

Institution: Teesside University
Unit of Assessment: 32
1. Unit context and structure, research and impact strategy

Context and structure

All researchers submitted within UoA32 are members of the Centre for Culture and Creativity (CCC). The CCC is dedicated to the development and dissemination of innovative approaches to vital and complex creative, critical and historical questions. It hosts 48 FTE staff, two graduate tutors and 42 PhD students, from disciplines including fine art, design, english studies, creative writing, history, curation and performing arts. The period since 2014 has seen a transformation in the scale and scope of research collaboration across subject boundaries within the arts and humanities at Teesside University. Researchers have come together to play leading roles in centrally funded doctoral-training consortia, grant-funded projects and flagship stakeholder partnerships. This experience has been pivotal for the development of our interdisciplinary vision, nurturing a spirit of joint endeavour that has proved formative for the evolution of the CCC.

The CCC is host to three doctoral-training consortia, led by Vall: AHRC Heritage (AH/L002442/1); North East Consortium for Arts and Humanities (NECAH); and AHRC Northern Bridge (AH/R012415/1). These consortia are central to the university's postgraduate humanities provision and have paved the way for the distinctive focus on innovative and interdisciplinary research and supervision which is a core element of the strategy for the CCC.

Researchers have collaborated on the delivery of the multi-partner Creative Fuse North East (Burton, McKeown, Vall, Zhu), funded by awards from the AHRC (AH/P005160/1), Arts Council England (ACE) (reference 30929095) and European Regional Development Fund (ERDF) (reference 34R16P00720). This project explored the social and economic value of the creative, digital and IT (CDIT) sector in the region. Its success in engaging and supporting creative freelancers and SMEs in the Tees Valley has provided a foundation for the unit's approach to impact and collaboration.

Since 2016, researchers from across the unit have led on the development of a strategic partnership with the Tees Valley Combined Authority to direct research in support of the delivery of major multi-partner projects: the National Lottery Heritage Fund (NLHF)/ACE award Great Place Tees Valley (Morgan, Vall) and the Creative People and Places project Borderlands (McKeown, Morgan, Sillars). The delivery of these projects underpins the unit's approach to engagement with audiences and stakeholders in the creative and cultural economy.

In addition to external research collaborations, the evolution of the CCC reflects significant developments within the university's internal research environment for the arts and humanities. In 2014, the Middlesbrough Institute for Modern Art (MIMA) became a formal part of the university, securing existing and developing research relationships. MIMA is an internationally recognised contemporary art gallery and nationally accredited museum, renowned for its public facing 'art in action' approach. An ACE National Portfolio Organisation and founding member of the Middlesbrough Cultural Partnership, MIMA plays a vital role in the cultural ecology of North East England, particularly the Tees Valley. Its commitment to accessible excellence has ensured it a central place within the university's research strategy. In 2019, the MIMA School of Art and Design (MSAD) was launched, consolidating and extending partnerships and collaborations between museum professionals, researchers and practitioners, with the gallery serving as a public engagement platform, cultural community hub and research resource.

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Our associate dean for research and innovation (Vall) leads research across the unit in consultation with the dean of MSAD (Sillars) and with the support of experienced disciplinary research leads (Carroll, english and creative writing; Higgins, history; McKeown, art and design) and two new professorial appointments in art and design (Karikis, Perks).

Research and impact strategy

Research strategy

The UoA34 submission to REF2014 set out four principal objectives: develop external research funding strategies; support early career research (ECR); enhance the resources available to support research; and encourage convergence and overlap of research clusters.

A number of actions have supported the development of an external research funding strategy, including individual research mentoring (provided by senior researchers within the CCC), targeted workshops and specialist programmes of training (delivered via the researcher development programme). This has enabled the CCC to build capacity in relation to income generation, both within the census period and beyond, supporting researchers at all career stages to develop high-quality bids. Average annual research income has increased from £56,351 in REF2014 to £149,219 in REF2021, including awards by ACE, AHRC, NLHF, the Paul Mellon Centre for Studies in British Art and the Wellcome Trust. In addition, awards (not returned as research income under HESA table 5) amounting to £1,115,494 have provided vital leverage in realising our research and impact ambitions. European Union funding has promoted cultural cooperation and research collaboration between institutions (TEMPUS (544083-TEMPUS-1-2013-1-PT-TEMPUS-JPCR), £40,000; EU Culture Programme (2017-1800), £202,000). European regional development and ACE funding has enabled regional regeneration projects through culture, creativity and innovation (ERDF Innovate Tees Valley, £132,000; ACE Creative People and Places, £43,000; Creative Local Growth Fund, £50,000).

Support for ECRs was achieved through investment in 20 PhD studentships, three graduate tutors and five research lecturers, providing opportunities for a new cohort of researchers (including Lamb, Clements, Ellis, Stewart). The development of a supportive and dynamic postgraduate research culture has also been achieved through investment in agenda-setting international conferences, networks and collaborations hosted at the university. These include the Arte Útil Summit, Political Thought in Revolutionary Ireland (funded by the Royal Historical Society) and Picturing Shakespeare: Shakespeare and the Visual Imagination. These events have bolstered research capacity, promoted research partnerships and advanced the development of defining research themes for the CCC.

Significant resources have been made available to researchers at the CCC, including archives (North East Film Archive), collections (MIMA Ceramics Collection) and the professional expertise of MIMA. Capital investment has extended technical facilities and equipment in support of both traditional and digital creative practice.

Our research-led recruitment strategy has enabled investment in new appointments to consolidate existing strengths and develop areas identified for growth and innovation, with 48 FTE submitted to REF2021, compared with 11.8 FTE in REF2014.

Future research strategy

In 2020, the university published its corporate strategy to 2025, Ambition Delivered Today, which focuses on making a difference to the lives of people and driving forward the success of businesses and the economy. The university's ambitions for research in the arts and humanities over the next five years set out to increase the proportion of staff with Significant Responsibility for Research (SRfR) by 20 per cent through developing a five-year staffing plan for research and

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identifying a pipeline of staff for promotion pathways. The aim is to double the proportion of readers and professors through career progression and promotion, as well as investment in new posts, and to double the number of postgraduate students by developing a Professional Doctorate in Arts Practice/Cultural Policy, recruiting to the Northern Bridge DTP2 Collaborative Award stream, and developing the MA portfolio as a pathway to DTP2.

The university aims to extend income generation in Arts and Humanities (with directed support from School Grant Boards and a focus on large-scale collaborative bids, in addition to standard grant schemes) from £150,000 to £391,000 a year by 2025. Research quality will be enhanced through the launch of a new research sabbatical scheme to support the development of longer-term and larger-scale projects, and the use of expert peer review including internal research quality reading groups and external review. Public engagement and impact will also be advanced, by establishing research-centre stakeholder plans and community stakeholder groups.

Our actions in support of the above priorities include: enhancing research infrastructure through external funding (e.g. AHRC Capability for Collections, Leverhulme Research Centre schemes); extending international collaboration, including in relation to the UN sustainable development goals (SDG); targeting AHRC schemes to support and expand MIMA's international research; mobilising international research partnerships for external funding and quality-related (QR) investment in support of an international sabbatical scheme; growing open research, including a new digital platform for humanities monographs and practice-based outputs; and enhancing community engagement and citizen science by deploying QR investment to support community projects including the creation of MIMA satellite hubs.

The CCC will be at the forefront of shaping and delivering our vision for research in the Arts and Humanities at Teesside over the next five years and beyond. The centre's four strategic research themes provide creative and intellectual impetus for future research activity.

- Care: foregrounds issues of ethics, responsibility and intersectionality in relation to questions of self, identity and wellbeing; situating arts and cultural activism, practices and theory to do with structural inequality in wider contexts.
- Disruption: concerns the vital role of the arts and culture in giving expression to minority, dissenting or radical voices and visions, challenging orthodoxy and transforming our understanding of past and present societies.
- Ecology: addresses space, place and belonging in relation to the built and natural environment, foregrounding artistic and cultural responses to climate crisis and our relation to non-human life.
- Participation: encompasses critical reflection and innovative practice in relation to the philosophies, methodologies and strategies around concepts of engagement and inclusion in both arts practice and cultural policy.

Interdisciplinary clusters and co-created networks of practice will enable researchers to engage creatively with regional, national and international communities, networks and organisations, fostering dynamic and resilient external collaborations and strategic partnerships.

Impact strategy

A commitment to the transformative potential of arts and culture for individuals, communities and society is integral to the collective research character of the CCC, which is uniquely placed to extend the distinctive civic mission of the university, enriching the cultural life of the communities it serves and catalysing the cultural and creative economies of the region.

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The UoA34 REF2014 impact strategy identified the following as central to its ambitions: researcher development; measures to extend the reach of impact; the evolution of supportive research infrastructures; and the planned incorporation of MIMA into the university.

Consideration of impact potential is integrated into our research mentoring and planning processes, with targeted resources invested in significant programmes of public and civic engagement, research-informed policy and practice, and enterprise and knowledge exchange. Impact is a recognised criterion for the allocation of research time allowance and for the conferment of promotion via the research career progression route.

Impact has been enabled through a combination of institutional support and external funding, including UKRI, ACE and NLHF awards, enabling researchers to extend the reach and benefits for their work beyond academia, benefitting arts, culture and heritage audiences, policymakers and service users.

The CCC serves as a vital platform for the promotion of public engagement and impact in the arts and humanities at Teesside, with researchers working together to enhance cultural and historical understanding, inform public debate, further creative practice and drive positive social change.

Middlesbrough Institute for Modern Art provides a fitting context for this work, having attracted national and international recognition from scholars and museum professionals (including ACE and Calouste Gulbenkian Foundation) for its practice-informed research in relation to collections and public engagement. The Wellcome Collection and Museum of London have identified MIMA's approach to community inclusion as an exemplar of good practice for the sector and this ethos infuses our approach to working with partners beyond academia [ICS2].

Considered together, our four impact case studies showcase a shared vision across the centre: community-centred arts, culture and heritage projects have generated fresh perspectives on prevailing social and historical narratives, driving innovation in cultural policy and providing new models for the role of culture in regional regeneration. These case studies also evidence the crucial role played by strategic institutional support, partnerships with key stakeholders and external investment in realising our ambitions.

Combining creative and curatorial practice with social and historical research, Placing Disability Arts and Heritage Centre Stage [ICS1] has brought disability arts and heritage to new audiences and spaces, and pioneered change within the fields of arts management and heritage preservation. McKeown has extended the international reach of impact through support (such as travel funding) for the development of key international collaborations.

Significant innovation in constituent-led and co-produced art and heritage is central to Rethinking the Role of Museums through Art in Action [ICS 2], which exemplifies our commitment to community engagement in the museum and gallery sector. The reach of Art in Action has been extended through institutional support for stakeholder engagement, including the international Arte Útil Summit: Responding to Current Urgencies (MIMA, 2016) which brought together leading protagonists and affiliates of the movement, to reflect on its genealogy, influence and future course.

Inclusive and community-centred approaches to the role of commemoration in public memory and history have given rise to new forms of public understanding and empathy through Curating the Past: Commemoration, Memory and Conversations in Ireland [ICS 3]. Focused support mechanisms allowed Higgins to extend impact by consolidating relationships with key stakeholders, such as representatives from Belfast City Council and museum curators for Dublin's Commemoration Zone. Higgins was promoted to reader in recognition of her outstanding commitment to impact.

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Challenging dominant historical narratives about post-industrial heritage through community-led cultural programmes, Culture and Belonging in North East England [ICS 4] has transformed practice and policy in relation to culture and region in the heritage and local government sectors. Institutional support for engagement with regional cultural policy stakeholders included match-funding for the NLHF Steel Stories award. This enabled innovative approaches to public engagement and the representation of community heritage to be realised, which were central to the success of the award-winning Steel Stories exhibition.

Both established and emerging scholars are building on and diversifying the achievements represented in our impact case studies. For example, a series of ACE awards have enabled Beagrie to work collaboratively with traditional folk music performers and digital sound artists; a multimedia theatrical performance of his acclaimed poem Leásungspell, which gives expression to the pre-modern heritage of North East England through a hybrid of Anglo-Saxon and vernacular English, has toured more than 20 venues in the region and beyond, including the British Museum. A collaboration with the North East Film Archive's NLHF-funded North East on Film project enabled Lamb to engage a range of public audiences, service users and stakeholders with his research on representations of class identities, the welfare state, and the dynamics of social inequality. Essex has worked in partnership with Tees Valley Dance and Age UK Darlington to design a dance programme, Good Vibrations, for and with people living with dementia; in recognition of this work Essex was invited to serve on the Advisory Panel for Celebrating Age, an ACE/NLHF-funded project.

On-going, major, multi-partner projects will continue to support and inform the delivery of our integrated research and impact ambitions. For example, Creative Fuse North East 2 (AHRC funding, AH/T011866/1) will build on existing partnerships to conduct new research seeking to understand the conditions for creativity and interdisciplinary fusion. Borderlands empowers residents in some of the most deprived neighbourhoods in the UK by embedding culture as part of social change movements. Members of the CCC are also leading one of 30 research teams selected for the UK's Festival*2022: their proposal for Net Zero Futurism received an R&D grant of £100,000 to develop a full proposal for £5.8m.

Support for interdisciplinary research

Interdisciplinary research is central to the CCC's mission and to the practice of its researchers. The centre works across a range of artistic, creative, cultural, historical and literary fields, with researchers employing a range of research methodologies – including archival, practice-based, critical and theoretical – in disciplines encompassing art, business, computing (animation and games design), creative writing, cultural geography, curation, dance, design, english literature, history, media studies and performing arts.

Much of the research represented within this submission is situated within interdisciplinary fields, such as cultural history, cultural geography, disability studies, gender and sexuality studies, and postcolonial studies, and individual researchers are working across and between academic and practice-based disciplines, pioneering new methods and approaches. Researchers have benefitted from both institutional and external research funding in support of interdisciplinary research, resulting in high-quality outputs and impact. This has ranged from seed-corn funding to foster capacity, to ambitious multi-partner awards to catalyse innovation.

The university provided match-funding for a Modern Humanities Research Association Conference Grant (Carroll) in support of an international interdisciplinary conference, Species of Spaces, which brought together researchers in creative writing, english, fine art, dance and graphic design to explore the relationship between experimental literature and creative arts practice. Research outcomes were subsequently published in a themed issue of the journal Literary Geographies.

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Burton's contribution to WECREATESPACES, an international, screen dance performance collaboration, was recognised by an honourable mention at the World Textile Art Organization's International Biennial of Contemporary Textile Art, Madrid, 2019. Funding awarded by the university's creating vibrant, cohesive and resilient communities grand challenge, enabled Lamb to collaborate with film-makers on Details: Social Realist Film by Women, which was shortlisted by the AHRC Research in Film Awards for Best Doctoral or Early Career Film.

In other interdisciplinary work with impact, Newton has collaborated with researchers in computing on the development of an augmented-reality version of an English Heritage property, Barnard Castle, to facilitate a better appreciation of the fortress and its strategic, political and social impact in the past. A Human Laboratory (Kasumovic) is a collaborative project with more than 35 international scientific research centres that reflects on the role of the camera in the collection, construction, and dissemination of visual forms of knowledge. Nicholls was the recipient of an innovation grant from the Birmingham Glaucoma Research Institute, based at the Queen Elizabeth Hospital Birmingham, to work with a group of ophthalmic surgeons to investigate the role of creative writing in developing surgeon wellbeing and resilience and improving patient outcomes. Diamond and O'Malley have collaborated with researchers and practitioners on a range of public-health projects (Clinical Research Network North East and North Cumbria; North Yorkshire County Council; Public Health England; South Tees Hospitals NHS Foundation Trust) using infographics, animation and smart technology to promote public engagement with healthy eating, weight management and organ donation campaigns.

Open research

Our researchers have been proactive in promoting open research in relation to public engagement, publication and policy. They have played a leading role in making research archives and data sets publicly available, embracing new opportunities to enable access to practice-based outputs and monographs, and developing open-access (OA) publication platforms. A special emphasis has been placed on disseminating newly generated data on the histories and experience of women, people of colour and people with disabilities.

Research datasets underpinning original research by Heggie have been made publicly available through the Mendeley research data management platform (available via the university research repository), providing new access to historical archives relating to women's property ownership in Yorkshire between 1785 and 1889. In addition, Heggie has established a public search engine, in partnership with North Yorkshire County Council and the Economic History Society, to function as a finding aid for those using deeds registers to research family, local or house histories. Through a research partnership with Black Artists & Modernism (a collaborative AHRC-funded project led by the Decolonising Arts Institute, University of the Arts London) Morgan's research has established a new data set identifying artworks by artists of African, Caribbean, Asian and Middle East North Africa Region descent in the Middlesbrough Collection at MIMA. Outcomes can be accessed via the MIMA online database and the project's national database. The NLHF-funded research directed by McKeown is available through the Invalid Carriage Register website, which works with the heritage sector, museum curators, documentary film-makers and public sector and private owners of vehicles to conserve the history of accessible transport.

The North East Film Archive holdings are available for public view and have been brought to wider audiences via commissioned show reels for screening at exhibitions or via regional tours (Steel Stories, Heggie and Vall; Rewinding the Welfare State, Lamb). Monographs first published in print have been made available via OA platforms, such as Knowledge Unlatched (Rereading Heterosexuality: Feminism, Queer Theory and Contemporary Fiction and Transgender and the Literary Imagination: Changing Gender in Twentieth Century Writing, both Carroll). Institutional investment in advanced functionality for the Pure system, which hosts Teesside's research

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repository, has enabled the deposit of non-textual and practice-based outputs in a variety of formats.

Fenby-Hulse is managing editor of diamond open-access Journal of Research Management and Administration, an international journal that seeks to develop best practice in open research, supporting both academics and practitioners to enhance their work through a developmental peer-review process. The journal aligns its practices to Committee on Publication Ethics guidelines and uses the CREDiT framework for all publications.

Our researchers have contributed to good practice in research integrity through the development of research-ethics approval processes tailored to the specific needs of practice-based research in the arts.

2. People

Staff development strategy

We provide researcher development at all stages of the research-career life cycle, including publication planning, bid writing, impact generation, PhD supervision, project management and research leadership. Professional development is delivered through a range of vehicles including one-to-one mentoring by senior researchers, researcher-led peer support workshops, peer-review reading groups and writing retreats. In addition to internal training and development programmes delivered by the Research and Innovation Services (RIS) department, external training is provided by subject associations, research networks, public sector bodies, the Higher Education Academy and UK research councils (including AHRC training for peer review college members).

Researchers have access to a range of university funding to develop research and impact capacity, including school and central staff development funds, grand challenge funding, QR GCRF awards and QR research funding dedicated to impact activity.

Evidence of research career progression for both new and existing staff across career stages is testament to the effectiveness of our researcher development strategies and our policies for the recognition and reward of research. Six staff members submitted to REF2021 completed their PhD or DBA at Teesside during the period, including four fully funded PhD students who progressed to lecturer posts (Ellis, Hagan, Hayes, Stewart). Academic staff have been supported to complete PhDs while in post, including professional practice routes such as the PhD by Completed Work.

Of staff in post for REF2014, 18 per cent submitted to REF2021 have achieved SRfR over the course of the period and are being submitted to REF2021 for the first time. We have seen the emergence of a new cohort of research leaders through research and academic career progression pathways. Carroll and Higgins progressed from senior/principal lecturer to reader during the assessment period; they are REF leads for English and history respectively and members of the steering group for the CCC. Dennis and Nicholls progressed from senior lecturer to principal lecturer, and Nicholls was appointed a university teaching fellow. Burton has been promoted from principal lecturer to head of department and associate dean academic (MSAD). Vall has been promoted from reader to professor (urban and cultural history) and associate dean for research and innovation (School of Social Sciences, Humanities and Law).

Existing and newly appointed staff, both ECR and established researchers, are being supported to acquire and develop research leadership experience. Staff appointed since 2014 have progressed from lecturer to senior lecturer (Ford, Kasumovic) and from senior curator to head of programmes (Morgan). The strategic research vision and future leadership capacity of the CCC has been enhanced by the appointment of two professors (Karikis, Perks) and a dean (Sillars) to MSAD, bringing extensive professional and creative experience and extending existing strengths. Karikis's work in moving image, performance and sound entails collaborative and participatory projects with

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individuals and communities located outside of the context of contemporary art. Shortlisted for prestigious awards such as Film London's Jarman Award (2016, 2019), DAIWA Art Prize (2015) and Celeste Art Prize (2013), his work has been selected for inclusion in major international biennales, including the Venice Biennale (2011), Manifesta 9 (2012), Sydney Biennale (2014) and Kochi-Muziris Biennale (2016), as well as solo exhibitions including Tate St Ives (2019-20) and Tate Liverpool (2020). Perks was inaugural artistic director (visual art) of HOME, a centre for international contemporary art, theatre and film in Manchester, and one of Creative Review's 50 creative leaders in 2017. She has specialist expertise in interdisciplinary and collaborative curatorial strategies and has led major participation, performance and curatorial projects with international artists. Sillars has worked in curatorial roles in art galleries in the UK and abroad, including Tate, FACT, MOCAD (Detroit), the New Museum (New York) and Site Gallery (Sheffield) as well as major city-wide festivals, including Liverpool Biennial (2004, 2006, 2008), Abandon Normal Devices (2008, 2010) and Art Sheffield (2011, 2015).

Staffing and recruitment strategy

Thirty-one new appointments (29 FTE) have been made to the CCC during the census period. Appointments at all career stages have consolidated existing strengths and developed new areas of expertise, broadening and deepening the scope and quality of research in the centre and maximising potential for interdisciplinary collaboration.

Twelve new appointments have been made in art and design including four lecturers (McNally, geography; Sezen D, Sezen T, transmedia production; Stewart, fine art), seven senior lecturers (Dover, graphic design; Essex and Smith, dance; Kasumovic, photography; Lawrence and McInerney, comics, graphic novels and sequential arts; Pappas-Kelley, fine art) and head of programmes (Morgan, MSAD). Eight new appointments have been made to English, creative writing and history, including four lecturers (Clake, and Hayes, creative writing; Ellis, history; Ford, English studies), two research lecturers (Clements, English studies; Lamb, media studies), one senior lecturer (Bibby, English studies) and one teaching fellow (Nicholls, creative writing). Six appointments have been made to business studies, including four lecturers (Hagan, Joneidy, Olekanma, Soliman), one senior lecturer (Zhu) and a principal lecturer (Dennis), as well as a research fellow in RIS (Fenby-Hulse, research policy and impact).

Sixty per cent of staff submitted to REF2021 were appointed during the period, 35 per cent since 2018, highlighting the impact of strategic institutional investment and a research-focused recruitment strategy. The research specialisms of appointments made over the course of the assessment period have shaped and enriched the CCC's emerging interdisciplinary research themes, highlighted in the following examples.

- In Care: inclusivity, technology and dance (Essex); discourses of care, media history and the welfare state (Lamb); creative writing and wellbeing (Nicholls)
- In Disruption: religious minorities in literature and visual art of Pakistan (Clements); visual culture and revolutionary Ireland (Ellis); recovering women writers of the 1890s (Ford)
- In Ecology: creative writing and cetacean conservation (Clake); wildlife trafficking in the UK (Dover); children's climate activism (Karikis)
- In Participation: comics and inclusive education (Lawrence); constituent-developed curation (Morgan); cultural geography and participatory art (McNally).

Most staff submitted to REF2021 are on permanent contracts, with fixed term posts kept to a minimum. Fractional appointments are used to enable creative practitioners to sustain professional profiles and networks beyond academia alongside research careers.

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Thirty per cent of our staff submitted to REF2021 are ECRs, in line with the 31.6 per cent of ECR staff submitted across all UoA. Our ECRs have been supported to publish high-quality outputs, secure research funding, pursue research-impact activities, benefit from international mobility and networking, and develop leadership capacity and experience in support of their developing research identity. The graduate tutor scheme enables research students to gain vital experience by working as a fully integrated member of an academic team. Ellis played a leading role in designing and delivering a postgraduate Research Enrichment Programme for research students across the humanities and social sciences. Ellis and Donnelly (university doctoral studentship) were successful in securing a British Association of Irish Studies conference grant, match funded by the university, to host a major ECR conference at Teesside, entitled *New Directions in Irish History* (2018). Both Ellis (graduate tutor) and Stewart (university doctoral scholarship) have progressed from doctoral students to academic posts during the period. Stewart's appointment as research associate on Creative Fuse North East was instrumental in facilitating his research career progression; as co-founder of the annual Middlesbrough Art Weekender, Stewart's research has achieved significant impact on the cultural vitality and creative economy of the region.

The vice-chancellor's research lecturer investment posts enabled a generation of ECRs at Teesside to benefit from concentrated research time and intensive research mentorship in the first years of their appointment. Our research lecturers have been able to complete and publish extended programmes of research, including book-length studies and monographs (Ilott, Lamb, Robb). Lamb has been enabled to lead a programme of significant public-engagement activities, with the support of dedicated QR funding, as well as professional development training (National Archives, Institute for Government).

An AHRC International Placement Scheme award enabled research lecturer Gegisian to investigate representations of the EU in the US moving image archives held at the Library of Congress. Clements has been able to advance her research in the field of contemporary literature and art from Pakistan through QR funding to undertake primary research, contribute to international research conferences and participate in key events and networking in locations including Islamabad, Lahore and Rawalpindi. Clements was an invited member of the Advisory Board for a QR GCRF-funded project, *Decolonising Feminism* (PI Carroll), and was awarded QR GCRF funding to act as PI on *Women Writing Pakistan* (co-investigator, Carroll). An external funding award from the Great Britain SASAKAWA Foundation (grant number 5741), enabled McInerney to undertake a field-research-based investigation trip exploring the importance of doujinshi (Japanese fan comics) and fan engagement to the Japanese manga industry, economy, and wider culture, resulting in publication in a peer-reviewed journal (*Studies in Comics*, 2019).

Research students

The development of a thriving and dynamic postgraduate research community has been a defining feature of the CCC's vision over the period, with postgraduate and staff research being mutually enriched through close and co-operative working relationships in a research environment that recognises research students as peers and future leaders. We have achieved 42 doctoral completions (none were returned to Art and Design in REF2014), through a combination of institutional investment in PhD studentships, membership of doctoral training programmes (DTP) and the cultivation of a supportive and inclusive research culture in which individual and cohort identities are nurtured and professional and career development advanced.

PhD student funding committed or spent during the REF2021 assessment period amounts to more than £1.1m and includes a suite of pathways accommodating a variety of research specialisms, career destinations and individual circumstances. These include 17 fully funded PhD studentships, comprising: nine institutional research degree scholarships (£527,130); five AHRC Heritage Consortium scholarships (£147,851, funded at 50 per cent by the AHRC); and three North East

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Consortium of Arts and Humanities scholarships (£171,618); as well as three graduate tutors (£302,130) and three institutional fees-only scholarships (£40,740). The census period has witnessed significant expansion in doctoral training provision, with arts and humanities playing a leading role in the development of a range of consortia including the AHRC Heritage Consortium, North East Consortium for Arts and Humanities and AHRC Northern Bridge.

Teesside's membership of the Heritage Consortium (from 2013) is testament to its longstanding reputation for world-leading research in cultural, political and public history, enhancing the CCC's distinctive focus on innovative and interdisciplinary research and supervision. The Heritage Consortium brings together research expertise and resource from seven northern universities (Bradford, Huddersfield, Hull, Leeds Beckett, Northumbria, Sheffield Hallam, Teesside) to provide training for future generations of heritage professionals and researchers, through its Postgraduate Certificate in Heritage Research. Students have taken up a range of internships and placements at organisations including Stockton Reference Library, Glasgow Women's Library and the North East Film Archive. Heritage Consortium research students benefit from, and contribute to, research expertise in cultural heritage at Teesside, with a special focus on visual cultures, gender equality and industrial/post-industrial contexts. Research students have investigated topics including the value of visual arts in the life of an industrial town, feminist arts practices of 1970s Britain, and North East photographic archives and community engagement.

Building on the networks, collaborations and commitment to interdisciplinary doctoral training established by the Heritage Consortium, in 2014 Teesside became a founding member of the North of England Consortium for Arts and Humanities, an institutionally funded initiative launched to consolidate and extend doctoral training capacity in areas of strategic growth. An emphasis on interdisciplinary research and supervision is reflected in the topics investigated by consortium students at Teesside, including the queer Gothic in contemporary fiction and film, cosmetics use in Victorian literature and video game development and immersive storytelling.

In 2017, Teesside was invited to join Northern Bridge, an AHRC funded consortium (Durham, Newcastle, Queens University Belfast, Sunderland, Teesside, Ulster) with a special focus on cross-sector mobility for Arts and Humanities research students, supported by training in creativity, digital skills, leadership and intercultural competence. Teesside's success in designing and recruiting to the competitive Collaborative Doctoral Award stream within Northern Bridge evidences our particular strength in innovative research training and supervision. Working in partnership with Sabotage Reviews, *Systemic Inclusion: Representation and Diversity in UK Literary Festivals* (director of studies, Clake), combines creative practice-based research, engaging communities in the development of original poetic work for performance, with an exploration of the challenges involved in the development of inclusivity in UK literary festivals. Institutional research degree scholarships and fees-only scholarships have funded PhD research exploring topics including: contemporary disability theatre; disability art, mental health and climate change; positive psychology and creative writing; visual culture and visuality in the Irish Free State; and legacies of the Victorian freak show in contemporary museum practice.

We employ fair and inclusive selection and appointment practices to ensure that a diverse range of candidates are able to benefit from doctoral research and funding opportunities, thus widening participation. A combination of measures has been used to promote pathways to PhD study, raising awareness of research career opportunities and overcoming economic and cultural barriers.

The Student as Researcher scheme employs undergraduate students as researchers, contributing to established research projects and benefitting from individual research mentoring. Student researchers have worked on projects including: BabyClear®, producing infographics in support of an intervention package designed to support the implementation of National Institute for Health and Care Excellence guidance on smoking in pregnancy (Diamond, O'Malley); Steel Stories (Heggie,

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Vall), cataloguing and archiving loans and donations for an award-winning exhibition; and Invalid Carriages and their Heritage (McKeown), researching materials in the National Archives. Alumni of the scheme have had their research contributions recognised in publication credits (Carroll, Litpop: Writing and Popular Music, 2014).

Graduate internships have enabled MA graduates aspiring to research careers to gain experience of working in partnership with significant cultural organisations in the region and new PhD students to gain valuable experience in public engagement activities. As research assistant on Rewinding the Welfare State (2019-20), Lester was able to gain experience in marketing and publicising events, capturing audience feedback and liaising with project partners (such as the North East Film Archive), key stakeholders (including the Labour Party, Bowes Museum, Cleveland and Teesside History Society, Jarrow Local History Society and Tees Together) and cultural venues/organisations in the cinema, library, leisure centre and museum sectors across locations in the North East. Graduate Interns have also worked with McKeown on Seal Boy, a Wellcome-Trust-funded project investigating the history and legacy of thalidomide.

New MA programmes have provided pathways to PhD study, including the MA Creative Writing: Distance Learning (2015), MA English (2016), MA Creative Writing and Wellbeing (2019), MA Design (2019) and MA Visual Communication (2019). Teesside was awarded AHRC Block Grant Professional Preparation Masters funding for the MA Creative Writing (£12,000) and MA Future Design (£12,000) as well as MA Heritage Studentships in Cultural History (£180,000). Our variety of doctoral programmes and modes of study is adaptable to student need, including professional doctorates (on campus and online). Infrastructures and pedagogies in support of distance learning have extended the accessibility of doctoral research opportunities under the leadership of Nicholls, university teaching fellow and chair of the university online learning and teaching working group. A commitment to widening participation and promoting accessibility is central to this work, including for research students with employment commitments, family or caring responsibilities, or personal circumstances to do with health or disability.

Supervision teams draw on research expertise from across disciplines, both within and beyond the CCC as appropriate, and partner early-career supervisors with more experienced supervisors to enable students to benefit from the contribution of researchers at all career stages. Supervision meetings on a monthly (minimum) basis are recorded through an online monitoring system and ensure consistent contact. The annual review process provides interim feedback from both internal and external reviewers and incorporates opportunities for students to practice presentation and discursive skills in preparation for oral examination.

PhD students are fully integrated members of research communities and the CCC and are co-located with fellow postgraduate students and staff. The student voice is represented, by elected postgraduate representatives, on both school and university-level research and innovation committees. Research students are supported to develop a range of professional skills, experience and aptitudes in support of sustainable and adaptable careers both within and beyond academia. Students have presented research at national and international conferences with the support of dedicated postgraduate funding. The Teesside University Student Union Student Experience Fund has promoted postgraduate mobility, enabling White to present research on Irish and Spanish Civil War photography (Toronto, 2019). Self and institutionally funded research students have had the opportunity to participate in DTP training, workshops and residential events within the CCC and as well as DTPs hosted by the School of Social Sciences, Humanities and Law (ESRC NiNE). Students have also benefitted from specialist training with external providers (including Centre for Social Justice and Community Action, Durham University and the Oral History Society).

Research students have gained experience in the preparation and submission of research for publication, achieving publications in peer-reviewed journals and edited collections prior to

Unit-level environment template (REF5b)

completion. Postgraduates have been invited to contribute to peer review for journals and have been awarded prizes and bursaries (British Association of Irish Studies Travel Bursary/Research Bursary, Parnell Summer School Postgraduate Scholarship, Diarmuid Whelan Essay Prize in Political and Intellectual History, Royal Historical Society Travel Bursary). Ellis is a founding member of the North East of England Historians of Ireland Postgraduate Network, Logan-Smith is the North East area representative for the Arts Health Early Career Research Network and Moesby was awarded a curatorial associateship by DASH Arts, a disabled-led visual arts organisation.

Research students are taking an active role in promoting equality and diversity within the institution, their research communities and beyond, as members of the Writers' Guild of Alberta Equity Task Force (Bailey) and Advisory Committee for the Disabled and John Jay United for Racial Justice, Lewisboro, New York (both Morris) as well as the school's departmental submission Athena Swan working group (Stubbs). Research students have been instrumental in the launch of Disconsortia, a North East disability arts collective (Wreford-Sinnott), co-curated exhibitions exploring representations of disability (Logan-Smith) and designed and delivered International Women's Day programmes at MIMA (Stubbs, White). Wreford-Sinnott is founder and artistic director of Little Cog, an arts organisation specialising in production, training and development in relation to disability art, theatre and film.

Equality, diversity and inclusion

Researchers within the CCC play a leading role in promoting equality and diversity in a variety of contexts within the institution, in national and international research contexts, and within arts and culture more broadly. This contribution is underpinned by our research expertise in relation to questions of equality, diversity and inclusion, including in the fields of age, disability, ethnicity, gender, sexuality and religion. Research investigating women's history and cultural production is a notable strength (Bibby, Carroll, Clake, Ford, Heggie), as is disability arts and heritage (McKeown).

MIMA is a founding partner in a national programme to support the creative careers of deaf and disabled curators. McKeown is a member of the UKRI External Advisory Group on Equality, Diversity and Inclusion and the Steering Group for the Diversity in Antarctic Science Initiative. Fenby-Hulse is a member of the Association of Research Managers and Administrators' EDI Advisory Group. Vall is Deputy Chair and Fenby-Hulse a member of the university's Athena Swan Implementation Group. Vall is leading the university's first departmental submission as chair of the school's Athena Swan Working Group (members also include Carroll, Clake and Clements). Carroll and Clake are members of HASTEN, the Humanities, Arts and Social Sciences Equality Network North East. Moore and McInerney are members of the Teesside University LGBT+ Focus Group and, as chair, Heggie was instrumental in enabling Teesside to achieve recognition in the Stonewall's annual Top 100 Employers survey. McKeown has served as a Trustee of Mind the Gap, one of Europe's leading learning disability theatre companies, creating work for UK and international audiences. Morgan is a member of the Plus Tate Diversity Working Group. Smith is a member of North East Inclusive Dance Network, an initiative bringing together artists, practitioners and organisations to develop dance for and with people with a disability.

Carroll and Clements have collaborated internationally on QR CGRF projects promoting gender equality (SDG 3), including *Decolonising Feminism* (2019) in partnership with scholars in India (Indian Institute of Technology, Delhi) and Pakistan (Forman Christian College, Lahore). *Women Writing Pakistan: Gender in the South Asian literary landscape* (2020-21) is delivering a programme of researcher development for 25 women ECRs in partnership with the Islamic International University, Pakistan, with content informed by needs analysis research incorporating the impact of Covid-19 on women ECRs.

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In the unit, 35 per cent of eligible staff are identified as having SRfR, compared with 39 per cent of eligible staff across the university. University-wide, the proportion of women who have been identified as having SRfR is lower than the proportion of eligible staff. We are the exception to this trend with 45 per cent of eligible staff and 49% of staff with SRfR recorded as female. In the CCC, 38 per cent of white staff have been identified as having SRfR compared with 23 per cent of BAME staff. In contrast, across the university, the percentage of white staff with SRfR is lower than in the total pool of eligible staff, and the converse is true for the proportion of BAME staff with SRfR. In this context, the following areas merit further investigation and action: strategies to investigate and address the representation of BAME researchers in the CCC; continuing efforts to ensure the equal representation of women researchers in the CCC; and support for strategies to improve gender representation across the university.

3. Income, infrastructure and facilities

Income

Research income has generated high-quality research and enabled significant research impact in relation to some of the centre's core themes and activities, including research investigating public memory, regional history and cultural heritage, and partnerships promoting arts and culture driven enterprise, innovation and regeneration. Income from a variety of regional and national sources has advanced new research into the history and heritage of the Tees Valley and North East England, including new insights into the role and contribution of women, the legacies of the First World War and the impact of industry and its decline. Significant AHRC, ERDF and UKRI funding has enabled the CCC to fulfil ambitious strategies promoting economic, social and cultural change in the Tees Valley, including innovative partnerships with the CDIT sector.

The total income generated by the CCC during the period was £1,044,533, an average income of £149,219 per year. Our average income per FTE is £21,761 and the average income per FTE per year is £3,109. The breakdown of income generated is as follows: 46 per cent awarded by BIS Research Councils, Royal Society, British Academy and Royal Society of Edinburgh; 38 per cent by UK-based charities (open competitive process); 10 per cent UK central government bodies, local authorities, health and hospital authorities; and 6 per cent by UK industry, commerce and public corporations.

Income totalling £451,281 was awarded by the AHRC, including £238,608 for Creative Fuse North East. Income from NLHF totals £239,777, including £155,935 for Great Place Tees Valley, £49,403 for Invalid Carriages and their Heritage and £15,800 for Steel Stories, all of which generated significant impact. Arts Council England income is £64,172 for collaborations with MIMA (prior to its incorporation into the university). Other significant sources of funding include the Wellcome Trust (£29,576), UKRI (£26,697) and the Paul Mellon Centre for Studies in British Art (£31,882), with knowledge transfer partnerships amounting to £150,384. Additional sources of research income include GB SASAKAWA Foundation, the Durham Victoria County History Trust and the Economic History Society.

Infrastructure and facilities

Researchers have access to MIMA's collections of modern and contemporary fine art and craft from 1900 to the present day, combining the holdings of Middlesbrough Art Gallery (1957-2003), Cleveland Craft Centre (1983-2003), and Cleveland Gallery (1973-1999). As an ACE accredited museum, MIMA has considerable expertise in collections management and care. Eight PhD students are currently working on, or with, MIMA's collections.

A comprehensive technical and support team at MSAD enhances research activities in creative practice. The team includes 3.5 FTE 3D workshop technicians, a fashion technician and 2.2 FTE

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print technicians. Researchers have access to workshop space and technical facilities in support of craft production, traditional printmaking (including screen printing, lithographic printing and etching), metalwork and woodwork as well as state of the art digital production technologies for rapid prototyping (including 3D printing and CNC machining), and digital printing for fabric prototyping (direct to fabric and dye sublimation technologies).

Dedicated facilities for areas such as animation and visual effects, concept art, digital media, film and television, photography, music and performance, games design and post-production are provided by the School of Computing, Engineering and Digital Technologies. Specialist studio space is available in animation, comics, concept art, drawing, motion capture, sound recording, television broadcast, video production, virtual reality and visual effects. The Editshare network infrastructure provides high-speed digital post-production facilities. We have a range of digital production facilities, including: a two-storey sound stage; audio engineering and production suite; two digital-broadcast green-screen television studios; digital-broadcast radio studios; audio-editing suites; post-production colour-grading and video-editing labs, digital motion-capture facility and a virtual-reality suite. The TUCan digital studio is an innovative production studio that brings together multi-disciplinary groups of researchers, graduates and students to work on commercial digital projects and cutting-edge research, including new products and proof of concepts for external partners. McKeown worked with TUCan in a partnership with Unfolding Theatre to create Multiverse Lab, an interactive online experience designed to help shape the future of health research.

Teesside University houses the North East Film Archive; its collections include BBC and ITV broadcast news and documentary footage as well as industrial collections (Trade Films; ICI) and amateur home-movie footage. The iron and steel heritage film commissioned from the archive by Steel Stories (Heggie, Vall) was screened at its participant recruitment road shows, playing an important role in eliciting memories of Dorman Long and British Steel from former steelworkers. It was developed into a feature film, which has been incorporated into the permanent exhibition. A programme of public screenings and discussion, Rewinding the Welfare State (Lamb), centred on an original show reel of archived, and previously unavailable, regional television broadcasts and local community films from the archive's collections.

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

The CCC recognises the vital importance of external research roles and relationships for individual research careers, institutional research cultures and wider research communities, both discipline-specific and sector based. The research environment for research staff and students at all career stages has been enriched by expertise and experience generated through active involvement in, and leadership of, research networks, partnerships and collaborations, serving to extend the scope and diversity of research dialogue, feedback and peer review and enhance mentoring and leadership capacity.

These activities are encouraged and rewarded through the university's policies for the support of research (including the award of annual research allowances within the academic workload) and its research career profession pathways (with leadership being one of a number of criteria for reader/professorial conferment). High-quality outputs have been generated by successful collaborative relationships with fellow researchers at other institutions (including co-edited collections by Carroll, Ford and Hawkes) and by external funding awards grounded in partnerships with specialist research associations (such as the Economic History Society, Durham Victoria County History Trust and the Paul Mellon Centre for Studies in British Art). International collaboration with partners in countries in East and South Asia, Europe and North America has been fostered through internal and external research funding, including GCRF projects whose design is informed by fair and equitable partnership principles.

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Our researchers have worked collaboratively to cultivate research networks, shape research agendas and generate new research through the organisation of international and interdisciplinary conferences and symposia. Staff have provided leadership for specialist research associations: Carroll served as chair of the Contemporary Women's Writing Association (2016-19); Hawkes is a member of the executive committee of the Ford Madox Ford Society and co-founder of Cultures of Trust; Higgins served as director of the Irish Association of Professional Historians (2014-18) and is a member of its advisory board (2018-present) as well as for the British Association for Irish Studies (2018-present).

Cross-disciplinary dialogue and exchange has been nurtured through innovative conferences bringing together researchers and practitioners from across the arts, humanities and social sciences, including Women, Narrative and Crime: An Interdisciplinary Conference (Carroll with Louise Wattis, Teesside, 2015) and Poetry and TV (Clake with Richard O'Brien, Northumbria, 2018). Research addressing issues of equality and diversity in relation to gender and ethnicity has been fostered by events such as British Culture After 9/11 (Carroll with Rehana Ahmed, Teesside, 2014), Writing Wrongs: Contemporary Women's Writing Association Conference (Carroll with Melanie Waters, Northumbria University, 2018) and Beyond Western Eyes: South Asian Women's Writing in Contemporary Contexts (Carroll with Fiona Tolan, Liverpool John Moores University, 2019).

Work with cultural and historical venues and societies has explored questions of memory, legacy and heritage, including: The Historian, Heritage and Public History (Higgins, 2015, Irish Association of Professional Historians, Queen's University Belfast and the Ulster Museum); William Shakespeare: The Next 400 Years, (Paterson, Kronborg Castle, Elsinore, 2016); Political Thought in Revolutionary Ireland (Higgins, 2016, Royal Historical Society); By the People, for the People: The Nationalisation of Coal and Steel Revisited (Vall with Jorg Arnold, Nottingham, Jim Phillips, Glasgow, National Museum of Mining, Wakefield, 2017, funded by the Economic History Society). New Mappings of Europe (2016-19) was a programme of exhibitions, conferences, community engagement and publishing on migration narratives produced by MIMA in collaboration with academic and museum partners in Vienna, Belgrade and Ljubljana, supported by European Commission funding.

Our researchers are contributing to the vitality and sustainability of scholarly infrastructures within their respective specialisms and disciplines, in national and international research contexts. By serving in editorial and advisory roles in peer-reviewed journals, researchers are shaping new agendas, maintaining benchmarks for high-quality publication and providing platforms for the dissemination of new research: Arts and the Market (Dennis); Contemporary Women's Writing (Carroll); Engage Journal for Visual Art (Perks); International Journal of Cultural Studies and Social Sciences (Paterson); Journal of Postcolonial Writing (Clements); Journal of Research Management and Administration (Fenby-Hulse); Regions and Regionalism in History series, The Boydell Press (Newton); Yorkshire Archaeological Journal (Newton).

Researchers have been selected to serve on national and international grants and prize committees, as both expert peer reviewers and strategic advisers: AHRC Peer Review College (Carroll; McKeown; Vall); AHRC Strategic Research Centre for Cultural Value (Sillars); AHRC Strategic Reviewer (Vall); Economic and Social Research Council (Newton); ESF Peer Reviewer (Vall); Irish Research Council for Humanities and Social Sciences (Newton); Irish Research Council Postgraduate and Postdoctoral Awards (Higgins); Research Council for Culture and Society, Academy of Finland (Carroll). Perks is a member of the International Advisory Board, EYE Art & Film Prize.

Researchers have served as external examiners for PhDs in English, creative writing and history both nationally and internationally at: Curtin University, Perth (Nicholls, 2018); Goldsmiths,

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University of London (Nicholls, 2018); Northumbria University (Carroll, 2018; 2019); Queen's University, Belfast (Higgins, 2020); Sheffield Hallam University (Carroll, 2018); the University of Glasgow (Nicholls, 2019). They are also playing a leading role in relation to professional development for researchers and managers, with Fenby-Hulse serving as chair of the Universities Policy Engagement Network professional development group and as a member of the Association for Research Managers and Administrators professional development committee and Vitae's Culture, Employment and Development in Academic Research Survey working group.

Researchers have acted as expert peer reviewers for a variety of international and interdisciplinary peer reviewed journals and academic publishers, including: Adaptation; Anthem Press; Area; Arts and the Market; Bloomsbury; British Journal of History; Contemporary Women's Writing; Cultural Geographies; Edinburgh University Press; Feminist Theory; Film-Philosophy; Geopolitics; ISLE: Interdisciplinary Studies in Literature and Environment; International Journal of Environmental Research and Public Health; Journal of Adaptation in Film and Performance; Journal of Commonwealth Literature; Journal of Embodied Research; Journal of Maps; Gender, Place and Culture; Journal of Social History; History of Social Movements; Journal of the Midwest Modern Language Association; LIT: Literature, Interpretation, Theory; Manchester University Press; Medical Humanities; Modern Fiction Studies; Social and Cultural Geography; Studies in Theatre and Performance; Writing in Practice; Victoriographies.

Researchers are taking leading roles in organisations and platforms for the commission and dissemination of new creative work: Beagrie is co-director of Ek Zuban Press, an independent poetry publishing house; Essex is artistic director of Fully Booked Theatre, a company creating interactive dance theatre for children and families; Pappas-Kelley is founder of Invert/Extant, an academic press focusing on publishing books and essays with an emphasis on artist writings as a form; Morgan is a member of the Steering Group for the North East Contemporary Visual Arts Network; Perks is director of Feature Expanded, a development programme for visual artists making feature films, as well as programme advisor (Artist Moving Image) for the BFI London Film Festival, research director, Asia Triennial Manchester, chair of Islington Mill Foundation (Salford) and trustee of Alchemy Film & Arts (Hawick, Scotland).

The award of prestigious fellowships has been testament to the standing of leading researchers in their respective fields: Perks is a fellow of the Royal Society for Arts; Vall is a fellow of the Royal Historical Society. Visiting fellowships at institutions in Asia, Europe and the US reflect the international reach of the CCC's research and reflect collaborative relationships, including: Stockholm University (Vall); Texas State University, US (Burton); University of Calabria, Italy (Moore); Xi'an International University, China (Zhu); and Zhejiang University of Technology, China (Zhu).

Practice-based research in fields including animation, film, poetry, textiles and typography has been recognised in the award of prizes through competitions, exhibitions and festivals. Clake received an Eric Gregory Award and Melita Hume Prize for her debut poetry collection Fortune Cookie. Burton was awarded a Laureate for Innovation, 2nd International Triennial of Mini-Textile, St Petersburg. Diamond has received Creative Conscience and D&AD Awards. Hicks was shortlisted for the Jerwood Drawing Prize and the Evelyn Williams Drawing Award (2017). McKeown was named International Artist of the Year by DaDaFest International (2010) and has been awarded prizes for documentary, experimental and short film making, including Cinema Touch Disability and Best Shorts Competition, Deaffest Film Festival, with work selected for the BFI's Disabled Britain on Film.

Researchers have been invited to present agenda-setting keynotes at national and international conferences. Carroll has presented keynotes on the black British presence in period drama (Chester, Keele) and on contemporary arts practice and experimental women's writing literary

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(Manchester). Higgins's pivotal contribution to research on historical memory and commemoration is reflected in invitations to speak at Georgia State University, University of Melbourne and University of Roma Tre. Lent has been invited to share his work on art education at the Council for Higher Education in Art & Design and Digital and Material Artistic Research Centre (Derby). McKeown was a keynote speaker at the European Association of Service Providers for Persons with Disabilities: Creative Connections (2020) and his standing in the field of disability arts is illustrated by invitations to speak at conferences in Cork, Liverpool, Galway, Prague and Kazakhstan. Paterson has addressed international Shakespeare and performance conferences at venues in Kolkata, Tokyo and Beijing. Vall's work in comparative urban history and the making of regional cultural policy has been presented in a prestigious keynote at Karlstad University.

Researchers have been commissioned or invited to present new work in dance in performance at festivals and symposia including: Stockton International Riverside Festival (Essex, REPLICAS, 2016, funded by ACE, Dance City, and Tees Valley Dance; Once Upon a Wall, 2019, funded by Stockton International Riverside Festival, ACE) and Innovative Costume of the 21st Century: The Next Generation Symposium Moscow (Smith, PING, 2019). Researchers have exhibited work in animation, drawing, film, graphic art and design, performance, sound and textile and fabric art at prestigious national and international venues, in both solo and group shows. Hicks's work in landscape drawing and painting has been selected for exhibitions including Contemporary British Drawing Xi'an Academy of Fine Art, China (2015), Jerwood Drawing Prize, London (2017- 2018) and 139 X Nothing But Good Exhibition PARK-Platform for the Visual Arts, Tilburg, Netherlands (2018). Burton has held solo exhibitions of textile and fibre artworks including at The Artifex Gallery, Vilnius Academy of Arts, Lithuania (2019) and Contemporary Art Gallery, Ivano-Frankivsk, Ukraine (2019) and work has been selected for inclusion in international biennales and exhibitions in China (2018), Belgium (2019), Slovak Republic; Czech Republic (2018-19), US (2017) and (Spain, 2019). Diamond's work in sequential design and illustration has been exhibited at international venues in Amsterdam, Barcelona, Berlin, Munich and Tilburg. Morgan has curated exhibitions at MIMA including: Mikhail Karikis: For Many Voices (2019); Fragile Earth: Seeds, Weeds, Plastic Crust (2019); Why Are We Here?, with Black Artists & Modernism (2018), This is Water (2018) and Localism (2015). Morgan's publication and conference, The Constituent Museum, were developed within the context of L'Internationale consortium of European museums and funded by the European Commission. Pappas-Kelley's video and installation work has been exhibited at venues including: Islington Mill, Manchester (2016); The Auxiliary, Teesside (2016); and the Gallery of Modern Art, Glasgow (2014). Schmid's work in animation has been selected for inclusion in leading international festivals including New York (2016), Montreal (2016), Melbourne (2016) and Ottawa (2016).

The CCC's commitment to developing dynamic and mutually beneficial relationships with research users, beneficiaries and audiences is underpinned by an ethos of working with non-academic partners as research peers and co-creators, promoting access to cultural resources for individuals and groups under-represented in arts, culture and heritage audiences. Once Upon a Wall (Essex) is a collaborative project in partnership with TIN Arts, an ACE National Portfolio Organisation that specialises in inclusive dance. Employing a culturally democratic methodology it engages child audiences, including those with profound and multiple disabilities, as co-creators in the development of an interactive dance theatre work. Pappas-Kelley is a member of the Steering Committee for Broken Grey Wires, a contemporary arts organisation responding to and exploring mental health. McNally is the co-author of an AHRC/ESRC-funded report, Diversity-Ready Cemeteries and Crematoria in England and Wales, encouraging good practice in relation to ethnic and religious diversity in spaces and services of remembrance.

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Cultural organisations, arts venues, heritage sites, and their visitors and audiences, as well as schools and colleges and their pupils/students, have enjoyed new forms of active learning, creative participation and historical interpretation in relation to cultural heritage and historical memory in the North East of England. Poems from Beagrie's Civil Insolencies have been integrated into an education pack exploring the Great Civil War in the Tees Valley, produced by the Battlefields Trust and to be used as a template for future creative facilitation of historical understanding. The rural communities of Teesdale were engaged in a significant public history project through Newton's collaboration with the Durham Victoria County History Trust (with university match-funding of £20,000), English Heritage at Barnard Castle, the Bowes Museum, the Teesdale Record Society and the Gainford Local History Group, enabling amateur historians to produce new learning resources for local schools. Working with the North Yorkshire County Records Office, Heggie's original research on women's property ownership in eighteenth and nineteenth century Yorkshire has been shared through a programme of public talks at a range of regional and national venues, including local and family history groups, festivals and museums. Working in partnerships with the National Trust at Ormesby Hall and Teesside Archives through the NLHF project Dear Mrs Pennyman (FW-14-08012), Higgins led a public history project centring on the digitisation of letters sent by women to Mary Pennyman, in her capacity as secretary of the King's Own Scottish Borderers Fund, during the First World War. Volunteers from across Britain researched the lives of the women who had written the letters and shared this work via a website and exhibitions. Working in partnership with archives, art galleries and museums in the region, Rememorial WWI: Challenging Narratives Of Peace in the Tees Valley (Tait) explored the socio-historic legacy of the First World War through community outreach, archival research and visual communication. New Boosbeck Industries: From Heartbreak Hill to High Street, funded by a Paul Mellon Centre Curatorial Research Grant, explored the history and legacy of the Boosbeck Industries, an initiative established in the 1930s by local philanthropists Jim and Ruth Pennyman to tackle unemployment in the region through Bauhaus-inspired training in furniture making.

The fusion of creativity, culture and digital technology in North East England was at the heart of Creative Fuse North East (2016-19), delivered by the five North East universities (Durham, Newcastle, Northumbria, Sunderland and Teesside) working with a wide range of businesses, stakeholders and practitioners and funded by the AHRC, ERDF and ACE. The 2019 Project Report identified work focusing on culture in Teesside as "especially successful" and as playing an important role the creation of economic prosperity, social cohesion, health and wellbeing and place-making. MIMA was a founding partner in the Great Place Tees Valley programme, convened by Tees Valley Combined Authority, with funding from NLHF and ACE. MIMA led The Middlesbrough Settlement, a key strand of community engagement activity and artistic commissions, with 2,500 community engagements and employing 36 artists and SMEs. The UKRI-funded project TV Lab: A partnership approach to intra-and inter-community engagement is establishing an innovative and sustainable infrastructure, bringing together community members, policymakers, researchers, and businesses to develop an engagement lab to empower community members to actively shape the development of research-informed services.