Unit-level environment template (REF5b)

Institution: University of Central Lancashire
Unit of Assessment: UoA32 Art and Design: History, Practice and Theory

1. Unit context and structure, research and impact strategy

Throughout most of REF2021, UoA32 Art and Design: History, Practice and Theory was located within the School of Art, Design, and Fashion, in the Faculty of Culture and Creative Arts. It now sits within the School of Arts and Media (SoAM, formed in July 2020).

UoA32 consists of a diverse community of researchers closely engaged with individuals, communities and society, framed by a global/local geographic and intellectual reach. This is underpinned by UCLan's values of Common Sense, Teamwork, Compassion, Attention to Detail, and Trust with a commitment to the benefit of a reciprocal relationship between research and teaching.

Vitality and sustainability of UoA32's research environment is supported by a wide range of research activities, opportunities and staff achievements, cultural/physical infrastructure, and ability to attract international researchers and nurture early career staff. Highlights since REF2014 include supporting:

1. External bidding to increase grant capture by 205.9% since 2014-15.

2. World renowned projects by Turner Prize winner Professor Lubaina **Himid** CBE, whose work has opened up the conversation about structural racism internationally and brought visibility to Black artists, prompted new audiences to visit exhibitions, and helped to secure the future of museums and galleries across the globe.

3. Successful international UCLan spin-out company Alusid launched in 2015, operating at the forefront of sustainable design globally, led by Professor David **Binns**, championing the first fully recycled commercial tile.

4. Ground-breaking public art curatorial projects with significant societal impact such as 'Beautiful and Brutal' by research group In Certain Places (ICP), led by Professor Charles **Quick** and Elaine **Speight**.

5. Early and Mid-career Researchers (ECRs/MCRs) developing their research trajectory within an intellectually diverse, stimulating, and supportive environment.

6. A global outlook for projects with esteemed institutions including Tate Liverpool, MoMA New York, National Gallery of Canada, V&A London, Nottingham Contemporary, 21st Century Museum of Contemporary Art Kanazawa, Venice Architecture Biennale, International Print Triennial Society Krakow and Si Shang Art Museum Beijing.

7. A thoroughly interdisciplinary ethos with researchers and projects crossing disciplines including psychology, phenomenology, cultural theory, critical theory, anthropology, politics, geography, sonic and music production, dance and musicology, architecture, and urbanism.

Structure

Since REF2014, structural changes have supported the internationally excellent and world-leading research of individuals and groups, those new to research, emerging researchers, staff wishing to engage in PhD study, ECRs, and MCRs.

Unit-level environment template (REF5b)

The largest proportion of staff are located in Fine Art and are engaged in collaborative and interdisciplinary research. Researchers within the Architecture and Design fields develop sustainable material, product, and theoretical research, again with an inherent interdisciplinarity.

Since 2015, UoA members have been based within the School of Art, Design and Fashion (ADF), also containing the Grenfell-Baines Institute of Architecture (GBIA).

UoA32 contains the world-leading research projects Making Histories Visible (MHV, led by **Himid** and Guild Research Fellow Christine **Eyene**), Silicates Research (led by **Binns**), ICP, and ground-breaking research projects Artlab Contemporary Print Studios (led by Tracy **Hill** and Magda **Stawarska-Beavan**) and Café Royal Books (CRB, led by Craig **Atkinson**), operating at the forefront of an intellectually diverse and stimulating environment.

UoA32 is led by Adam **de Paor-Evans**, Reader in Ethnomusicology. With a background spanning architecture, art, and music, he is placed well to manage a UoA with such rich diversity in its research topics and commitment to supporting a varied range of methodological, theoretical and practice perspectives, worldviews, and research outputs and impacts.

UoA Research Clusters

UoA32 has three research clusters - Hanover Project; People and Place: Cultural, Spatial and Technological Narratives; and Cloth, Clothing and Culture. These clusters are organic, and UoA members are welcome to belong to more than one cluster. Clusters meet twice semesterly with the aim to hold open and closed forums, seminars and invite external speakers for academic debate. Clusters overlap and synergise with the University's Research Centres and Impact Case Study projects, pushing UoA32's narratives of collaborative work, fostering societal urban change and revealing the hidden histories and recognise the cultural values of marginalised communities and minority groups.

Hanover Project

Led by Dr. Andy **Broadey** and David **Mackintosh**, the Hanover Project research cluster contains the greatest number of UoA32 members, including twelve members working mainly in the field of fine art. The work is largely practice-research, although **Broadey**'s work uses practice to inform his theoretical writings, which address debates in post-relational installation and exhibitionary practice, focusing on notions of critique, participation, performativity and dissensus. The outputs of this cluster are exhibition-focused and largely collaborative. Using the base gallery in Hanover Building on-campus, enables staff to develop ideas in a testbed situation prior to more widely disseminated exhibitions. Victoria **Lucas'** work refers to the radical nature of the heterotopia in a posthuman context to reclaim landscape, agency, and power. Key projects have worked to agitate hidden filmic and literary representations of women in the Mohave Desert and the Alabama Hills in California ('Lay of the Land and other such myths' touring exhibition), a derelict hotel room on Margate seafront ('At the Violet Hour', Nayland Rock Hotel residency/exhibition) and a disused colliery in Yorkshire ('Conflict', National Portrait Gallery commission/touring exhibition). **Lucas** has exhibited in and curated national and international exhibitions, contributed to panel discussions, conferences and publications.

Victoria Lucas: where rock and hard place meet, 2018. Digital photograph printed on fabric, looped video with audio, quarried rock. 6m x 2m.

Maeve **Rendle**'s work is also performative, which she undertakes between the disciplines of music, performance, film, and fine art. In 2017 her performance of 'I Remember All' at Harris Museum, Preston reframed a fragmented monologue from Aton Chekhov's play 'The Seagull', whilst sixteen sopranos sung a well-known chorus to accompany, occasionally taunt and influence her tone. **Rendle** explores the notion of a pre-determined experience, using video and live performance to isolate people performing tasks in real time, in a hope that audiences be privy to uninhibited aspects of the psyche. Heather **Ross**' work reveals the hidden stories of Kurt Schwitters at Merz Barn, and makes visible the work of printmaker Gwyneth Alban Davis, resident at Cylinders (Lake District) between 1946-50, where she founded her own, one woman printmaking business, 'The Caravan Press'.

People and Place: Cultural, Spatial, Technological Narratives

Led by **McEwan** and one of the newer clusters formed in 2019, six members of this cluster are based in architecture and design academic units. The themes in the group are connected to theoretical readings of the city and architectural space, post-colonial conservation and intangible heritages. The cluster engages the relationship between the human condition and the city to address questions of social and political imagination, the built, natural, digital, and imagined environment. Dr. Richard **Bower**'s research explores the relationships between people, power, and place by critically questioning a number of interconnecting spatial issues of urbanism, housing, food, and everyday political agency. **Bower** seeks to explore aspects of agonistic and anarchistic theory as critical counter-narratives to the lived reality of contemporary Westernised space, exemplified in his monograph *Architecture and space re-imagined: learning from the difference, multiplicity, and otherness of development practice* (2017) which offers a critical examination of alternative development practices methods in the Global South, re-contextualising them as architectural engagements with socio-political space. **McEwan**'s research focuses on the relationship between architecture, subjectivity and representation to engage the city as a critical project and is published internationally in journals and venues including: *Architecture and Culture*, *Arts*, *arq: Architectural Research Quarterly*, *Lo Squaderno, Drawing On, Cambridge Architecture Journal,* Venice Architecture Biennale, Edinburgh Royal Scottish Academy, and The Lighthouse Glasgow.
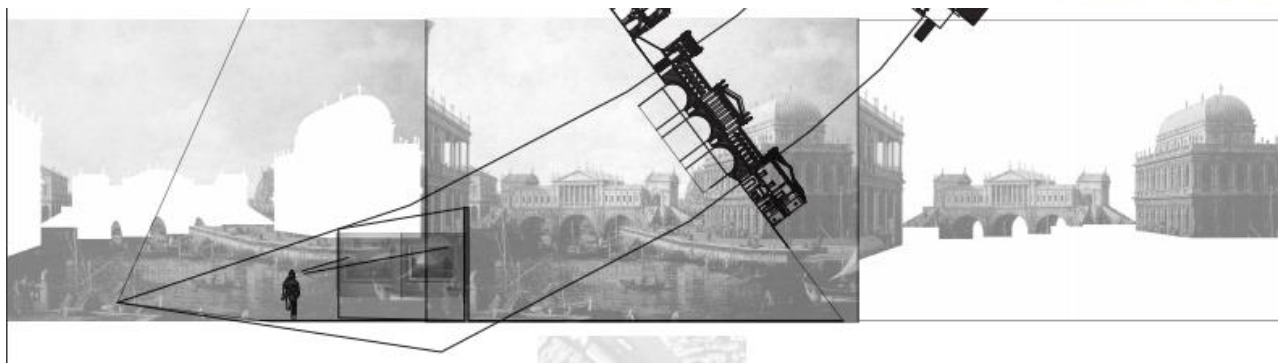
Cameron McEwan, 'The Analogical Surface: City, Drawing, Form and Thought', 2018.

Dr. Ehab **Ahmed**'s work engages the study of urban spaces and architecture within, and in relation to, cultural heritage contexts. His research concerns the understanding of heritage as an asset to promote better sustainable urban development and city wellbeing. **Ahmed**'s research concerned the interpretation management for the sustainable development of cultural heritage sites. His work has investigated Liverpool World Heritage Site (UK), Historic Cairo (Egypt), and The Imperial Street in Hangzhou (China), as well as criticising ICOMOS charters and UNESCO's criteria for World Heritage Sites' listing of cultural sites. Currently, **Ahmed** is researching the relation between city cultures, and users' perception and wellbeing, which investigates how design for culturally rich sites learn from the past to create sustainable environments.

Cloth, Clothing and Culture

Led by Dr. Carole **Hunt**, the second of the newer clusters, formed in 2018, contains nine members from fashion and textiles. The key work of the cluster is centred on Dr. **Hunt**'s 'Whittingham Lives' Project and Amanda **Odlin-Bates**' 'Heirloom' project and 'Hidden Gems' project (finalist in the 2019 Fusion Awards) in collaboration with Gawthorpe Hall's Gawthorpe Textiles Collection.
Hunt's work interrogates how dress has occupied an important space in the history and representation of women's mental health, and forms part of the two-year arts, archives, and mental well-being project 'Whittingham Lives', which explores the history and legacy of Whittingham Asylum, in Preston, from its opening in 1873 to its demolition in 2016. The central aim has been to examine attitudes towards mental distress, in the past, the present, and thus to influence attitudes for the future; cross - disciplinary debate. **Hunt** is part of a team in partnership with Preston's Co-operative Development Network to develop the digital 'Whittingham Lives Legacy Project'. The aim is to engage online visitors to share in the memory and history of a community, to document all outputs thus far, and to act as a forum, and resource, for arts and mental wellbeing.

Key Projects

Lubaina **Himid** CBE (Professor of Contemporary Art) and Charles **Quick** (Professor of Public Art Practice) each lead on major, long-term research projects, and are also lead authors on two of UoA32's Impact Case Studies.

Making Histories Visible

The themes in **Himid's** work – gender, race, and revealing hidden histories through the work of Black artists inspires many of the members of our research clusters. Making Histories Visible is a multi-faceted project consisting of archive, curatorial production and made work. The MHV archive of work by Black artists, **Himid's**, and Guild Research Fellow Christine **Eyene's** approaches to issues of race and gender has fundamentally changed the landscape of modern art in Britain and internationally. Since laying the foundations for repositioning work by Black artists from the margins

to the mainstream, the work of MHV is securing the future for Black artists and has opened up conversations about Black history worldwide. The unprecedented interest in **Himid's** work globally has prompted new and diverse audiences to visit exhibitions, helping to secure the future of museums and galleries across the globe. The MHV archive is located in the School, and members of the public, scholars, practitioners, students, and academics regularly visit to carry out research which, in turn, is highly significant and impactful.

(L) Lubaina Himid: 'Naming the Money', Spike Island, 2017.
(R) Lubaina Himid: 'The Carrot Piece' Purchased using funds provided by the 2014 Outset/ Frieze Art Fair Fund to benefit the Tate Collection, 2015.

In Certain Places (ICP)

The second long-term research project and Impact Case Study – ICP, led by **Quick** and **Speight** (Reader in Curatorial Practice & Place) – explores the meanings and production of place via art-led research and innovative curatorial practice. These projects also inspire the work of certain UoA members. Since 2003, through interdisciplinary projects, ICP has worked with artists to question, test, disrupt and shape urban places. By connecting diverse experiences and knowledge, and informed by an ethos of curiosity and care, ICP generate new understandings of places and instigate change, by engaging with them in creative and critical ways.

In Certain Places and People's Architecture Office: 'The People's Canopy', Preston, 2015.

The work of Professor of Contemporary Ceramics and Alusid lead, David **Binns,** falls into two domains of art-based artefacts and commercial manufacture of unique surfacing materials. Alusid explores ways in which waste and low-value materials destined for landfill could be repurposed into beautiful, versatile surface materials. Alusid feeds back into the School and UoA in the form of research outputs, research-informed teaching, and PhD supervision, where **Binns** is currently a supervisor for two PhD students. Between the Preston-based factory (which is off-campus) and the ceramics workshop within the school, a rich dialogue between the material productions of industry and academia occurs. Adrian **Friend**, co-director, The UCLan Research Centre for Smart Materials, and Craig **Martin** (both 0.4FTE Professors of Architecture) are engaged across the areas of teaching, research, and industry-based innovation, working at the leading edge of smart materials and sustainable cities and societies, respectively.
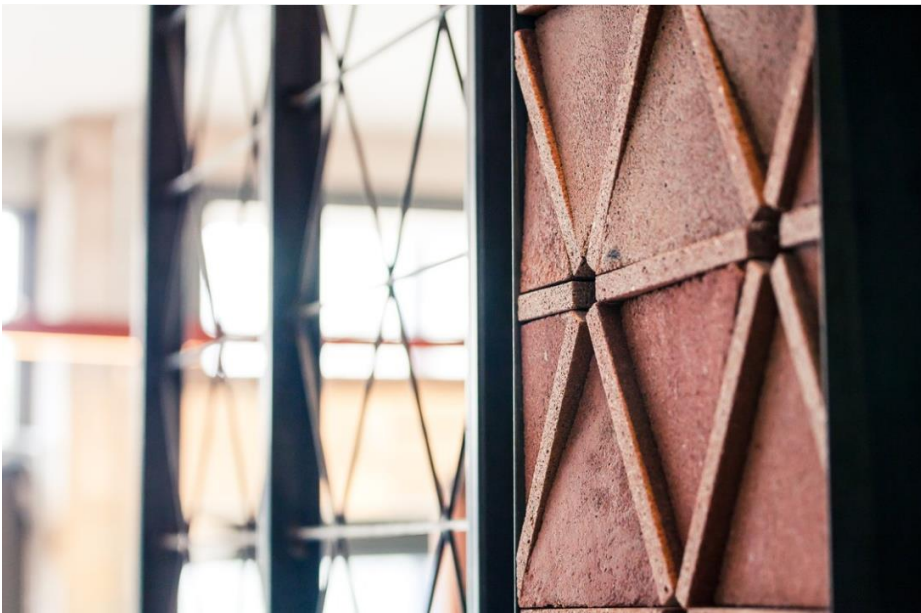
Alusid bespoke sloping tiles, Erico House, Nando's Headquarters, Putney, London.

Other Impactful Projects

Atkinson leads 'Café Royal Books' as UoA32's third Impact Case Study. Since 2012, this inter-disciplinary research project has focused on preserving, promoting, and making accessible, at-risk post-war photographic archives, specifically British documentary photography. **Atkinson** has created a new democratic and affordable model for publishing photography, and a platform from which photographers can be acknowledged. **Atkinson**'s research has led to changes in major international gallery collections – making publicly accessible, and making it possible to collect, a whole genre of photography that had previously not been comprehensively collected, much of which was unseen and unpublished. This research has become the only comprehensive, live, and accessible archive of this type of work.

Chris Steele-Perkins — Brixton 1973–1975
Ian Beesley — Esholt Sewage Works 1977–78
Syd Shelton — Crowds 1977–1981
Stephen McCoy — Skelmersdale Landscapes 1984
Janette Beckman — Mods & Rockers Raw Streets UK 1976–1982
Colin McPherson — Berlin After the Wall 1992–1994

Café Royal Books weekly A5 booklet publications.

As part of UoA32's long-term agenda, there is support for impact at various stages of development, from nascent to mature. Research Associates **Hill** and **Stawarska-Beavan** are carrying out pathbreaking work in Artlab, which will produce impact during the next REF period. Artlab promotes contemporary print through innovation and cross-disciplinary practice. During the past 15 years this studio has been developed by **Hill** and **Stawarska-Beavan**, who share their experience and knowledge, nurturing and maintaining a high standard of cross disciplinary practice, helping early career and established artists with their projects. 'ArtLab' investigates the multiple dimensions and

possibilities of printmaking and promotes print through creative processes and new technologies in order to challenge existing narratives of print.

Artlab installing in PR1 Gallery, Preston.

Strategy

UoA32 is dedicated to the benefits of research-informed teaching with all members teaching in some capacity from undergraduate to PhD level. UoA32's work focuses on reciprocal approaches between its members and the communities with which it works, developing methodologies for talking and listening to its audiences, the public and society to affect policy and social change in the everyday world.

Our future strategy in REF2014 proposed to 'drive the research themes, build on external networking, collaborations, bidding activity and post graduate development', and the details of these proposals fed directly into a new Research Strategy for UoA32. Since 2014, UoA32's key strategic priorities have been the following:

1. *To develop and sustain a high-quality research environment that supports inclusive, pluralist, multi-, trans- and interdisciplinary engagement.*

This has been addressed through the work of realigned, refreshed, and new research clusters, relationships with Impact Case Study authors, and University and Faculty research groups. Additionally, since 2016 UoA32 has run bi-monthly open seminar sessions 'Thinking, Practice, Research (TPR)', where staff and PG students are invited to present research projects either complete or under development for critical feedback.

UoA32 places high value on inclusive and pluralist cross-disciplinary and collaborative engagement. As a result, many art and design research projects productively engage with other disciplines including psychology, phenomenology, cultural theory, critical theory, anthropology, politics, geography, sonic and music production, dance and musicology, architecture, and urbanism (examples are in Sections 2 and 4).

In REF2014, we said UoA32 would continue developing methodologies, outputs and impacts by: 'excavating and developing diverse creative histories, questioning, and challenging the established narratives', relating to this point (and point 4). UoA32 staff are aligned to a minimum of one research cluster, group, or Institute. Each of these entities explores their own research agendas according to the specialisms of its members. These clusters and groups overlap with UoA32's Impact Case Studies, where authors are also leading members.

A further tier of peer and group structure thrives within the Faculty's Creative Practice Research Academy, and Arts and Humanities Research Academy (initiated spring 2020). Every member of UoA32 is aligned to at least one of the major University Research Centres (see REF5a), the three main ones being. Migration, Diaspora and Exile (MIDEX), Transdisciplinary Health Research for Thriving in the Early Years (THRIVE)() and Smart Materials (Figure 1 and 2).

UNIT OF ASSESSMENT 32 –
(ALL MEMBERS ALSO BELONG TO THE CREATIVE PRACTICE RESEARCH ACADEMY)

LIFELONG HEALTH AND WELLBEING
University Research Theme

FABRICATIONS
Research Project

WHITTINGHAM LIVES
Research Project

SILICATES RESEARCH
Research Project

SUSTAINABILITY, BUSINESS AND ENTERPRISE
University Research Theme

FIDGET WIDGET
Research Project

CLOTHING, CLOTH, CULTURE
SOMA Research Cluster

CITIZENSHIP, SOCIETY AND JUSTICE
University Research Theme

MIDEX
University Research Centre

Making Histories Visible
Impact Case Study/Research Group

ArtLab
Future Impact Case Study/Research Group

In Certain Places
Impact Case Study/Research Group

Café Royal Books
Impact Case Study

HANOVER PROJECT
SOMA Research Cluster

ARTS, CULTURE AND HERITAGE
University Research Theme

PEOPLE AND PLACE
Architecture Research Cluster

CITY AS CRITICAL PROJECT
Research Project

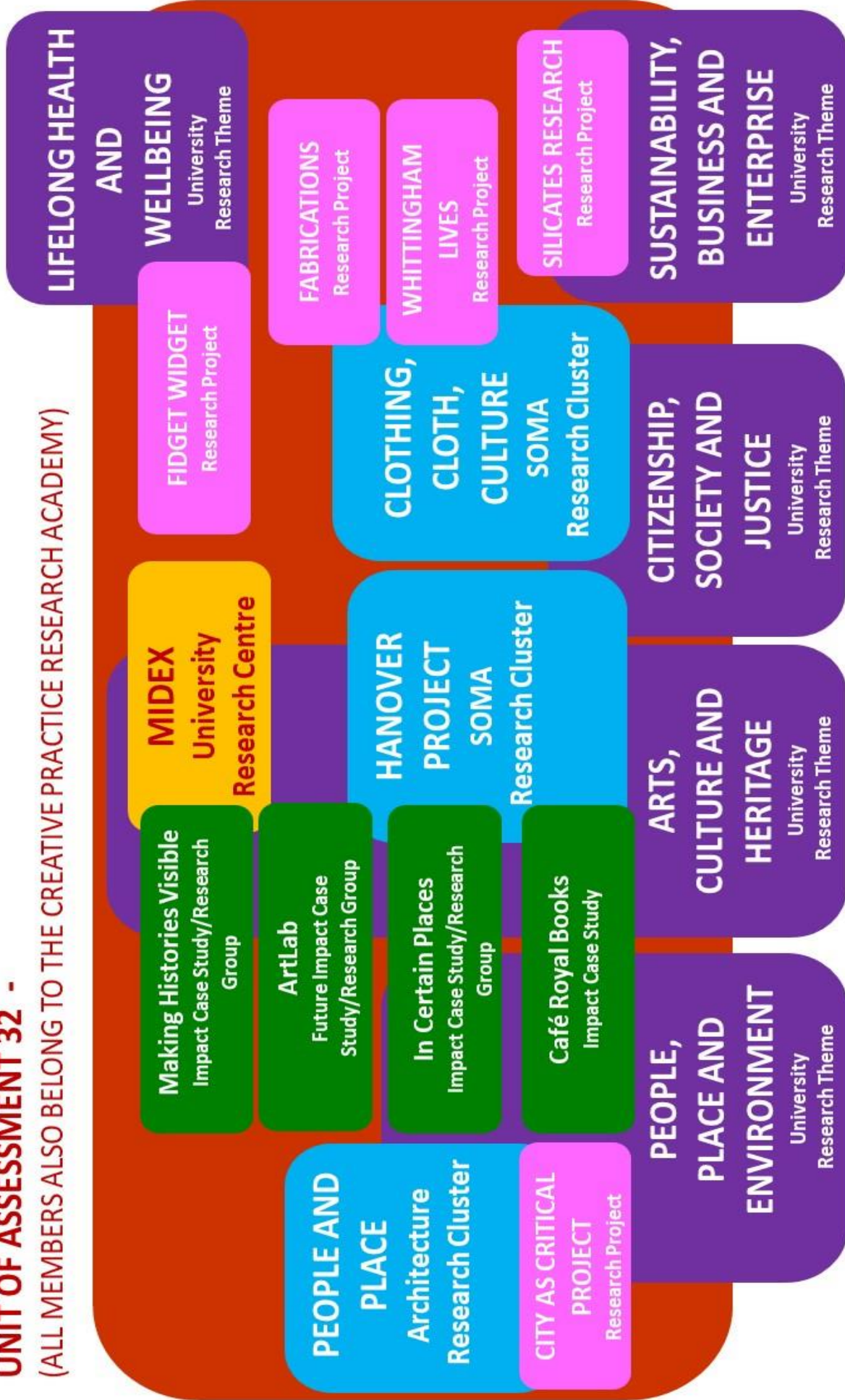PEOPLE, PLACE AND ENVIRONMENT
University Research Theme

Figure 1. Model illustrating the relationship of research institutes/centres, groups/clusters/projects in UoA32.

Figure 2 Model illustrating the governance of the Creative Practice Research Academy and its relationship with UoA32.

All UoA members have protected research time structured as part of their workload model, which is reviewed bi-annually through the staff appraisal process. Where members are successful in either being awarded a substantial grant or promotion to Reader or Professor, additional time is granted in their workload for research.

2. Recognise, support, and develop other ways of producing research that may be different to conventional text-based or practice-based research.

It is critical to UoA32 that the conventional forms of research and their methodologies are challenged, and established narratives rethought. Several UoA members are engaged in research which sits between, and challenges the conventions of, text-based and practice research, leading to outputs of international excellence which champion new hybrid methodologies and original theoretical perspectives (examples in sections 2 and 4).

3. *Sustain and develop the Mentoring Scheme for ECRs, mid-career researchers and staff new to research, to support them in their research trajectory and ambitions.*

Refreshed by Faculty Research Director Professor Erik **Knudsen**, our mentoring scheme was relaunched in autumn 2017 which brought together new mentors and mentees across UoAs 32 and 33. Many UoA members are practitioners who have not arrived in academia through a traditional PhD route. With support from the Professoriate and Principal Lecturers (including UoA32 Lead), acting as mentors, new and emerging researchers have been supported in producing and strengthening their formative research outputs. Those that hold a PhD are encouraged to develop the skills and undertake University training for PhD supervision and those that do not hold a PhD are encouraged to consider PhD study with PhD fees funded by the School's Staff Development Fund (see Section 3).

4. *Prioritize external income through successful grant capture. This will be achieved via workshop and tutorial sessions by grant capture experts open to all staff. Significantly increase the number of bids being made in the school, particularly by professors and prolific researchers.*

In the UoA statement from 2014, we stated that we would continue to match our grant capture from Arts Council England and other key funders and build upon: 'extensive national funding allocations connected with our work with regional volunteer organisations and local community groups'.

Our Faculty Bid-writer, Dr. John **Law**, supported 14 UoA members preparing for grant applications since 2016, acting as a critical friend in the development of grant narratives. The University's Grants and Funding Unit (**GFU**) are key in supporting members of UoA32 in producing the financial and pragmatic components of grant applications and regularly attend UoA seminars to present the latest funding opportunities or methods for successful grant capture. As a result of this focused support, funding bodies – particularly Arts Council England – have been targeted to build upon previous successes and as a result have increased our grant capture by over 205.9% since REF2014.

UoA32 members meet twice per semester, to present and discuss external and internal issues connected to grants and awards, exhibitions, publications, and identify potential projects and collaborations. The meetings provide space for reflective criticality as much as everyday management of UoA32. Discussions are transparent and rigorous, and cross-reference School Away Days and Research Away Days. Discussions feed into the Faculty Research Committee and Faculty REF-related meetings. The UoA/School Research Lead attends all these meetings to ensure discussion and decisions are disseminated to all.

We strive to ensure that our work is open access. With our practice research, this mentality is inherent in seeking the best ways to promote work, such as micro-sites to present exhibitions and other made work. The outputs presented this way also link to the Institution's research repository

CLoK. In terms of published text-based work, UoA members have taken advantage of the Institution's Gold Open Access funding. One example of this is Dr. Cameron McEwan who received Gold Open Access funding of £2,000 for his journal article "Architecture, Multitude and the Analogical City as a Critical Project." In *Architecture and Culture* (Taylor and Francis).

Future direction

The seven main priorities for UoA32 research and impact for the period 2021-27 and beyond are to:

1. To continue to sustain and enrich a high quality research environment that supports inclusive, pluralist, multi-, trans-, and interdisciplinary collaborative engagement that will enrich and benefit society. This will be done by developing new open access spaces for critical thinking and the production of world-leading research that places people, their histories, and futures at the forefront of UoA32's work. Ongoing and future research projects will become more accessible to a non-academic audience, increasing impact and the significance of arts research in society. Further cross-disciplinary collaborations across UoA32's international networks are being developed through existing and new relationships throughout UoA32's research clusters, membership of the Faculty's Research Academies, and the University's Research Centres.

2. To provide opportunities, financial support and time allowance for existing and new staff and students to complete a PhD by aligning to research groups and utilizing the Institution's Graduate Research School. This will encourage personal confidence and increase our PhD supervision capacity. UoA32 will prioritize the development of a PG/PhD recruitment strategy which includes supporting our own graduates, as well as new national and international students with a view to significantly increasing our PG/PhD student numbers. UoA32 will focus on attracting public and private funding opportunities and sponsorship for PhD studentships within established and new research projects to grow the PhD programme, and increase and broaden our supervisory capacity for PG/PhDs. This will be achieved by ensuring new Readers and Professors have PhD completions upon recruitment, supporting existing staff to undertake supervisor training, and developing a strategy for staff to gain experience as advisors, supervisors, and examiners.

3. To address the pressing global challenges of the contemporary world: the environmental catastrophe that poses an existential threat to our lives; the digitalisation of society; the social and political questions that oscillate between local community and the global territory. We are informed by the concerns outlined in the UN's 2030 Agenda for Sustainable Development, in particular Goal 3- Good health and wellbeing (for example, building upon the work in the Whittingham Lives Project), Goal 10- Reduce inequality within and among countries (for example, building on the work of MHV and Artlab), and Goal 11- Sustainable cities and communities (for example, building on the work of ICP and The UCLan Research Centre for Smart Materials. See section 4).

4. To develop UoA32's ECRs and those staff new to research in producing internationally excellent and world-leading research by the next REF cycle. This will be done by strengthening our mentoring resources to increase opportunities for research workshops, forums, symposia, and seminars and expanding our employment of external critical friends.

5. To strengthen UoA32's international collaborative practice work to address global challenges. Following on from projects in Africa, Hungary, the United States, Australia, Poland, and Ireland, UoA32 will secure funding to enhance its international profile and continue its trajectory in producing internationally significant and path-breaking research relevant to art and design and the communities, spaces, and societies it represents.

6. To continue to build upon previous grant capture to secure funding to develop and deliver the above five points. UoA32 currently contains several Principal Investigators preparing major grant applications for international and collaborative projects. We build on grant capture and funding by forming intellectual alliances and encouraging mentored bid writing between successful bid winners matched to Early and Mid-Career Researchers.

7. To ensure that UoA32 members actively participate in our new Creative Practice Research Academy initiated to support the breadth and depth of the practice-research in SoAM.

---

2. People

UoA32 consists of 22.9 FTE staff, including five Professors (two of whom are part-time architecture staff, appointed in 2017), two Readers (including UoA Lead), two Research Associates, and a community of Senior Lecturers and Lecturers, over half of whom are part-time.

Staff Strategy and Development

UoA32's members are the most crucial component in terms of its success and growth. The Faculty and University recognise that the activities, aims and ambitions of its staff are key to progressing research locally to globally. There are supportive mechanisms and research-focused opportunities for researchers, from ECRs to highly experienced Professors, that aid staff in attaining their research goals. These goals are discussed and monitored in several ways: individually through the bi-annual appraisal system and the research mentoring system which are contextualized with the Institution's KPIs and Research Strategy, through Faculty- and School-level research strategies, and Faculty committee meetings. The Graduate Research School provides crucial support for the PGR community: training for PG students and Research Degree Tutors (RDTs) and internships which benefit research projects and students.

School Executive Team

The School Executive Team meets monthly and comprises Principal Lecturers, Academic Leads and the Professoriate, and is chaired by the Head of School. The Professoriate and the School Lead for Research/UoA Lead report on developments linked to research and REF for discussion and action where appropriate. These meetings are minuted and relevant information is cascaded through the rest of the School's staff. This means that the Head of School and the other members of the School Executive Team are aware of any issues and/or successes arising from research activities. Outcomes from these meetings also feed into Faculty Executive Team. Members of the Professoriate also engage in the monthly University-wide College of Professors & Readers meetings. Since summer 2020, the Faculty has run a monthly Professoriate meeting which shares ideas, best practices, and intelligence on global to local research issues.

Appraisals and Workload Model

All academic staff are encouraged to pursue research and/or innovation endeavours for both personal development and the progression of research-informed teaching and research. All staff in the school are allocated 20% (pro-rata FTE) as a starting point for research/innovation time in their workload model, with Professors and Readers carrying an enhanced percentage. This time is calculated in accordance with the University's Academic Workload Model.

Professors and Readers are a key part of the appraisal and recruitment team, and since 2014, UoA32 has appointed several ECRs to full-time teaching/research posts (**Ahmed**, **McEwan, Broadey**), in addition to part-time staff (**Ross**, **Rendle**). These ECRs are supported through 1-2-1 meetings with the School Research Lead and mentorship and are also supported to undertake PhD

supervision. **Broadey** has progressed to Director of Studies, and **Ahmed** acted as Research Degrees Tutor. The objectives of all new and ECR staff are reviewed regularly, and it is expected that staff in this category would be able to fulfil criteria for "significant responsibility for research" as outlined in our REF2021 Code of Practice, within three years of undertaking research activities.

Faculty Sabbatical Scheme

The Faculty runs a sabbatical scheme which, since its inception in Summer 2018, has awarded a semester-long sabbatical to **Atkinson,** with a short-term sabbatical awarded to ECR **McEwan** through the University's Catalyst Scheme. Applications are invited from Panel D members twice-annually, which are reviewed by the panel. All sabbatical applications are reviewed in discussion with the respective Head of School to ensure smooth handover of other duties should the application be successful. The sabbaticals awarded above have led to the production of further booklets for Café Royal's next archive (**Atkinson**), and **McEwan**'s greatly contributed to his project 'Architecture, Multitude and the Critical Project,' which develops an architectural theory of the multitude as a critical project by transposing architectural and political readings of the city.

Equality & Diversity

The profile of the work in UoA32 is largely centred on themes of gender, race, and class. The members of UoA32 also make up a more richly diverse group since REF2014, which has been a direct result of UoA32's strategy to "*develop and sustain a high quality research environment that supports inclusive…engagement"* and to "…*build our identity, promote our diversity…*". The E&D strategy is about enablement and empowering a diverse range of members to take a central position in UoA32. UoA32 has increased its gender balance to now return 46.1% female members. ECRs and MCRs from under-represented backgrounds are supported in delivering seminars, presentations, and exhibitions and bidding for internal and external grant capture, and as a result have reached wider audiences and captured awards.

Cross-Faculty collaboration also supports UoA members and many are members of [UCLan Research Centre for Migration, Diaspora and Exile](#) (MIDEX) and/or have collaborated with the [Institute for Black Atlantic Research](#) (IBAR).

The leadership and mentoring from senior members of UoA32 is also a key support mechanism for E&D. For example, **Himid**'s leadership for ECRs and MCRs has directly supported seven UoA members from under-represented groups to increase their research profile and achieve greater visibility. UoA members continue to deliver talks for Black History Month, work with marginal societies and collaborate with other members of under-represented groups within the Institution and externally. Additionally, UoA32 contains almost 31% fractional staff, all of whom are practice-based researchers and active in their respective professions in industry and business. These members are supported and embedded through mentoring, workshops, Faculty and UoA-level funding opportunities, sabbatical scheme, and research groups/clusters, resulting from implementation of the UoA strategy to "*…support, develop and produce practice-based research…",* by "*…increasing financial and time support to staff undertaking high quality research*".

Mentoring

With support from the Professoriate and senior researchers acting as mentors, new and emerging researchers have been supported in producing and strengthening their formative research outputs. For continuity, the mentoring pairings are aligned to research clusters and groups. This has led to success stories in the work of ECRs and MCRs **Lucas, Ross, Broadey**, **Rendle**, and Jane **Souyave**, all of whom are newly returned in UoA32. The mentoring system also benefited from cross-UoA and cross-School mentoring, and Ewa **Mazierska** (Professor of Film Studies) and

Knudsen both mentoring staff in UoA32. UoA32's mentoring process is partly structured and partly informal. Faculty policies and practices are in place to match research mentors and mentees, but we also encourage critical friends and intellectual alliances, in which there is mutual support and opportunities to discuss and develop research ideas. Those that hold a PhD are encouraged to develop the skills and undertake University training for PhD supervision, those that do not hold a PhD are encouraged to consider PhD study, and PhD fees are funded by the School's Staff Development Fund (see 'Income, infrastructure, facilities' section). **Lucas** was mentored by **Quick**, leading to her being returned to UoA32 for the first time. In the past four years, UoA32 has benefited from two promotions to readers (**de Paor-Evans** and Elaine **Speight**), and two promotions from technicians to research associates (**Hill** and **Stawarska-Beavan**), which have resulted directly from strong professorial mentorship. UoA32's research clusters and groups are the forum informal mentoring. Mentoring dovetails into the Faculty-level scheme and staff appraisals. Mentored staff meet with their mentor thrice annually, to discuss their research trajectory through their aims, outcomes, activities, impacts and outputs. All mentees are asked to retain a record of the meetings and to regularly update their progress, which is then used as a reflective/reflexive tool in mentoring meetings. UoA32 currently has eleven members being mentored by six mentors, and many other mentees from the school are undertaking mentoring. Where necessary, and upon agreement with the mentee, outcomes of the meetings are fed back into the appraisal process to additionally support the mentee's research trajectory. The mentoring process has achieved success directly through examples such as external grant capture (**Odlin-Bates**) and promotions to Reader (**de Paor-Evans, Speight**).

UoA32's has dedicated access to a group of technicians who, as emerging researchers, are members of CPRA and are being supported by UoA32 members to develop their own research and so contribute to UoA aims.

PG/PhD Students

UoA32's strategy to increase the number of staff members who hold a doctorate has improved since the last REF submission. In addition to appointing academics only who hold a PhD or a close to completion, UoA32 has benefited from existing staff undertaking and completing PhDs. Staff undertaking PhD study at UCLan and at other institutions are supported through payment of fees and PhD time included within their workload. UoA32 contains five members of staff who have followed this route, one of whom (Dr. Jennifer **Barrett**) is now a member of two PhD supervision teams. In turn, as our supervision capacity grows, we can strengthen our PhD presence and increase our PG numbers. All our PhD students are automatically members of CPRA and join a research cluster or group. The increased percentage of UoA members holding doctorates also directly supports our growing PG community.

---

3. Income, infrastructure and facilities

Income

Since 2014, UoA32 has captured external funding from Research Councils, central government, Local Authorities, and charities to the sum of £687,541. This demonstrates an increase of 206% since REF2014's total grant capture of £224,739.

External funds have been awarded by: Arts Council England to **Quick** (£356,372) and **Odlin-Bates** (£3,178), by Frank Whittle Partnership to Dr. Abdulkadir **Ganah** (£45,540), by English heritage to Christopher **O'Flaherty** (£10,113), and follow-on funding by the Arts and Humanities Research Council to **Binns** (£78,193) for his 'Aesthetics of Waste' project. **Souyave** received funding from Alzheimer's Society (£9,739) as an Investment Voucher for her Fidget Widget™ project. ICP's

'Beautiful and Brutal: 50 years in the life of Preston Bus Station' received £20,000, paid to UCLan for ICP's fee, with additional contributions for commissions: £34,000, exhibitions budget £60,000, and £4,000 for a celebration and exhibition from Lancashire County Council and Building Design Partnership.

Funding-in-kind

Due to the collaborative and creative nature of UoA32's work, it benefits from various forms of funding-in-kind through sponsorship for projects and donations of professional time, facilities, gallery space, and other forms of infrastructure – particularly in **Himid's** case from esteemed galleries and museums such as Tate, The New Museum and The High Line (both New York) with a value of well in excess of £200,000.

UoA members have also received other external awards, financial support and other forms of funding-in-kind and gifts-in-kind from Arts Council England, AHRC, Preston City Council, Lancashire County Council, and Merz Barn.

Stawarska-Beavan has received: Step Travel Grant, European Cultural Foundation for £400 (2014); Hamelin Polska Award at International Print Triennial, £1,000 (2015); International Development Fund from The Arts Council, £5,000 (2016); fee and production cost for 'Invisible Narratives' exhibition Newlyn Art Gallery from Curator James Green for £3,500 (2019); 'Sounds Like Her' (touring exhibition) New Art Exchange, Nottingham; Oldham Gallery £2,000; Polish Institute Vienna provided funding towards the presentation of solo exhibition in MAG3 project place and gallery, Polish Institute in Vienna for £2,500+ in-kind, for accommodation during installation week.

Hill received International Artist Residency: Travel Bursary from Artist Newsletter for £900 to cover cost of flight to Australia for 'Matrix of Movement' which also included match-funding in-kind by The Lock Up Gallery, accommodation and exhibition costs, £12,000 (2018); 'Haecceity' was a commission and residency as part of the Warrington Arts Festival (2018), and received £3,000 support in-kind for exhibition, publicity and staffing costs; and **Hill** received support for exhibition, publicity and accommodation to £13,000, Stratum project, (2019).

Lucas received funding for 'Performing Gender', Arts Council England, (2017), 'Lay of the Land', Arts Council England, (2016), and a-n Collaborations Bursary, Vapaan Taiteen Tila, a-n.co.uk, (2014). She won the SOLO Award™, Chiara Williams Contemporary, London, 2016, where she delivered a solo show with curatorial support and was match-funded the artists' fee.

Broadey was awarded a grant from the Levenshulme Market Fund to the sum of £2,210, for his Participatory Art project for the Levenshulme Contemporary Art Centre Projects, May-Aug 2015. In 2018, **Rendle** was awarded a total of £34,535 to carry out her project 'What Cannot Be Turned Aside' a performance piece for exhibition at Contemporary Forward, Touchstones Gallery, Rochdale, UK. She received match-funding from Foyle Foundation (£4,000), Touchstones Gallery (£7,750), The Whitworth (£5,400), in-kind from various arts professionals (£2,100), and an award of £13,785 from Arts Council England.

In 2018, **Ross** received Northern Bridge Funding to develop a re-enactment of Kurt Schwitters' unknown work 'The Silence Poem' which was filmed in a previous internment camp in the Isle of Man.

Atkinson, **Hunt**, **McEwan**, and **Souyave** all received extensive funding-in-kind for professional time, facilities, and infrastructure to support the delivery of their exhibitions and research.

Infrastructure - Soft

School Research Fund/QR Expenditure

The Head of School provides a School Research Fund, allocated through the School Research Lead to support research trips, fieldwork, and conference deliver as well as seed funding to attract external grants. The fund is approximately £10,000-£15,000 per annum and all research-active members of staff in the School are invited to request funding.

Between 2015 and 2017, QR funding was distributed to UoAs by the Faculty with UoA members invited to bid for funding up to £2,000 to carry out identifiable research activities that would support either an output, creation of impact or to help ECRs on their research trajectory. Bids were reviewed at School/UoA level by a local committee made up of the Professoriate, the Research Degree Tutor and other members of UoA32, chaired by the School Research Lead. Awardees generated reports stating how their funding was spent and how it aided their research.

From 2018 to 2020, QR funding was distributed through the Faculty-level Research Strategy Group. Bids were reviewed by two UoA Leads, bringing in a third reviewer in the case of disagreement. Again, awardees were asked to generate a report stating how the funding was spent and how it aided their research. This process is helpful not only to enable Leads to capture and track spending, but also as a reflective tool for awardees. The fund can support conference delivery, exhibition construction, materials, travel, and accommodation for undertaking fieldwork, and collaboration networking.

QR funding also supports the research clusters up to £2,000 per annum to fund seminars, workshops, and research output development. For example, in 2018, UoA32 supported members of Cloth, Clothing and Culture to take part in a conference on women's mental health and Victorian asylum clothing, and support to In Certain Places was made for artists' contributions to the collaborative publication Practising Place: Creative and Critical Reflections on Place.

Infrastructure- Physical/Facilities

Space

In September 2017, the spatial reconfiguration of Victoria Building (the School's main building) created a Research Hub, relocating many research active staff to a central space, providing open meeting/workspace for PG/PhD students and staff, in addition to a 'Post-Doc Forum' set up by UoA32. This space is used for supervision meetings, seminar presentations and UoA meetings, enhancing the identity and position of UoA32 within the University. UoA32's research groups MHV and ICP have been relocated to Victoria Building, also home to Artlab's print studios which provides a rich spatial context for informal dialogues.

UoA32 also utilizes the Media Innovation Studio for research away days and UoA members regularly hold exhibitions in the PR1 Gallery and Hanover Gallery, both on-campus but attracting public audiences.

In 2019 a converted shipping container installed on a prime major roundabout location provided a space for the School's newly launched artists-in-residence programme, the construction of which was overseen by ICP and designed by members of the architecture staff.

Technical Support

UoA32 has access to over 500 specialist pieces of equipment which are maintained by a dedicated group of technicians who are also members of CPRA. UoA members work with the technicians to realise their practice-research - for example, in the world-leading print studios in Artlab, which approaches traditional print through contemporary innovation methodologies. Artlab boasts a unique

collection of intaglio presses and off-set lithography presses for stone and plate, unlike many similar studios. The addition of a screen-printing bed purchased in 2019 means Artlab has capacity for large editions, which generates external income and supports UoA members.

---

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

Race, gender, and class

Making Histories Visible

Since REF2014, **Himid** has extended the societal and public reach of her work globally, shifting the marginality of the work of Black artists into the mainstream arena. Following her success as the Turner Prize winner in 2017, her contribution to society includes an appearance on Desert Island Discs on BBC Radio 4, and "in conversations" with Zoe Whitley at Chatsworth, Tate Director Maria Balshaw, and Falke Pisano at Hollybush Gardens gallery, all of which has opened up broader conversations about Black art.

In 2019, **Himid** exhibited at The New Museum, New York (which incorporated a sound piece by **Stawarska-Beavan)** debuting a new body of work; and 'Five Conversations' at the High Line, New York, comprising five reclaimed wooden doors from traditional Georgian townhouses painted with portraits of everyday stylish women who enjoy talking to each other. The New York exhibitions received in excess of two million visitors.

Himid curated 'Invisible Narratives' at the Newlyn Art Gallery in Cornwall, featuring work from herself, **Stawarska-Beavan** and Rebecca Chesney, and has acted as a judge for Baltic Artists' Award 2019. She was featured in the BBC4 documentary 'Whoever Heard of a Black Artist? Britain's Hidden Art History' and delivered a keynote speech at 'Memory and Performance in African-Atlantic Futures' conference at Leeds University.

Himid held a large scale exhibition of her work at the Harris Museum & Art Gallery, Preston, and 'The Truth is Never Watertight' brings together a wide range of paintings from the 1980s to the present day, as well as cut-outs, painted wooden objects, and works on paper at Badischer Kunstverein, Germany. She has exhibited solo shows in Modern Art Oxford, Spike Island (Bristol), and Nottingham Contemporary. She became the first *Guardian* newspaper artist in residence. After spending four days in The Guardian's London office, she created the work 'Random Coincidence', where she painted over pages from the newspaper over a week-long period. Her focus was the newspaper's representation of Black people and the juxtaposition of text and image and was initiated in collaboration with Liverpool's Rapid Response Unit as part of a larger commission linking artists to the news cycle.

The Outset Fund and the Tate bought 'Carrot Piece' by **Himid** during the Frieze Art Show in London. The Outset Contemporary Art Fund was founded in 2003 as a philanthropic organisation dedicated to supporting new art. This acquisition marks the 100th artwork purchased by the fund.

Eyene curated 2018 Casablanca Biennial, which successfully created dialogue between Moroccan and African artists, and the international art scene. **Eyene** has also curated 'Traces of the Black Body' (2015, New Art Exchange, Nottingham, UK), and 'Sounds Like Her' (2017-2020) which brings together seven women artists from diverse cultures, each exploring sound as a medium or subject matter: Ain Bailey, Sonia Boyce MBE RA, Linda O'Keeffe, Elsa M'bala, Madeleine Mbida, **Stawarska-Beavan** and Christine Sun Kim.

An integral part of MHV's ethos is to support up-and-coming artists and practice-researchers, many of whom are members of UoA32 such as **Stawarska-Beavan, Hill, Ross, Hunt,** and Mark **Parkinson.** The work of MHV and their associated UoA32 artists has generated a significant, policy

and attitude changing contribution to the research base and society, affirmed in the work of Black, female, and working-class researchers.

ArtLab

Working with Helen Cammock (Max Mara prize winner), Ingrid Pollard (Baltic Artists Award 2019), **Himid**, Jenny Steele, Shezad Dawood and **Ross**, 'Artlab' assist in the development of ideas around the printed artefact and generate a new understanding of print within the wider context of a trans-disciplinary practice. Through their public exhibitions staged at an international level, as well as those of **Hill** and **Stawarska-Beavan**, a number of new concepts around the accessibility of the multiple have engaged a wider regional, national, and international audience.

'Artlab' organises illustrated public talks on-campus and in the city, group exhibitions in a variety of locations including Harris Museum and practical workshops in the 'Artlab' studio. 'Artlab' contributed to, co-curated and supported members of UoA32 with contributions to the international touring exhibition 'State of Print' at UCLan in 2018, which included **Hunt**, **Broadey**, and **de Paor-Evans.**

Hill was awarded the European Printmaking Award by the Executive Board of the International Print Triennial Society in Krakow, (2018) for 'Black Waters', selected from 1,353 original works and installation projects by 516 artists from all over the world.

Hill was "in conversation" with **Himid** for 'Invisible Narratives', (2019) at Newlyn Art Gallery which hosted the event discussing **Hill**'s outputs 'Matrix of Movement' and 'Haecceity'.

Artlab's collaborative work includes Helen Cammock's practice where she produced her first project in Artlab for a Bookworks commission, presented during the Hull City Capital of Culture, (2016). 'Shouting in Whispers' was exhibited in Cubitt, London, (2017) and Void Gallery, Derry Northern Island, (2018). This fostered a pivotal point in her practice, and nomination and award of the Max Mara Prize and the Turner Prize (2019). Ingrid Pollard combines portrait photography and traditional landscape imagery to explore social constructs such as Britishness or racial difference. She worked with Artlab on 'There Was Much Interruption', a 10-metre long print which was shown in Carte de Visite, Hollybush Gardens (2015). In 2019, the print was produced again with Artlab, premiered in 'The Lie of the Land' exhibition marking the reopening of Milton Keys Gallery. Pollard was selected as one of the artists for the Baltic Artists' Award (2019). Jenny Steele's work – created by her in Artlab – was presented in This House for Building Residency & Exhibition at The Tetley, (2017), This Building for Hope Exhibition at The Midland Morecambe, (2017). With Artlab, she also made commissioned work for exhibition at Rogue Artist Studios, Manchester, (2016). **Ross** developed the project 'All the Better to Hear You With' with Artlab, exhibited at the Merz Barn, Cumbria in 2016. The project also partnered with 'The Caravan Press: Making Visible the Archive of Gwyneth Alban Davis', which led to a book publication and a joint symposium 'Women in Print' with Artlab's **Hill** and **Stawarska-Beavan.**

Other Projects

Lucas was on the board of Bloc Projects (2014-2018), a contemporary art gallery in Sheffield. She has also undertaken external engagements at: Art Symposium, Haarlem Artspace, Wirksworth, Derbyshire, (2018); Performance & Culture: Cities, Embodiments, Technologies Conference, University of Malta (2018); Overwhelming Imaginations Conference - Si Shang Art Museum, Beijing, China, (2016); 'Female video artists and the war', Artist's Talk and Film Screening, Ca'Foscari University, Venice, Italy, (2016); and San Francisco State University, Visiting Lecturer, California, (2015).

Odlin-Bates has been working with non-traditional museum visitors, including widening participation by engaging with a new audience to promote the textile collection held at Gawthorpe Hall and

facilities at Queen Street Mill with a view to a more sustainable future for both venues, and was guest specialist speaker at Fabrications Textile Biennial (2017) hosted by 'Super Slow Way' and Creative Lancashire. Her 'Hidden Gems' project was shown in a non-traditional environment, in the centre of Burnley, UK, where many people had access to the images of Asian women and children wearing their designed hijabs.

Spatial practice, public engagement, and spatial heritage

In Certain Places

Quick and **Speight** have worked collaboratively with Preston City Council (PCC) since 2003. Through a programme of temporary public artworks and interdisciplinary events, they have increased cultural engagement and informed policy within Preston. The project *Harris Flights*, addressed a lack of connection between the Harris Museum and Preston City Centre by installing a temporary staircase to the building and delivering 60 public events in collaboration with PCC, increasing visitor numbers by 70%. *People's Canopy*, a collaboration with Beijing-based People's Architecture Office, developed a temporary architectural space, which can transform under-used public spaces into sites of cultural engagement. It was created in conjunction with the inaugural Lancashire Encounter Festival, of which ICP is a founding partner, and has since been used to activate city spaces in China, Hong Kong, and Belgium, and was presented at the Venice Architecture Biennial. It won the Red Dot Design Award 2016, AZ Architecture award 2017, and has featured in publications such as *Mobitecture* (Phaidon).

In 2016, **Quick** and **Speight** were invited by PCC to develop *Expanded City* – an art-based research project addressing the lack of cultural and community provision within a series of large-scale infrastructure projects on the outskirts of Preston, developed through the Government's 'City Deal' scheme. ICP has been working with artists to explore the existing characteristics of the development areas, raise questions and develop new approaches to infrastructure, which enhance personal, social and environmental wellbeing. Focuses include cycling, play and leisure provision and community-designed spaces.

Led by ICP in partnership with Harris Museum, *Beautiful and Brutal: 50 years in the life of Preston Bus Station* was an exhibition, series of events and public art commissions by LOW PROFILE and Keith Harrison, which celebrated the famous Building Design Partnership structure. Preston Bus Station, Lancashire County Council, Building Design Partnership, Ove Arup, Laing Construction, Ribble Vehicle Preservation Trust, Preston Bus and Stagecoach.

Since 2014, ICP have collaborated with 51 artists and architects, including Lee **Ivett, Friend**, **Ahmed** (who co-edited book on *Humanising the City*), and **Atkinson**. *Practising Place*, a five-year project, brokered connections between 11 artists, including **Lucas**, **Stawarska-Beavan** and William **Titley**, and 10 Humanities researchers from UCLan, Sheffield Hallam, Leeds, Liverpool, Manchester Metropolitan, Sheffield, Nottingham, Brighton, and Manchester Universities. The project involved public events across the north of England, delivered in partnership with Bluecoat Arts Centre (Liverpool), Nottingham Contemporary, Whitworth Art Gallery (Manchester), Tyneside Cinema (Newcastle), Storey Institute (Lancaster) and Liverpool Hope University; an essay series on the Double Negative culture website; and a book of collaborative projects published by Art Editions North, University of Sunderland. ICP's work has been shown at Modern Art Oxford, MOMA (New York), Art Basel Hong Kong, and Tate Britain. **Quick** is Chair of Art and Place consortium and a board member of Eden Arts, **Speight** is a regional Director of CVAN England, and a board member of Art Gene.

People and Place

McEwan has held Research Fellowships with University of Edinburgh, Scottish Graduate School for Arts & Humanities (SGSAH) (2014) and Society of Architectural Historians of Great Britain (SAHGB) (2018). With Lorens Holm, **McEwan** is co-Editor of 'Architecture and Collective Life,' a special edition of *Architecture and Culture* (Taylor & Francis, 2020), which followed on from the Architectural Humanities Research Association (AHRA) international conference 'Architecture and Collective Life' (2019) for which **McEwan** was an advisory board member and panel chair. **McEwan** is one of five trustees of the AE Foundation, an independent research institute for architecture and education which aims to link society, architectural practice, and academia. **Martin's City-Zen Roadshow** visited nine cities, funded by the EU FP7 Smartcities programme and has impacted stakeholder engagement, aspiration, policy, and start-up business growth. By intersecting EU cities, City-Zen demonstrated that carbon neutral cities are achievable via trans-city communication of complex sustainability challenges between expert and citizen.

Material culture, industry, innovation, and product

Atkinson has made accessible over 500 bodies of work by over 300 international photographers, through publishing 475 titles on previously unseen photography. Atkinson works through collaboration with artists, photographers, and everyday people. There are over 100,000 of Atkinson's titles in circulation, many acquired by major international galleries and libraries, including Tate, MoMA USA, National Gallery of Canada, Victoria and Albert London, 21st Century Museum of Contemporary Art, Japan. Atkinson's research has led to changes in education and learning, creating a new history of photography – defining the history of British photography and creating a domain of research that did not previously exist. Café Royal Books delivers publications through collaboration with the Martin Parr Foundation Archive, James Hyman Archive, Estate of Shirley Baker, Tish Murtha Archive, Magnum Archive, Library of Birmingham Archive, and Daniel Meadows Archive.

Souyave collaborated with Alzheimer's Society to explore new ways in which design can have a positive impact on the needs of people living with dementia. This resulted in The Fidget Widget™ Toolkit which has been licensed to Active Minds, and The Fidget Widget™ Toolkit is continually selling out across 26 countries.

Through the successful UCLan spin-out company – Alusid – **Binns** developed Silicastone, an innovative and aesthetically versatile architectural surface material made from glass, ceramics, and mineral waste with minimal environmental impact and 98% recycled materials. Concurrently, **Friend** has developed Robotic Craft Tile as a prototype, printed with a robotic arm to ensure the pattern was continuous across more than one ceramic tile. This was installed to rehabilitate the existing floor of the Grade 1 listed V&A Main Shop. Robotic Craft Tile is recognised as the world's first 3D printed piped tile and was exhibited at 'FastCraft' (2019) Camberwell College of Art and 'Hand Held to Super Scale: Building with Ceramics' (2019-2020), The Building Centre, London.

Summary

Since REF20214, many of the partnerships at the centre of UoA32's activity matured and continue to be based on a genuine desire to address the societal challenges facing local communities globally; the need for people to belong and to have their cultural contribution, history and heritage recognised; and the need for cities to adapt to meet social, technological, and economic shifts in partnership with communities. Most importantly, and through its collaborative research, UoA32 continues to play a central role in its contribution to an ecologically and culturally sustainable creative environment.