1. **Institution:** University for the Creative Arts

Unit of Assessment: 32—Art and Design: History, Practice and Theory

1. Unit context and structure, research and impact strategy

Since REF 2014 UCA has expanded and strengthened its research, building on existing areas of excellence in crafts, fine art and photography and investing in new areas for future development including business for the creative industries. The University's research community has grown and there have been significant developments in research degrees with a long-planned application for RDAP that signals UCA's mature track record in developing new generations of creative-practice researchers. The University works with a wide range of external stakeholders and partners and since 2014 has developed significant global partnerships indicating our mature contribution to the creative industries worldwide. 250 research outputs were shortlisted for this REF submission and of the 115 selected, 63 are practice-based projects that were exhibited in 89 different galleries, museums and venues across 26 different countries, demonstrating UCA's international influence on research in culture and creativity, resulting in economic, social and cultural impact, and stemming from a dynamic research environment.

1.1 *Context and Structure*

(1.1.1) UCA is a subject-specialist university submitting to a single unit of assessment (UoA) in REF 2021. The submission to this unit captures the research effort of the whole University, which has 250 academic staff (173 FTE) teaching approximately 8,000 students across four UK campuses in the adjacent counties of Kent and Surrey (Canterbury, Rochester, Epsom and Farnham) and at Maidstone Studios (film and television courses) and Hampton Court Palace (embroidery courses). This unit-level statement therefore presents the University's research environment in its entirety, as unit-level environment maps directly to institutional-level environment. A short institutional statement has also been submitted, focused on the University context and mission and how this shapes research at UCA, and future developments in University strategy and research strategy.

(1.1.2) Researchers at UCA are located in one of six discipline-based Schools, all working in areas that fit within UoA 32's broad remit:
- Architecture (Arch)
- Business for the Creative Industries (BSCI)
- Crafts and Design (C&D)
- Fashion (Fash)
- Film, Media and Performing Arts (FMPA)
- Fine Art, Photography and Visual Communication (FAPVC)

(1.1.3) The Schools are the primary academic units of the University, and each has its own research culture, community and research strategy. Heads of School work with the Professors and Readers in their School to support and develop this School strategy and research development. The University has five research centres, located within the Schools:
- Centre for Sustainable Design (CfSD): Business School
- Animation Research Centre (ARC): School of Film Media and Performing Arts
- Crafts Study Centre (CSC): School of Crafts and Design
- International Textiles Research Centre (ITRC): School of Crafts and Design
- Fine Art and Photography Research Centre (FAPRC): School of Fine Art, Photography and Visual Communication

(1.1.4) The Research Office provides central University-level strategic direction for research and research degrees, led by the Director of Research (**Kelley**) who reports to the Deputy Vice-Chancellor (**Harper**). The Research Office provides operational support for research and research degrees, and is responsible for monitoring, reporting and research assessment,

internal and external funding processes, researcher development and research ethics. Research students are supervised within Schools, with the Research Office delivering monitoring and quality processes, progression, examination, training and development for both supervisors and students.

1.2 *Research and Impact Strategy*

(1.2.1) In the REF 2014 submission we stated that research should:
- be integrated with the wider institutional project
- enhance staff and student experience, and
- have an impact on society and the economy.

(1.2.2) Since 2014 we have fulfilled these goals in the following ways:
- By successfully embedding research into the School structure and levelling up the research culture across all Schools so that research supports strategic development in all disciplines. All six Schools now have multiple Professors and Readers in post and research key contacts to co-ordinate the development of staff research and research degree recruitment. In 2014 a single School housed all three of the University's research centres; now five centres are spread across four Schools, with plans in place for development in those Schools without a centre (see REF5a). Research is a regular focus for staff development events, and each School contributes to the programme of research events and exhibitions in the University and beyond.
- Through implementing the Academic Career Fields scheme to determine enhancement specialisms for all academic staff. As an evolution of the former Research Institute, this gives a clear framework for staff with significant responsibility for research to plan their research development. Academic Career Fields is the context for all academic staff to develop enhancement and career planning, and to consider how their research underpins and informs their teaching.
- In developing research projects that address important social and economic imperatives. For instance, the *Fast Forward: Women in Photography* project (REF 2 **Fox**, **Knorr** and **Wainwright** and REF3) has contributed to the adoption of gender-equal curating and collecting policies by Tate, the National Portrait Gallery and the Hyman Collection, confronting gender inequalities in cultural production. Work by the Centre for Sustainable Design (REF2 **Charter** and REF3, *Repair Cafés*) has resulted in new British and International standards for eco-design, addressing the devastating ecological and economic effects of climate change.

(1.2.3) Key indicators demonstrate the success of UCA's research strategy, as follows—

Research Degree indicators show expansion of PGR provision:
- a total of 37 PhDs have been awarded in the census period, up from 14 in REF 2014
- the research degree population has risen from an average of 33 p.a. pre-REF 2014 to an average of 53 p.a. in the last three years of the current REF period.

Research Staff indicators show development in research activity and culture:
- 72 staff (46.7 FTE) submitted to REF 2021, more than doubling from 33 (20.75 FTE) in REF 2014
- the staff body contains a greater proportion of Professors and Readers: at REF 2014 UCA employed 17 Professors and 2 Readers; the equivalent figure for REF 2021 is 30 Professors and 10 Readers
- this includes 7 Professorial Fellows appointed in 2019 in order to develop research and foster disciplinary development and interdisciplinary collaborations in certain key areas
- Professors and Readers are now more broadly distributed across the University's Schools and discipline areas, with the first appointments in the area of Communication

Design (2 Readers) made since REF 2014, and new Professors appointed in the Business School. New PhD students have followed in both these subject areas.

Funding indicators:
- UCA's researchers have applied for and been awarded £832,000 in research grant funding reported to HESA in this REF census period. This includes funding from Arts Council England, AHRC and the Leverhulme Trust.
- Further substantial external funding (more than £2.5 million) is not included in HESA returns but is returned to HEBCI, including large European-funded projects that support research.
- Further substantial income (around £400,000) has come directly to projects or researchers.
- Annual QR funding has been invested back into research with an internal Research Fund distributed competitively to staff. The University has increasingly used this funding to leverage external funds and in REF 2021 £146,798 of Internal Research Fund awards have leveraged £537,623 of external funding for outputs and impact included in the University's submission.

(1.2.4) In 2018 UCA developed a new Research Strategy as part of the University Strategic Plan. This strategy is largely focused on work in UoA 32, but it also contains ambitions beyond the unit (these broader goals and the future strategy are dealt with in detail in the Institutional-level Environment Statement, REF5a).

(1.2.5) UCA's Research Strategy 2018–28 identifies 5 areas of development:
- UCA will support staff to produce research that is externally recognised as excellent, in terms of both outputs and impact, and research will become more global, with extended international connections and reputation.
- UCA will maintain and improve its excellent research in established disciplinary areas, and develop new capacity in the related areas of business and technology for the creative industries (including architectural technology). This will lead to submission to additional unit/s of assessment in future REF exercises.
- The University will further develop its postgraduate research community, achieving RDAP and initially doubling the number of research degree students from 50 to 100. Provision will be expanded in business for the creative industries, and we aim to achieve block grant or other external funding for research degrees.
- Research will be positioned as one strand in a culture of enhancement that supports all staff to develop their careers in ways that impact on the University's profile and the student experience. Research staff (those with 'significant responsibility' in REF) will be in dialogue with specialists in Creative Education and Professional Practice, with low and permeable boundaries between these fields.
- There will be increased external research income, achieved by supporting and training staff researchers to produce successful bids and by increasing the profile of the University as a leader in its field through networking and events such as major international conferences.

(1.2.6) Progress has been achieved in all these areas. In 2020 UCA opened the Institute for Creative Innovation in partnership with Xiamen University, one of China's leading universities. The Business School for the Creative Industries (BSCI) was established in 2018, and the Centre for Sustainable Design (which carries out much business and industry-focused research) has been transferred into this new School. The BSCI has embarked on a programme of staff recruitment and development in research, with 8 new research-focused staff, including a Professor and a Reader, recruited for autumn 2020 and three staff funded to commence PhD study at the same time. Application for RDAP was made on 1st April 2020 and is currently under scrutiny by QAA. The Academic Career Fields scheme has been implemented with new PDR requirements and five-year research planning for all Research Field staff. In 2019 a restructuring

of resources in the Research Office allowed the appointment of a new 1.00 FTE External Funding Developer to support staff in applying for and managing research funds.

(1.2.7) UCA's strategy for impact has been developed through continued support for the University's longstanding research centres (the Animation Research Centre, Crafts Study Centre, Centre for Sustainable Design and International Textiles Research Centre) and the creation of the new Fine Art and Photography Research Centre. A number of impact case studies were developed and considered for submission: the four selected all represent work from one of UCA's research centres, including the *Fast Forward* project (REF3, *Fast Forward: Changing Attitudes and Experiences for Women in Photography*) which is housed within the Fine Art and Photography Research Centre. Plans are in place for impact in the next REF period, with a strategy under development to seed impact cases studies both for UoA 32 and for possible submission to other units of assessment, which may include UoA 17, Business and Management, and UoA 13, Architecture. Here an impact case in development in the latter stages of the REF 2021 period, based on the research of **McElhinney** (REF2), will be developed to maturity in the next REF period.

1.3. *Open Access and Research Integrity*

(1.3.1) The University complies with the REF 2021 open access requirements for journal articles and is working towards compliance with the Concordat for Open Research Data, with open access activities governed by our Research Data Management Policy. UCA staff (including Director of Research **Kelley** and the Digital Curation Manager) have contributed to the debates around developments in open access policy through GuildHE. UCA plays a leading role in open research, dating back to the innovative work of the Visual Arts Data Service (VADS), founded at the University in 1997, and developing standards in digital archiving in the visual arts. VADS provides open access to over 140,000 images from art and design collections across the UK, which are made freely available for non-commercial use in education. The images cover a broad range within the visual arts including applied arts, architecture, design, fashion, fine art and media, with digitised collections contributed by libraries, museums, and archives. The images include work by thousands of artists and designers, held in both public and private hands, ranging from the collections of major cultural organisations (such as the Imperial War Museum) through to small and specialist institutions (such as UCA's Crafts Study Centre).

(1.3.2) By 2020 VADS had grown to include images from more than 300 collections, with a significant proportion coming from large-scale digitisation projects funded by a number of different organisations including the Arts and Humanities Research Council, Jisc, British Academy, Heritage Lottery Fund, Arts Council, National Lottery New Opportunities Fund, the Getty Foundation and the Kress Foundation. The collection includes works from at least four large-scale AHRC and Jisc-funded projects that, as of late 2020, are no longer available on their own dedicated websites, but whose content is still available via VADS. VADS cuts the costs of research, and allows research across borders and beyond academia. It also provides best-practice advice to a range of organisations, for instance St Cuthbert's Church, Wells (2017, for a Heritage Lottery Fund project), the Manolo Blahnik Archive (2018), and University of the Arts London (2020). In academic year 2019/20 access to VADS included 182,914 sessions, 799,028 page views and 152,896 total users from 192 different countries.

(1.3.3) Research integrity processes at UCA are managed by the Research Office. Researchers are guided by the UCA Research Ethics Code of Practice and any misconduct is governed by the Code of Practice for the Investigation of Research Misconduct. In summer 2019 research integrity was the subject of a scheduled review by the University's external auditor, resulting in a detailed report and one formal recommendation. In the autumn of 2019 the Research Manager further audited against the newly-revised UKRI Concordat to Support Research Integrity. As a result of both these processes, University policies and procedures were updated where necessary. Research integrity is regularly covered in training for PhD students and their supervisors and for research staff, most recently in a webinar of summer term 2020 which

outlined updates resulting from the institutional audit and the new Concordat. Research ethics applications are logged via the University's VLE and reported as a standing item to the Research Committee, which is responsible for research integrity, reporting to Academic Board. UCA is compliant with the 2019 Concordat, and in autumn 2020 published a statement to that effect, approved by Research Committee and Academic Board and signed off by the Audit and Risk Committee on behalf of the Board of Governors.

2. People

2.1. *Staffing Strategy and Staff Development*

(2.1.1) UCA's strategy for research staffing is based on recruiting, developing and supporting academic researchers to produce excellent research with impact, in the context of an overall commitment to research that is integrated as an essential part of a wider academic and pedagogic strategy.

(2.1.2) In REF 2014 UCA's submission was relatively small: the University operated a Research Institute, membership of which allowed access to research support and funding. To qualify for full membership academic staff were required to have a track record in producing world-leading or internationally-excellent research outputs, normally at the rate of an average of one output per year. The Research Institute provided valuable support and focus for such researchers, and created an environment that recognised the contributions of its members. In response to the Stern Review UCA has taken the opportunity to substantially evolve the Research Institute into the Academic Career Fields scheme. This provides support for a greater number of staff with 'significant responsibility for research' (SRR) in the Research Career Field, but is also designed to provide a clear context for career development and planning for other staff in the Professional Practice and Creative Education fields. There are annual opportunities to move between Fields, and while support for research activity is primarily focused on staff in the Research Field, resources are also open to those firmly planning a move into research. All academic staff, regardless of Field, have the opportunity to apply for Career Field time of up to 25 days per year to carry out specific, planned projects that lead to a defined output. For Readers, 55 days are available, and for Professors, 85 days. Staff on part-time contracts have the same allocation of time in proportion to their fraction. Staff plan their research through the cycle of Performance Development Reviews, and through the research planning template which requires a five-year plan to be discussed with the line manager or mentor. The internal Staff Research Fund enables research; staff can apply for funding to support, for instance, image costs for publication, material costs for exhibited work, research-related travel costs, and attendance at conferences. The fund also awards sabbatical cover, additional to Career Fields time, for particularly large-scale projects, with the requirement that external funding is also sought. In this REF period, sabbaticals have enabled the completion of a number of significant outputs and projects, for instance **Fox** (REF2, REF3, *Fast Forward*), **Kelley** (REF2 *Cheap Street*) and **Trafford** (REF2 *The Empire's New Clothes*).

(2.1.3) UCA's Research Office runs a programme of research events for staff; these include researcher-development webinars on subjects such as research planning, impact planning, funding opportunities, ethics and publication strategy. The Research Office also runs research seminars in which UCA researchers present their latest research to internal and external audiences.

(2.1.4) The primary academic unit at UCA is the School, and researchers are managed and supported within their School. Each School has a different culture and priorities, reflecting disciplinary difference within the broader field of art and design. Work to equalise the research culture and intensity across Schools has focused on the employment and promotion of Professors and Readers, with these staff leading research and supporting less experienced researchers, including ECRs. In each School this takes a slightly different form, for instance in the School of Crafts and Design, each member of staff has been allocated to one of the School's Professors (**Olding** and **Millar**) for regular mentoring meetings, and in 2019 this resulted in a

whole-school research publication, *Encompassing Research*. Also in this School, new PhD supervisors have been developed from the pipeline of successful PhD completions, with two ex-students in the International Textile Research Centre employed to supervise and supported in their development as exhibiting practice-based researchers. In the area of Communication Design (until 2019/20 a separate School, now structured across the Schools of Fine Art, Photography and Visual Communication, and Film, Media and Performing Arts), the appointment of the first Readers (**Trafford** and **Baker**, the latter since promoted to Professor) enabled a programme of mentoring. In Film, Media and Performing Arts research culture has been boosted by the appointment of a Reader (**Hosea**, since promoted to Professor) who is also Director of the Animation Research Centre and who has mentored a number of ECRs and led in delivering conferences, symposia and exhibitions. In 2019 the University initiated the Professorial Fellows scheme to bring in staff with specific research expertise to develop leadership capacity appropriate for each School. Professorial Fellows are appointed on a rolling programme of 2-year contracts in order that their input can be periodically updated and new areas of enhancement developed. Schools initiate a programme of discipline-specific research events (symposia, conferences and exhibitions) and since 2014 these have included the annual Sustainable Innovation Conference run by the Centre for Sustainable Design (in its 23rd year in 2021), a series of craft conferences organised jointly by the Crafts Study Centre and the International Textiles Research Centre (Craft History, 2017; Craft and Text, 2018; Crafting the Body, 2019), Digital/Material: the Future of Printed Textiles, a conference run jointly by the Schools of Fashion and Crafts and Design in 2017; the European Sculpture Network conference, hosted by the School of Fine Art and Photography in 2019, and two conferences organised by the Animation Research Centre, Experimental and Expanded Animation, 2019 and Cartoon Animation: Satire and Subversion, 2020.

(2.1.5) While the primary context for research at UCA is the School, UCA's research centres, each located in a School, form focal points, and a number of formally-established research clusters also operate, within and across Schools. UCA's REF submission identifies the groups that staff researchers belong to; these are either research centre based groups, research cluster based groups, or more fluid groupings, not formally constituted but nonetheless important in identifying staff with intersecting research interests who frequently or occasionally collaborate. Some researchers belong to more than one group. The groups are:

Crafts and Textiles Research	C&TR	Encompasses the Crafts Study Centre and International Textiles Research Centre, both located in the School of Crafts and Design and both operating within the field of crafts. They frequently collaborate on joint projects, and several staff are jointly oriented to both centres. Some staff from other Schools (notably, textile practitioners within Fashion) also orientate towards this area.
Fine Art and Photography Research Centre	FAP	The largest grouping of researchers in the University, including under its umbrella the *Fast Forward: Women in Photography* project and the *bookRoom* experimental post-digital publishing platform.
Film, Media and Expanded Animation,	FMEA	A group of researchers largely located in the School of Film, Media and Performing Arts, centred on but extending beyond the Animation Research Centre.
Audio Research Cluster	ARC	Experimental performance and music, spanning the Schools of Fine Art, Photography and Visual Communication and Film, Media and Performing Art.
Space and Place	SP	A group located within and beyond the School of Architecture, and including both practice-based researchers and a

		collaborative group of historians and theorists researching aspects of space and place.
Sustainability Research	SR	Researchers working on sustainability, including in the Centre for Sustainable Design.
Fashion	F	Researchers within the discipline of fashion.

2.2. *Research Students*

(2.2.1) The number of research degrees awarded has increased substantially, up from 14 in REF 2014 to 37 in REF 2021. At REF 2014 the research degree student population was 31; at REF 2021 it is 55. Data gathered for UCA's RDAP application, covering the period between UCA's first award of a research degree (2001) and the end of December 2019, showed that completion times have fallen from 6.8 years (for students registered up to 2013) to 4.4 years (for students registered 2014 and after). The proportion of students passing with no or minor amendments has risen to 82 per cent, up from from 64 per cent five years ago.

(2.2.2) Research degrees have been awarded in validating partnership with the University of Brighton. This longstanding partnership was brought to a managed and cordial end between 2017 and 2019 as a result of Brighton's review of all their external partnerships. UCA has a mature research-degree programme (the first MPhil award was made in 2001 and the first PhD in 2003) and has more than double the number of doctoral completions necessary for RDAP application (61 in total). Planned application for RDAP was delayed by regulatory changes in 2017 to 2019 (HERA and the creation of OfS). In 2017 a new validating partnership was secured with University of the Arts London with the aim of bridging to RDAP application in 2019/20 and securing RDAP within the 5 year life of the agreement, by 2022.

(2.2.3) The previous partnership with Brighton was successful and productive, with the Director of Brighton's Doctoral College commenting that it 'has led to the development of a high-quality research degree programme at the University for the Creative Arts' and that 'we are confident that UCA provides a rich environment for postgraduate research students and administers the degrees with the utmost efficiency' (letter from Prof. Andrew Church, Director, UoB Doctoral College, December 2019). The partnership with UAL works smoothly and effectively and successfully passed the mid-term review point in 2019-20.

(2.2.4) UCA's application for RDAP was made to the Office for Students on April 1st 2020 and, after an OfS 'pause' due to COVID-19, the full submission was made in January 2021. QAA scrutiny is in progress. Work undertaken for the application shows that UCA staff meet or substantially exceed RDAP metric requirements, with 50.5 per cent of total academic staff demonstrating active and productive affiliations to external research organisations/communities, 48.6 per cent having direct experience of research degrees or research collaborations in other HEIs or research organisations, and 73.9 per cent having at least one research or scholarly output or achievement. These figures are based on all academic staff (cat. A eligible), showing that UCA's enhancement culture extends beyond those staff with 'significant responsibility for research', although research is most concentrated in the Research Career Field, i.e. staff with significant responsibility. The comparable figures for staff on the University's register of PhD supervisors are 75 per cent, 70 per cent and 85 per cent (this data from RDAP submission captures the staff population shortly after the REF census date, in autumn 2020). Between REF 2014 and the REF 2021 census date the number of supervisors rose from 31 to 46, and the proportion of UCA's supervisors who are themselves doctorally-qualified rose from 42 to 65 per cent. In autumn term 2020, these numbers increased further to 61 supervisors, 72 per cent with doctorates. UCA supervisors have undertaken at least 38 external examinations in other HEIs since 2014, including the Royal College of Art, University of the Arts London, Central School of Speech and Drama, University of Surrey, Southampton University, University College London, Royal Holloway University of London, Nanyang Technical University Singapore, Silpakorn

University, Thailand, University of Technology, Sydney, University of Helsinki, University of South Australia.

(2.2.5) Research degree students are located within one of the six disciplinary Schools of the University, aligned according to the School of their lead supervisor. Each School is responsible for its research degree students, through supervisors and a member of staff identified as the key contact for research degree processes, a Professor or Reader from within the School who is an active and experienced supervisor. The Research Office provides central support and direction for research degree processes and strategy. In 2018/19 a restructuring of Research-Office roles re-emphasised academic leadership of research degrees under the Research Degrees Leader (**Kelly**), and integrated student records, admissions and quality processes into the academic service provision of the University as a whole.

(2.2.6) Research students are registered with UAL, and have access to Research Network UAL (RNUAL), a large community of researchers from UAL and its validated partners, which runs events and training, some of it compulsory, some optional. To complement this diverse network, UCA provides specialised and focused training and events that aim to build a community of UCA research degree students. Termly blocks of Advanced Research Methods sessions (led by the Research Degrees Leader) are tailored to the specific subjects that students are researching, and the Graduate Forum is held two/three times a term to provide a supportive community hub. This is facilitated by two experienced supervisors (**Hosea** and **Baker**) and content is student led. The University holds an annual research student event, with the format varying from year to year, from formal conference with accompanying exhibition, to seminar style workshop, to informal crit. Formal research student events are open to students of GuildHE Research as well as UCA, and UCA students regularly participate in GuildHE's research degrees summer school. When RDAP is secured, the RNUAL network will be replaced by increased UCA research degree networking provision. This will be delivered in the context of a newly formed Doctoral College planned for autumn 2021, scaling up central support and structures for research degree student processes as student numbers increase. In 2019/20 the research degree student survey revealed an overall satisfaction level of 97.5 per cent, substantially above sector benchmarks (UCA survey 20/4/20 – 5/6/20, response rate 73 per cent).

(2.2.7) The full amount of the QR Research Degree Programme supervision funding received by the University is used to support fee waivers, and in the current REF census period 11 students have been supported to completion in this way, with 25 still studying. This has enabled many students to access the research degree programme who would not otherwise have been able to do so. From 2015 to 2019 a research-council equivalent studentship (fees and maintenance) was funded by the University to support a student in the strategically-important area of sustainable design, attached to the Centre for Sustainable Design. Alongside doctoral research, this student contributed to several of CfSD's funded research projects, and authored or co-authored reports in the Circular Ocean project (see REF3, *Repair Cafés*).

2.3. *Library and Archive Resources for Researchers and Research Degree Students*

(2.3.1) Each campus has its own specialist library, which provides researchers and research students with access to over 350,000 print and electronic books and journals and 90 online databases, focused on the creative arts. Research is a core driver of the Collection Development Policy and research degree students can make recommendations for purchase to the Library. They have additional borrowing rights, as well as access to the cross campus loans service, making all material available regardless of location. This is supplemented by the Document Supply Service and the SCONUL access scheme which offer access to other specialist collections across the UK.

(2.3.2) Students have access to a range of learning and support tools via the University's virtual learning environment, myUCA, and the online library, myLibrary, which brings together information about all the library's specialist resources and services, including a Research Guide.

The Information Literacy Framework scaffolds the information and research skills needed to support research degree students and researchers. Liaison Librarians and Learning Development Tutors offer workshops and tutorials around information literacy, including referencing, academic writing, research, research data management and publication.

(2.3.3) The University's Archives and Special Collections have 0.5 km of materials, specialising in arts activism, animation, photography and graphic design. The library also hosts VADS, the national image repository service, and UCARO, the University's research repository. It offers a Digitisation Studio with specialist copying and photographic equipment and staff to help digitise creative practice. (Further significant archives are held in the School of Crafts and Design in the Crafts Study Centre and International Textiles Research Centre, see 3.3.4 and 3.3.5.)

(2.3.4) Library services are monitored and reviewed via feedback from Research Committee, Research Degrees Committee and School Boards, and via the Annual Library Survey and the Postgraduate Research Student Survey, ensuring that research needs inform service and resource planning.

2.4. *Equality and Diversity*

(2.4.1) In comparison to REF 2014, UCA's submission to REF 2021 is notably more inclusive in the proportion of academic staff participating, which has increased from just under 13 per cent to almost 29 per cent (headcount) of the total staff population, or 27 per cent by FTE. Staff with significant responsibility for research for REF are identified through the Academic Career Fields scheme, introduced in 2018. Equality Impact Assessments were carried out at the completion of the initial Academic Career Fields alignment process and at the staff census date and they demonstrate that there are no significant equality gaps in those staff submitted to REF when compared to the total academic population of UCA. The census-date EIA shows that the submission is gender equal in a total academic population that is 47 per cent male and 53 per cent female. This parity extends to UCA's gender pay gap performance: measured in March 2019, the University's median pay gap was low, at 5.72 per cent (mean = 13.46 per cent), and in our upper two pay quartiles the balance is now slightly in favour of female staff. The gender pay gap has been reducing year on year since 2017, and the University's aim for the next 5 years is to achieve and maintain a gender pay gap of less than 5 per cent before eliminating it entirely.

(2.4.2) The census-date EIA reported slightly lower rates of participation in REF from staff who identify as belonging to certain equalities groups compared to the overall academic staff population. In the area of sexual orientation participation was 1.1 per cent lower, disabled staff participation was 2 per cent lower and in the area of religion and belief participation was 5.5 per cent lower. These gaps may be related to the University's high levels of non-disclosure in these areas; non-disclosure in equalities monitoring is an organisational challenge that is recognised and addressed in the University's Single Equality Action Plan.

(2.4.3) Analysis by working pattern shows that part-time staff are very well represented in REF (76 per cent of staff with SRR are on fractional contracts, compared to 67 per cent in the total academic staff population). This reflects the nature of creative practice in art and design where many successful practitioners incorporate a part-time academic role into their art or design practice, and demonstrates positively the extent to which part-time working is integrated into UCA's working culture. 90 per cent of staff submitted are on permanent contracts; the 10 per cent on fixed-term contracts are UCA's Professorial Fellows who are employed on two-year contracts so that the expertise they bring to the University can be periodically refreshed.

		REF 2014	REF 2021	
	Headcount	33	72	
	FTE	20.75	46.7	
	As % of total academic staff (headcount)	12.84%	28.8%	
	As % of total academic staff (FTE)	[no data]	27%	
	female	48%	50%	
	male	52%	50%	
	BAME	6%	7%	
	disability	[no data]	6%	
	Full time	21%	24%	
	Part time	79%	76%	
	Permanent contracts	[no data]	90%	
	Fixed-term contracts	[no data]	10%	
	ECRs	3	7	

(2.4.4) UCA's REF 2021 Code of Practice sets out a rigorous approach to EDI. Processes to determine significant responsibility through the Academic Career Fields scheme are designed to foreground EDI good practice, with the University EDI Manager an *ex officio* member of the panel which considers applications. Selection of outputs has also been carried out with due regard to inclusivity, as set out in the University's REF Code of Practice. There has been a detailed process of internal peer reviewing (calibrated against external review) and all staff reviewing outputs were given training and guidance in criteria-based processes, including unconscious bias training. The CoP sets out as a principle that output selection should 'include excellence wherever it is found within the University's body of academic staff with significant responsibility for research', stating that, 'where excellence is judged to be equal, efforts will be made to ensure that as many staff as possible are represented by the average number of outputs'. UCA has submitted 72 staff, or 46.7 FTE, requiring 115 outputs after ECR reductions, an average of 1.6 outputs per researcher. 2 ECRs are submitted with 0 outputs; 43 members of staff are submitted with a single output; 16 are submitted with 2 outputs; 9 with 3 outputs and 2 with 4 outputs; no member of staff is submitted with 5 outputs. Five outputs are double-weighted (with a reserve output for each). This demonstrates that the principles of the CoP for the equitable selection of outputs have been successfully implemented, with 82 per cent of staff submitted with the average of 1 or 2 outputs. No attempt has been made to scale the number of outputs submitted to the FTE of the staff member, as we believe that all staff, full-time and part-time, should have their contributions recognised equally.

(2.4.5) EDI in research students: at the REF 2021 census date, 20 per cent of UCA's population of PGR students were from minority ethnic backgrounds, and the average (mean) over the whole census period was 18 per cent. These figures are comparable with the total UK population of PGR students, where the latest available figure from OfS (2018/19) was 19.4 per cent minority-ethnic, and the mean for the REF period (minus the final year, for which no data is yet published) was 18.4 per cent. When compared at subject level (OfS category Design and Creative and Performing Arts) where the 2018/19 figure was 12.1 per cent minority-ethnic and the mean for the REF period (minus final year) was 10.4 per cent, UCA's PGR population is notably more diverse than this benchmark.

	UCA	UK PGR (OfS Entire Sector, ie all subjects)	UK PGR (OfS Design & Creative & Performing Arts)
Latest (UCA 19/20; OfS 18/19)	20%	19.4%	12.1%
Mean (UCA whole census period; OfS census period minus final year)	18%	18.4%	10.4%

(2.4.6) The ethnic diversity of UCA's research degree students reflects the global outlook of many of the University's research centres and specialisms, with, for instance, the International Textiles Research Centre attracting researchers working on textiles across cultures, and the *Fast Forward: Women and Photography* project working with partners in North and South America, Africa, India and China. *Fast Forward*'s latest funding success is an AHRC Equality, Diversity and Inclusivity Engagement Fellowship (awarded December 2020), recognising the innovative intersectional work of the project and allowing it to reach further audiences, including potential postgraduate researchers, worldwide.

(2.4.7) PGR students at UCA are also diverse in other ways. At the census date:
- 72.3 per cent are female (UK all subjects 48.8 per cent; UK design and creative and performing arts 57.2 per cent)
- 87.3 per cent are aged 25 and over (UK all subjects 57.4 per cent; UK design and creative and performing arts 62.7 per cent)
- 43.6 per cent have a disability (UK all subjects 10.2 per cent; UK design and creative and performing arts 17.6 per cent).

The high rate of disability is in part related to high levels of dyslexia and other specific learning difficulties amongst art and design students. Students with disabilities can access support through UCA's Disability & SpLD Service, a team of support staff who promote independent learning and work to minimise barriers related to disability, and who provide information, resources and advice about disabilities and specific learning difficulties to academic staff.

3. Income, infrastructure and facilities

3.1 *External Research Income*

(3.1.1) Over the REF census period UCA has reported £832,000 of research funding through HESA.

(3.1.2) This comprises funding from research councils and other major funders, including the EU. The funded projects are:
- 2 AHRC funded projects, both in partnership with other HEIs (*Weather Datum* and the AHRC Creative Clusters project *StoryFutures*, with **Hosea** as UCA Co-I)
- 3 Arts Council England funded exhibitions at UCA's public galleries in Farnham and Canterbury (*From the Kitchen Table*, *Eugene Palmer* and *Kawaii* (see **Millar** REF2 and REF3, *Innovative Textiles Curation*)
- the Leverhulme Trust funded research network project *Fast Forward* (see REF3, *Fast Forward*)
- 2 collaborative research projects funded by EU Horizon 2020 (**Baker**'s WEAR and STARTS Ecosystems)
- funding from JISC for the research data management project *Data Spring*
- a British Council Crafting Futures award to **Millar** and **Olding** to support conference collaboration between the International Textiles Research Centre, Crafts Study Centre and partners in Georgia.

(3.1.3) In 2019/20 the University was successful in winning a number of new awards which will provide funding in 2020/21 and beyond. The most significant of these is an EU Horizon 2020 award to **Charter** and the Centre for Sustainable Design which will bring €201,629 (£180,025) to the University in a €1.8 million project linking a number of partners. Other new awards include

grants from Creative Europe and the Norwegian Research Council to researchers in the Business School, and a Paul Mellon Foundation conference grant to researchers in the Schools of Architecture and Fine Art, Photography and Visual Communication.

(3.1.4) In addition to the funding reported through HESA, the University has received £441,623 direct-to-researcher or direct-to-project funding not captured by HESA returns, giving a total of £1,273,623 external research income from these two categories over the census period. This direct-to-project funding is from a variety of funders and reflects the small-scale, entrepreneurial nature of arts funding which is not always, or often, about large research council projects. Awards include grants from the British Council and Arts Council England for practice-based projects, funding from local authorities, from trusts and foundations, and from galleries and publishers. Over 50 projects, involving 30 academics, have been supported in this way, with an average of just under £8,000 per project. Many of these direct-to-researcher projects have received initial support from the University's internal QR-derived Research Funding (see below).

(3.1.5) In addition to the HESA-recorded funding and direct to researcher/project funding described above, we have received significant further funding captured in HEBCI returns. HEBCI Table 2 records £369,000 of income that includes consultancy and income from facilities. A large proportion of this figure is made up of funded projects in the Centre for Sustainable Design, where consultancy is part of a broader set of research activities that has led to the research and impact described in REF3, *Repair Cafés.*

(3.1.6) In addition, HEBCI Table 3 records £2,216,000 of funding and this includes large EU ERDF-funded projects and other development projects. Like Table 2, this table includes activity undertaken by the Centre for Sustainable Design, where development funding underpins research activities that have led to outputs and impact. Table 3 also includes projects such as the Creative Europe funded ONE project, with UCA receiving £207,991 to research in collaboration with a network of European orchestras producing animated films that visualise the sound of classical music, and funding from the West Africa Arts Festival and British Academy to support mentorship as part of *Fast Forward* (REF3).

3.2 *Quality Related Funding and the UCA Internal Research Fund*

(3.2.1) UCA's annual QR funding supports the research infrastructure of the University and provides an internal Research Fund to which academic staff can apply for support of their research. In total, £845,452 of funding has been awarded through the Internal Research Fund over the REF period. Apart from research sabbaticals, awards are capped at £5,000, with an average award value of £2,047 over the period.

(3.2.2) £146,798 of internal Research Fund awards have had a direct impact in supporting outputs and impact that are submitted by the University to REF 2021, leveraging £537,623 of additional external funding, including awards reported to HESA and direct-to-project awards from funders including Arts Council England, Daiwa Foundation, Hertfordshire County Council, Henry Moore Foundation, and Ruthin Arts. The outputs and impact that resulted include:
- 6 books
- 4 journal articles
- 4 chapters in books
- 16 exhibitions
- 4 films
- 1 software output
- elements of all of the REF3 impact case studies submitted.

(3.2.3) Over the REF period, the Research Fund has supported a total of 286 research projects. It has also allowed 127 researchers to attend a conference to disseminate their research, or to organise a conference. These figures and those for direct-to-researcher funding, above,

demonstrate the value for money of arts funding, where researchers achieve significant scale and quality of outputs and impacts with small amounts of funding.

3.3. *Research Infrastructures and Facilities*

(3.3.1) UCA's technical facilities and infrastructures are summarised in REF5a. UCA's primary research infrastructure is its people—the researchers, Professors and Readers, research degree students, research leaders and research support staff who make up the research community across the Schools and centrally in the Research Office. Researchers, Professors, Readers and students have been discussed under 'People'; the central Research establishment in the Research Office is as follows:

Director of Research and Education	1.0 FTE
Research Manager	1.0 FTE
External Funding Developer	1.0 FTE
Senior Research Officer (Staff Research)	0.4 FTE
Research Officer	0.6 FTE
REF Officer	0.5 FTE
Gallery Curator (Kent)	0.5 FTE
Gallery Curator (Surrey)	0.5 FTE
Research Degrees Leader	0.5 FTE
Postgraduate Research Professor	0.5 FTE
Senior Research Officer (PGR)	0.6 FTE
Research Degrees Officer	0.4 FTE
Total	**7.5 FTE**

(3.3.2) The Research Office team includes the University's two Gallery Curators, who programme and manage the University galleries. All four campuses have multiple curated and gallery spaces, and the University also has public galleries—the Herbert Read Gallery in Canterbury and the James Hockey and Foyer galleries in Farnham. All the University galleries host programmes of staff and student work, and the public galleries also show external exhibitions, curated by the Gallery Curators, by University staff as part of their research practice or by external curators. During the REF 2021 census period notable exhibitions in Farnham have included *Kawaii* curated by **Millar** and the International Textiles Research Centre (REF2, REF3 *Innovative Textiles Curation*); the Arts Council England funded *Didn't it Rain*, a solo show of new work by Jamaican-born British artist Eugene Palmer; and Magdalene Odundo's huge glass installation, *Transition II*, developed initially as part of an artist's residency at the National Glass Centre in Sunderland. In Canterbury, exhibitions have included *From the Kitchen Table*, curated by CGP Gallery's director Judith Carlton, and celebrating the work of Australian-born, Kent-based pioneer curator Sandra Drew. The Canterbury exhibition was paralleled with an exhibition at CGP in London, with the project and accompanying book funded by Arts Council England.

(3.3.3) As well as its on-site galleries, UCA also runs an off-site gallery and project space, the Brewery Tap in Folkestone's Creative Quarter. This runs a varied programme of exhibitions and events created by staff, students, artists and community groups, and is a venue in the Folkestone Triennial.

(3.3.4) Located on the Farnham Campus and situated within the School of Crafts and Design is the Crafts Study Centre, a charitable trust with Arts Council England museum accreditation, funded as a University Museum by a recurring grant from Research England. The CSC has an internationally-important collection of craft, with ceramics, textiles, calligraphy, wood and furniture, representing the work of many of the most notable figures in modern craft. Its archive collections are of great significance in understanding the work of makers including Bernard Leach, Ethel Mairet, Katherine Pleydell-Bouverie and Henry Hammond. In 2020 the CSC was able to purchase significant new archive material relating to Bernard Leach—see REF3, *The*

Role of Studio Pottery in Developing the Local Economy and Changing Museum Exhibition Practices and REF2 **Olding**, *Bernard Leach: Discovered Archives*.

(3.3.5) Also located within the School of Crafts and Design, the International Textiles Research Centre has significant and important holdings of textiles practice.

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

4.1 *Collaborations, Partnerships and Measures of Their Success*

(4.1.1) UCA's research collaborations in the census period include large and small-scale projects with local, national and international partners. Examples include *ONE is More* (2015-19), funded by EU Creative Europe, a project that brought together orchestras in France, Germany, Slovakia, Slovenia, Poland, the Czech Republic and Bulgaria to communicate classical music to young audiences in innovative ways. UCA was the only non-orchestra partner, working to investigate how digital technologies and visual culture approaches can question the concert format, engage new audiences and promote new artists. UCA produced a range of outputs, most notably *Red and the Kingdom of Sound*, an award-winning animated film that visualised Britten's *Young Person's Guide to the Orchestra*. **Baker**'s EU Horizon 2020-funded WEAR Sustain project (2017-19), built on her research in wearable tech to create a network of over 1,500 designers, technologists, business leaders, companies and other experts, supporting 46 ethical and sustainable e-textiles innovation teams. WEAR Sustain led directly to a further EU-funded project for **Baker**, STARTS Ecosystems. Since 2018 UCA has been a partner in the AHRC Creative Clusters StoryFutures project led by Royal Holloway which investigates innovative storytelling in immersive technologies. StoryFutures funds a fraction of **Hosea**'s contract, and both **Hosea** and **Baker** have bid successfully to the StoryFutures' responsive-mode 'R&D on demand' strand; **Harper** serves on the StoryFutures board. **Wainwright** has curated exhibitions and events that have brought together UCA's staff and students with other internationally-significant artists, at the Venice Biennale (*Rights of Passage*, 2015), Documenta 14 Athens (the British Council-funded *Gestures of Resistance*, 2017) and at Chatham Historic Dockyard (*Powerful Tides*, 2018, REF 2). Smaller-scale collaborations include **Whalley**'s *Memory Tracks*, in which he partnered with Wrexham Glyndwr and Manchester Metropolitan Universities and Pendine Park Care Home to investigate the positive role of music for people living with dementia.

(4.1.2) UCA's Research Office provides support in applying for and managing funding awards such as those in many of the projects above. Applications for large external awards are routinely seeded with small amounts of internal (QR-derived) research funding or research sabbaticals, both of which are awarded competitively through the Staff Research Fund. **Whalley**'s *Memory Tracks* started with UCA's support of a GuildHE sandpit event at which the collaborative partnership was established and the *Memory Tracks* concept won seed funding. For larger projects the University supports the recruitment and employment of administrative staff (e.g. for *ONE is More*, a Project Co-ordinator and Administrator; for **Baker**'s STARTS Ecosystems, a Project Officer). Research Office staff work with researchers to disseminate and document their research, and to collate evidence of impact. For instance, **McElhinney**'s *Isovist* spatial analysis software has been supported to collect evidence of user engagements via guest blogposts on its website.

(4.1.3) Indicators of success for projects such as those outlined above are numerous: the *ONE is More* animated film, *Red and the Kingdom of Sound*, was screened with synchronised orchestral performances to audiences totalling 4,500 children across Europe, and has been screened at 40 film festivals where it has won numerous awards including first prizes at the Animation Marathon, Athens (2018), the Redline International Film Festival, Canada (2018), the NCCC Film and Animation Festival, New York (2019), and Athens Animfest (2019). It is currently being licensed to online music education platform Charanga for distribution to schools in the UK and Europe. *WEAR Sustain* won the EU Horizon 2020 'Innovation Action' award, and has created, amongst other outcomes, a Sustainability Toolkit. *StoryFutures* latest responsive-mode

project has seen **Baker** and **Hosea** working with Valkyrie Industries to use the firm's haptic VR gloves to develop a virtual sculpting tool for 3-D modelling and 3-D animation. **Wainwright**'s *Powerful Tides* was reviewed in the *Guardian*, *Spectator*, *Times*, *Sunday Times* and was the *Financial Times* 'critic's choice' exhibition for three weeks running. *Memory Tracks* has led to an app available on the Apple App Store and Google Play, and Isovist is now being used by 2,023 users in education and architectural practices in 54 countries.

4.2 Audiences, Communities and Publics

(4.2.1) UCA's researchers interact with large and diverse audiences. The four impact case studies submitted are indicative of this, with, for instance, the exhibitions and events detailed in **Millar**'s *Innovative Textiles Curation* reaching audiences of 337,000 people in venues including Salts Mill in Bradford, the William Morris Gallery in London, the Holburne Museum in Bath, MAC in Birmingham, the National Centre for Craft and Design in Sleaford and Compton Verney art gallery in Warwickshire. The Crafts Study Centre not only welcomes visitors to its galleries and archives but regularly loans objects from its collections to exhibitions in numerous venues; as a result, the Centre's collections have been seen by over 500,000 visitors since 2014. **Kotting**'s films have widespread distribution; the latest, *The Whalebone Box* (2020, REF 2) had its cinema release disrupted by COVID-19, but was released online on BFI, Amazon Prime, Curzon and MUBI, where it was streamed 1,400 times in just the first week of release. **Gupta**'s photography (REF2 *Christopher Street* and *Dissent and Desire*) has been exhibited in solo shows at Yale University, the Contemporary Arts Museum Houston, the Hales Gallery New York, the Ryerson Image Centre Toronto and in group exhibitions including *Masculinities* at the Barbican Centre in London and *Moving Still: Performative Photography from India* at Vancouver Art Gallery. Most recently, it has been displayed in a major solo exhibition at the Photographers' Gallery in London (2020). **Whalley**'s compositions have been performed on BBC Radio 3 as well as in numerous concert venues, and the film *Bonington – Mountaineer* (2017), for which he wrote the score (see REF2 *Music, Mountains and Geological Time*), has been screened at film festivals worldwide.

(4.2.2) The large-scale and wide-reaching audiences above intersect in much of UCA's research with local and community-based interactions. **Charter**'s research into repair cafés (REF3, *Repair Cafés: Implementing Circular Economy Innovation*), which has lessons for the circular economy globally, is based on and feeds back into the local community in Farnham through the Farnham Repair Café which Charter co-founded in 2015. The Crafts Study Centre is part of a network of crafts organisations which a recent report has found has a positive economic impact amounting to £50 million in the Surrey Hills regional economy, as well as contributing significant social and cultural benefits. This impact has been recognised in 2020 with Farnham formally designated a World Craft City. The CSC is the foundation for **Olding**'s wider curatorial practice that reaches globally, with *Things of Beauty Growing* taking a major exhibition of British studio ceramics to the USA for the first time. **Hosea**'s work in expanded animation and performance drawing has encompassed both international exhibitions, including *Erasure*, a solo show at the Hanmi Gallery, Seoul (REF2), and engagement with local audiences in *dotdot dash* (REF2) a live participatory artwork for the Night Walking North Kent Festival. **Hosea**, **Walker** and the Animation Research Centre delivered the *Cartoon Animation: Satire and Subversion* conference and the *Bob Godfrey: A Collaborative Act* exhibition at UCA Farnham in 2019, working in collaboration with UCA archives and galleries to promote the University's collections to the local audience in Farnham and the wider animation community. **Wainwright**'s exhibition *Powerful Tides* (REF2) presented works of national and international importance (by Turner, Constable, Yinka Shonibare and Tracey Emin, amongst others) to audiences local to UCA's Rochester campus in the Historic Dockyard, Chatham and was accompanied by an exhibition of works by the University's MA and PhD students.

(4.2.3) The audiences reached by UCA's researchers are diverse. **Millar**, in *Innovative Textiles Curation* (REF3), attracted audiences that included first-time gallery visitors and participants from the elder community. **Olding**, in *Studio Pottery* (REF3), enabled partner the Fitzwilliam Museum to present its collections in new ways to new audiences. **Klenz**, in her photographic

project *Tensed Muscles*, worked with Camden Archives and the Camden People's Museum to create speculative, experimental photographic images of the Maiden Lane Estate in north London. Although the work led to exhibitions within formal gallery spaces (Camden Arts Centre and the British Museum), one of its primary aims was to allow audiences to experience the artworks beyond gallery walls. In the second phase of the project (delayed by COVID-19) viewers will be reached through an app (web-based augmented reality, designed by Arcade) which animates the artworks and allows them to be encountered anywhere. An album of music presents **Klenz**'s artworks alongside newly-created songs by the Hip Hop artists Boss B and Brownsilla. **Gupta**'s *Dissent and Desire* (with Charan Singh, REF2) looks at the lives and experiences of LGBTQ+ communities in countries where they encounter prejudice and legal discrimination; as well as being exhibited in high profile venues (eg the Contemporary Art Museum, Houston) the work has also been taken to Brixton Library, London, for LGBTQ+ history month 2020. UCA's galleries frequently provide a space and a platform for local and community-based organisations to present their works publicly.

4.3 *Contributions to National and International Priorities and Interdisciplinary Research*

(4.3.1) UCA research responds to the challenges and priority areas identified by UK, European and international policymakers. The StoryFutures project is an ISCF-defined Creative Industries Cluster, addressing the Audience of the Future research priority. **Charter**'s research does not just respond to, but helps to define, sustainability research priorities, with his work on the Circular Economy cited by policymakers in the UK (Parliamentary Office of Science and Technology), EU (Directorate-General for Research and Innovation) and globally (UN and G21). **Baker**, **Hosea**, **Rogers**, **Connolly** and **Thon** all work on aspects of the Digital Economy, and **Millar** and **Whalley** have addressed the ISCF Healthy Ageing theme. Trogal's research into caring and commons in urban design supports the aims of the Strategic Priorities Fund's Urban Living Partnership. In 2019-20 UCA used an additional, unthemed, allocation of SPF funding to take its research and impact in the areas of gender equality in the creative industries, craft in the economy and society, and circular economy innovation, and disseminate its insights with policymakers, locally, nationally and internationally.

(4.3.2) Much of the work of UCA's researchers is interdisciplinary, reflecting the nature of enquiry in art and design practice, history and theory, which often seeks to cross boundaries and explore the fertile meeting points between different disciplines. For instance, **Rutter and Bennett**'s *Light Dial* (REF2) is an artwork in which artists (**Rutter and Bennett**, who created costumes and interactive sets) came together with musicians, a choreographer and dancers to produce a work which was presented in both performance and exhibition format. **Whalley**'s *Memory Tracks* brings his experimental music practice together with social science and social care research. **Kelly**'s output 'Practice, Discourse and Experience' (REF 2, journal paper and special issue) spans both design history and architectural history, examining what each can contribute to the other, and **Kelley** has opened up new ways of looking at urban history by engaging with concepts of informality originating in economics and the anthropology of emerging economies.

4.4. *Wider Influence and Contributions to the Research Base*

(4.4.1) UCA's submission to UoA 32 in REF 2021 is split across written and practice outputs. 23 of the 72 staff submitted are writers/historians/theorists, 35 are practitioners, and 14 have a hybrid practice that combines both practice-based and written outputs. Of those whose research includes written outputs, 22 have contributed to the infrastructure of their research discipline through peer-reviewed journals, serving as editors, co-editors, members of editorial and advisory boards, special issue editors or peer reviewers. Examples include: **Adamson**, founding editor of the *Journal of Modern Craft* (Taylor & Francis) (where **Olding** is a member of the advisory board); **Harper**, editor of *Textile: Cloth and Culture* (Taylor & Francis) (where **Millar** is a member of the advisory board), and **Kelly**, co-editor of *Architecture and Culture* (Taylor & Francis). In

total UCA staff have contributed to 25 different journals, and been responsible for 11 special issues, often working in collaboration with colleagues at other universities. For instance: **Kelley** has worked with the Modern Interiors Research Centre at the University of Kingston on a special issue of the *London Journal* (Taylor & Francis); **Kelly** has co-edited a special issue of the *Journal of Design History* (Oxford) with a colleague at the University of Hertfordshire; and **Fox** has co-edited a ground-breaking 'women' special issue of the *Journal of Photography and Culture* (Taylor & Francis), working with UAL's Photography and the Archive Research Centre (PARC). In addition to these peer-review and editorial contributions to academic journals UCA staff have acted as peer reviewers for publishers including Bloomsbury, Chicago, Elsevier, Harvard, Manchester University Press, MIT Press, OUP, Palgrave Macmillan, Routledge, the Smithsonian Institute and Springer. For many of UCA's practice-based researchers peer review activity takes place not primarily in academic journals or with publishers, but in relation to creative practice. 11 submitted staff have served as jurors or judges for prizes, awards or biennial/triennial events. For instance, **Gupta** has judged the Deutsche-Borse Photography Prize, **Millar** has judged the V&A/Crafts Council Woman's Hour Craft Prize and chaired the jury at the Riga International Textile Triennial, **Voorsanger** has judged the V&A's Illustration of the year Award and **Fox** was a judge for the inaugural Marilyn Stafford Fotoreportage Award.

(4.4.2) Work by UCA researchers has been acquired by numerous national and international collections during the census period. For instance, in 2020 **Barber**'s complete film oeuvre (40 works), was acquired by the British Film Institute, and at the end of the census period his archive was under consideration for acquisition by Tate (confirmed 3rd August 2020). **Fox**'s photographic work has been acquired by, amongst others, the National Portrait Gallery, the Yale Center for British Art, the National Gallery of Art in Washington, Shanghai Centre for Photography, and the Martin Parr Foundation. **Knorr**'s work has been collected by Bangalore Museum of Art and Photography, the National Gallery of Art in Washington DC and the Shanghai Centre for Photography. **Voorsanger**'s 'Partridge Wear Collection' has been acquired by the State University of New York (SUNY) Binghamton University Art Museum, and **Hosea**'s 'Traion I (Ferme)' (collaborative work with Maryclare Foá) has been collected by the Centre d'Art Contemporain, La Ferme du Buisson, Paris.

(4.4.3) UCA researchers have delivered keynote lectures and high-profile research presentations in a variety of contexts throughout the census period. Brief, indicative examples include: **Trogal**'s keynote at *Public Life: Towards a Politics of Care* symposium, TU Wien, (Technology University Vienna), 2015; **Panse**'s keynote for the Cinema Studies Research Seminar at Stockholm University, 2016; **Harper**'s opening presentation for the *Matter of Material* conference at the Turner Contemporary, Margate in 2017 (a collaboration between Turner and UCA's International Textiles Research Centre); **Hosea**'s keynote at the *Crafty Animator* conference, Brunel University in 2017; **Clayton**'s keynote at the DePaul University Chicago's Pop Culture Conference in 2018; **Charter**'s invitation to present at the EC-China Circular Economy Forum, 2019; **Gupta**'s keynote discussion at the *Cruising the Seventies: Imagining Queer Europe* conference, Edinburgh University, 2019; **Kotting**'s masterclasses, workshops and presentations at (amongst many other venues) Lancaster and Falmouth Universities, Wolf Kino in Berlin, Close-Up Cinema in London, Liverpool Biennial and Sydney Film Festival (2014-2020).

(4.4.4) UCA researchers have been awarded prizes, honours and awards that reflect their research contributions: **Millar**'s *Transition and Influence* project was shortlisted for a THE Leadership and Management Award in 2015 (REF3, *Innovative Textiles Curation*); **Adamson** was awarded an Honorary Doctorate by California College of the Arts in 2018; also in 2018 **Connolly** won the Moving Image Portfolio category in the British Association of Film, Television and Screen Studies (BAFTSS) awards, for *Machine Space* (REF2); **Knorr** and **Fox** were both made Honorary Fellows of the Royal Photographic Society (2018 and 2019) and **Fox** was shortlisted for the Mme Figaro Prix de la Photo at the Rencontres d'Arles photo festival in 2019; **Olding**'s book *Things of Beauty Growing* (REF2; REF3, *Studio Pottery*) was awarded both the American Ceramic Circle Award in 2018 and the Historians of British Art Award in 2019; **Hamlyn**'s book *Experimental and Expanded Animation* (REF2) received the Society of

Animation Studies Norman McLaren/Evelyn Lambart Award for Best Scholarly Book in Animation in 2019; **Baker** has been nominated for *Computer Weekly*'s Influential Women in Technology title in two consecutive years (2019 and 2020); **Makhoul** received a British Education Award in 2020; **Bottle** was shortlisted for the Vlieseline Fine Art Textiles Award in 2019 for *All That Remains* (REF2); **Goldsmith** won this award in 2020 for *Locus of the Dress* (REF2). Finally, in March 2021 **Barber** was nominated for the Film London 2021 Jarman Award for a body of experimental film outputs achieved during the REF 2021 census period, recognition that is indicative of the contribution we believe UCA's researchers make to new knowledge and creative endeavour at the forefront of Art and Design: History, Practice and Theory.