-focused and oversees all matters related to the programmes and student experience. Research students are represented on the Graduate College Steering Committee, University and Faculty RKE Committees and University and Faculty Research Degrees Committees. The University's Graduate Office provides the central administrative support for all research students during the course of their programme from enquiry, admissions and enrolment to conferment of the degree.

Research students are fully involved in the activities of the unit's research. Doctoral students in the field of Sonic and Sound Art are encouraged to present works at the annual *audiograft* Festival, for example, *Blow*, *Blackmore*, *Pegna*, *Colbert*, *Decotes-Rodrigues*, *Sherlaw-Johnson* have had installations/performances as part of the *audiograft* exhibitions and events.

PhD alumna *Kasai* developed the Contemporary Arts Research Unit (CARU), which while connected to and supported by the Unit, is independent and which organises an annual conference into research as practice. *Blow* has developed a career in academia and is now Professor of Interdisciplinary Arts at the International College of Liberal Arts, Yamanashi Gakuin University, Japan. The faculty organise an annual research Students Conference and UoA 32 research students have featured strongly in these events.

### 2.3 Equality, Diversity and Inclusion

The University has a long standing commitment to Equality, Diversity and Inclusion. The University and Faculty of TDE hold Athena Swan (AS) Bronze awards at institutional and 'departmental' levels, respectively. Under the Faculty AS award, the SoA and UoA32 take initiatives to achieve equality and diversity in recruitment and the unit has been fully compliant with the university Code of Practice for REF2021.

Of the 20 (by headcount) eligible staff within the UoA, 12 (60%) have SRR through a workload planning allowance for research. Women make up 55% of eligible staff and 50% of those with SRR. There was no significant difference in those with SRR by any of the protected characteristics.

Members of the UoA take leading roles in the equality, diversity and inclusion initiatives at Oxford Brookes. **Lee** is a regular mentor in Brookes' own mentoring scheme. **Williamson** is a key player in arts and disability in the UK. He is Member of the Board of Trustees for Shape Arts - the UK's leading disability-led arts organisation. **Chinnery** is a mentor in the School's research mentoring scheme.

The SoA is committed to advancing equality of opportunity throughout all of its research activities, and a concern for equality and diversity is embedded in our structures. Staff are able to take advantage of policies which support work-life balance which include flexible working and the ability for staff to organise their working week around caring responsibilities.

In total, three out of the 12 within UoA32 have had maternity, paternity or caring leave during the present REF cycle; a further two members of staff have taken unpaid leave to accommodate sickness or other caring responsibilities.



Assessments regarding equality were undertaken during preliminary audits, and action taken to ensure a fair distribution of outputs across the submission. As far as possible the unit has ensured a fair spread of work between early career and more established researchers, and **across genders**. The EIA showed that on average more outputs were returned by men than by women. This discrepancy results from the number of women currently on fractional contracts. We will address this through the implementation of targeted support including teaching release and travel grants; there were no other significant differences by any other protected characteristics.

### 3. Income, infrastructure and facilities

#### 3.1 Income

The total research spend by the unit during the assessment period is **£756,665**. A distinctive characteristic of the unit is that a significant proportion of this income (**£635,086**) has come through non-HESA reportable sources. Artist researchers can navigate between the worlds of artistic research and artistic practice and access sources of funds that may be unavailable to other humanities researchers and is a key factor in our sustainability as a unit. This income generated through diverse sources has enabled **Lee, Williamson, Parker, Black** in particular to produce high quality outputs (details below).

The **£118,799** of research spend reported though HESA that has benefited the UoA includes **Farmer's** (£37,072) for *Tinnitus, Auditory Knowledge and the Arts*, a project led initially by the University of Lincoln. £55,000 was received from Arts Council England to support the UoA's annual *audiograft* festival of experimental music and sound art. **Trott** received £12,062 for *Kahoon Projects*, exploring the working-class avant-garde, and **Sacks** (£14,667) for projects supporting the **SSRU**.

The non-HESA income and spend totals **£635,086**. This includes **Lee** (£430,133), **Williamson** (£156,140) **Parker** (£34,721) and **Black** (£27,092).

**Lee** generated £303,491 for the touring of *Chorus* (REF 2014) across three continents. This included a grant of £20,000 from the Arts Council of England via Farnham Maltings Arts Centre to facilitate the touring of *Chorus* to South Korea in 2017. He raised £66,216 for the creation and touring of *Congregation* (REF2021) including a production grant of £17,000 from the Without Walls Consortium; £65,570 for the creation and touring of *Ring Out* (REF 2021) including £20,000 from the Performing Rights Society Foundation for New Music, and Arts Council funding of £13,975; £31,223 for the representation and continued touring of *Siren* (REF2008); and £25,000 towards his new project *Points of Departure*, scheduled for Brighton May 2020 but postponed to 2021 because of Covid19. **Williamson** generated £156,140 from projects including £31,000 from Arts Council England for his *Inspirational Archives* project at Attenborough Arts Centre, Leicester University and £62,200 for *Demonstrating the World* from Arts Council England and the British Council. **Parker** brought in £34,721 from a wide variety of sources including £10,000 from the Deutsche Bank Creative Enterprise Prize 2014 for *The People's Cloud* (REF 2021), £6860 from the Arts Council of England for *Memory Line*, and £4725 from the Arts Council for *The Imitation Archive*. **Black's** projects generated £27,092, comprising £15000 from the Ashmolean Museum for the exhibition *Beyond the Balcony*, £9,092 from Oxford City Council for Rose Hill Public Art Project and £3,000 from the Oxford Hospital Trust for *My Dancing Days*, arts in health project on the Trauma Ward. The Social Sculpture Research Unit, led by Professor **Sacks** up until her recent retirement, enabled the development of projects including *Earth Forum* and *University of the Trees*.

#### 3.2 Infrastructure and Facilities

The SoA has outstanding facilities to support the production of research within UoA32. The Richard Hamilton Building boasts state of the art facilities in moving image, print, book and materials and processes, with highly trained technical specialists all of whom have or are studying to have at least Masters level education in arts subjects. The University invested over

£100,000,000 in the John Henry Brookes Building (completed in 2014), which offers state-of-the-art conference facilities.

**SARU** has its own studio space for researchers and postgraduate students and has benefitted from capital investment from CRF (£36,000) to support the purchase of IT and field recording equipment. The University library provides an excellent range of research literature and digital resources including the Museum of Modern Art Oxford archive and is enhanced by Oxford University's Bodleian Library, which is open to researchers and research students from Oxford Brookes.

#### 4. Collaboration and contribution to the research base, economy and society

##### 4.1 Collaboration and contribution to the research base, economy and society

The unit has focussed its efforts on making significant contributions to society and the arts economy. These are evidenced in part through the projects that form the two impact case studies being put forward for the unit. Both ICS, *Sound Moves: engaging audiences through kinetic sound art* and *Audible Forces: Eastley and Aeolian Sound*, are distinctive in their engagement with disadvantaged communities. They also are both inherently collaborative, involving very large teams of people, such as artists, curators, promoters. The works presented in these studies have been presented and experienced by audiences in excess of 100,000 in communities such as Stockton-on Tees, Hull, Woolwich, Great Yarmouth, that have high levels of social and economic deprivation. **Lee's** work detailed in *Sound Moves: engaging audiences through kinetic sound art* has had extensive international reach.

**Williamson's** work exploring the disabled avant-garde, **Trott's** *the working class avant-garde* projects, and **Kazan's** work on conflict and capitalism show a commitment to confronting issues of disability, class, and economic instability. The work of **Black** (with her collaborator Brook) worked with disadvantaged communities in *The Rose Hill Community Art Project* which involved seventy-two residents of Rose Hill, in Oxford, participating in socially engaged art workshops and meetings over two years, to support the community consultation phase for the development of the new Rose Hill Community Centre. **Black** also worked with participants from MIND and Young Dementia UK in a series of gallery-led workshops for *Beyond the Balcony* exhibition at the Ashmolean Museum, Oxford and devised an innovative programme of bedside arts for patients on the Trauma Ward at the John Radcliffe Hospital for the Oxford Hospital Trust. These are examples of how our researchers are generating a positive impact outside of the academic institution.

In addition to this, researchers have contributed to research collaborations and joint academic projects. For example, **Williamson's** *Art of the Lived Experiment* – a large-scale exhibition featuring thirty international artists curated for the Bluecoat, Liverpool and DaDaFest International (2014) and **Trott's** *Kahoon Projects*, a collaborative project that provides a platform for contemporary artists from working-class backgrounds, and through which to develop the contemporary understanding of the term 'working-class'. **Kazan's** *Art Activisms Research Workshop #04* (Practice-Based Research and Social Impact), involved a screening and panel discussion at Birmingham School of Art. She is a Fellow at the Vera List Centre for Art and Politics, The New School, New York (2018-2020).

As mentioned earlier the unit is home to the cross disciplinary SARU and organises the annual sound art and experimental music festival AUDIOGRAFT. This public facing research features the work of **Lee, Cornford, Parker and Farmer** as well as Whitty (UoA34). It is also an opportunity for our PhD students to present their work alongside international sound artists. AUDIOGRAFT has been running in Oxford for the past ten years and presents work at a range of city centre arts venues and contexts including Modern Art Oxford, The Old Fire Station, the OVADA Warehouse gallery, as well as non-arts spaces including churches, community centres and outside spaces.

The festival has a local following within Oxford as well as attracting visitors from the wider UK and internationally.

**Lee's** work (*Ring Out, Congregation*, plus work described in his impact case study '*Sound Moves: engaging audiences through kinetic sound art*') has been experienced by audiences the world over. His recent project *Congregation* was funded by Without Walls and toured to festivals in the UK including at festivals reaching a predominantly economically disadvantaged audience such as Stockton International Riverside Festival, Stockton on Tees, Hull Freedom Festival and Out There Festival, Great Yarmouth. His new work *Points of Departure*, a major outdoor performance installation for Brighton Festival, was due to be premiered in May 2020 (postponed until May 2021 due to the Covid19 restrictions). His focus on outdoor public space for his large-scale kinetic sound works enables a large and diverse audience to experience the work.

**Cornford's** exhibitions and performances exploring electronic waste and consumerism have included the widely touring kinetic installation *Migration* including solo exhibitions in Tokyo, Berlin and Rennes, festivals in Canada and Poland and group exhibitions in Milan and Bristol.

**Parker's** work with the history of technology (*People's Cloud* 2017; *Memory Line* 2018; *The Imitation Archive* 2015) has attracted media considerable interest (NPR interview 2015; BBC World Service 2015; BBC Radio 4 podcasts 2016; BBC Radio 6).

**Farmer's** co-investigator role in the University of Lincoln AHRC project *Tinnitus, Auditory Knowledge and the Arts* forges an important relationship between the medical and artistic understanding of sound.

**Howard** and **Chinnery** have collaborated with Lisa Richardson on the exhibition *Within and Between: Women/Bodies/Generations* (2019) supported by Oxford Brookes University; Arts University Bournemouth; Imperial College, London; and Parkinson's UK. The exhibition catalogue, with a contribution by Fran Norton, was published by Oxford Brookes University, Oxford, 2019. ISBN: 978-1-9165043-3-2

**Howard's** widely touring video works (*Encounters with Illness* 2017, and *Echo (heart in my mouth)* 2017 and **Chinnery's** projects *Remains II: Twenty Future Fossils* 2019, and *The Human Nest-box* 2017 are examples of how the unit's researchers make a broad contribution to the arts both academically and publicly.

**Howard's** practice-based research projects under the umbrella of *Encounters with Illness* address how we can be affected by illness and disease such as Parkinson's and cancer. The work was included in an exhibition at the University of Buckingham Medical School, and was selected for inclusion in the Science Museum conference programme 'Representing the Medical Body'. Her video work *Echo- heart in my mouth* was screened at the International Papillomavirus conference in Barcelona in 2020 which illustrates the challenges and resiliency of women around the world who are confronted by complex reproductive health issues, highlighting the often invisible social determinants that marginalize women.

**Scott** has made a significant contribution to photography with his internationally screened film *Do Not Bend: The Photographic Life of Bill Jay*, and his monographs *Professional Photography: The Global Landscape Explained*; *New Ways of Seeing: The Democratic Language of Photograph*; *What Does Photography Mean to You?* and *The Essential Student Guide to Professional Photography*.

**Hughes'** monograph *Museum and Gallery Publishing: From Theory to Case Study* explores an under researched area of relevance to fine art researchers.

**Sacks**, now an Emerita, reached thousands of participants through the work of the Social Sculpture Research Unit's *Earth Forum*, *University of the Trees*, projects that explore new thinking, engagement and action in the field of social sculpture and related transformative practice.

#### 4.2 Indicators of recognition

During the current REF cycle UoA32's researchers have had a significant influence on and made considerable contributions to their wider research communities as reflected in this statement.

**Williamson** has developed a significant reputation in the field of disability arts. He is an associate artist of the 'Arts and Activism Directory' based in Canada but operating internationally. He contributed *The Collapsing Lecture for Disability, Space, Architecture*, Routledge, 2017. He has been a regular selection panel member for projects funded by the Arts Council of England and British Council, including The Katherine Araniello Bursary Award and Unlimited, emerging artists award and major awards. He was the 2016 Artist's Award winner in the category *Art in Urban Space* from the Arts Foundation. He has given keynote lectures, performances, conference chair roles at the Disability Arts Conference' Birmingham Midlands Arts Centre in 2020, the School of the Arts Institute of Chicago, Visiting Artists Public Lecture, in 2019, the *Art of the Lived Experiment* conference introduction as curator of the exhibition, both at the Bluecoat, Liverpool in 2014 and at UICA/ Ferris State University, USA in 2015.

**Lee** has continued to develop his international reputation as a kinetic sound artist and over the past six years has shifted his output towards large scale outdoor presentation enabling a larger and more diverse audience makeup. He was shortlisted (as one of three) for the British Composers' Award for Sonic Art in 2014 for *Chorus* (Ref 2014). He gave keynote and invited lectures for the Intime Conference, Coventry 2015; Hong Kong Technical University 2017; Seoul Street Arts Centre, South Korea 2017; Graz University of Technology 2019.

**Kazan** has an impressive range of awards and invitations to present her work on conflict and capitalism internationally. In 2020 she was shortlisted for the Frieze Artist Award, London and between 2018-2020 she was a fellow at the Vera List Centre for Art and Politics in New York. She was the recipient of the CHASE AHRC Award for PhD project at the Centre for Research Architecture, Goldsmiths College, University of London, 2014-2018 and a research Fellow on the European Research Council funded project Forensic Architecture, Goldsmiths College, University of London (2012-2015). She has presented numerous artists talks and been a pane member at, amongst others, Sensing Violence, a curated panel for the 2019 Birkbeck Law Annual Conference on 'Dystopias Here and Now: Critical Thought at the End of Time', London; 'Between Traces and Durable Marks: Researching Coloniality in the Middle East', University of Vienna, 2019; Digital Earth Symposium in partnership with Ashkal Alwan, Beirut, 2019; Speculative Legal Futures and the Poetic Testimony of Violence, Lecture Performance at UnionDocs, World Records with The Vera List Centre, NYC, 2019; (De)constructing Risk, Remote Public Lecture at the Strelka Institute for Media, Architecture and Design, Moscow, 2016; 'Middle of Where, East of What? New Geographies of Conflict' conference at ICI, Berlin. 2016; XIII. Internationales Bauhaus-Kolloquium, Bauhaus, Weimar, 2016; Perspectives of Home and Deconstructing Risk, Artists Talks at KEX Studio as part of a selected residency, Vienna. 2015.

**Trott** peer reviews for JAR (Journal for Artistic Research), and the WCSA (Working Class Studies Association). She is also co-editor of a special issue of *Volupte* and co-editor of the *Working-Class Avant-Garde* OLH Special Collection.

**Cornford** was nominated for a Paul Hamlyn Award in 2015, was part of the European Capital of Culture residency programme in Wroclaw in 2016, was the recipient of a University of Southampton PhD bursary. He was commissioned to make a new installation for Coventry Biennial in 2019 and is currently Earth Art Fellow at Bristol University School of Earth Sciences.

**Howard's** Encounters with illness video works were reconfigured as photo/text and published in *The Displaced and Privilege: live art in the age of hostility*, a Live Art Development Agency Study Room Guide in 2016. She contributed the article *Touching movements in-between: thinking with my feet* for *Un/writing the landscape, re/figuring the body* PABlish Bergen Performing Arts ISBN: 978-82-999991-8-2. She was also invited to contribute to the seers-in-residence programme a collaboration with Rhiannon Jones (University of Derby), Traci Kelly (Independent Artist),

Professor Jennie Klein (University of Ohio), Joanna Lee (Sheffield Hallam University) Deborah Pil, Kate Mahon and Helen Walkington (Oxford Brookes University) and the University of Bergen.

**Farmer** has a growing reputation as a researcher, notably with his work on Tinnitus. He has given performative readings and lectures at the Writing Sound Symposium, Bristol, in 2014; the Q02 Winter School, Brussels, Belgium and Nottingham Trent University, UK in 2014. In 2020 he was awarded Chase Funding for a series of talks around London concerning Aural Diversity and was a panel member for a discussion with Dr. Marie Thompson and Prof. John Drever at the annual British Tinnitus Association. His work was presented on the Late Junction programme of BBC Radio 3.

**Parker** has been engaged in a wide variety of public talks and lectures on his research including at In the Clouds, International Symposium, Stavanger Art Museum / University of Stavanger, Stavanger, Norway, 2019; Sounding the Archive, ECR Masterclass, Wellcome Trust, London, 2019; Invisible Symposium, Iklektik Art Lab. London, 2018; Investigating Infrastructure, Space and Place Research Network Symposium. Sheffield Hallam University, Sheffield, 2018; Data Centers: Investigating Socio-Technological Assemblages of the Cloud. Stockholm University, 2017; Points of Listening. London College of Communication, UAL, London, 2016; and the Walking Studies Symposium, The People's Cloud, Keele University, 2015.

**Scott** has been engaged in a wide variety of public talks and lectures on his research including as part of 'Images of the future' at the Hochschule München University of Applied Sciences. He is the founder of [www.unitednationsofphotography.com](http://www.unitednationsofphotography.com) and the weekly podcast *A Photographic Life* and has a growing reputation as a researcher and writer, notably with his work on photography within the UK between 1965-71. He has been an annual lecturer at the Vancouver School of Media Arts for the past four years.