

**Unit-level environment template (REF5b)****Institution:** University of Brighton**Unit of assessment:** UoA32 – Art and Design: History, Practice and Theory**1. Unit context and structure, research and impact strategy**

Art and Design research at the University of Brighton (UoB) is located in a mature environment shaped by its unique history and underpinned by three essential intellectual commitments. First, to bring creative practices together with rigorous historical and theoretical scholarship, recognising the distinctive contribution of each and their capacity for productive exchange. Second, to support and encourage collaboration across disciplines and with professional practice, user communities and diverse stakeholders, recognising the reciprocity of such engagements and their capacity to deliver social and cultural value. Third, to foster an open and inclusive research culture, one that embraces a diversity of research practices and career pathways and supports researchers at all stages, from doctoral study to international research leadership.

Our research community is organised into three major thematic groupings: ***Design History, Visual and Material Culture***; ***Arts Practices, Meaning and Making***; and ***Architecture and Design: Communities and Sustainability***. In each we have a critical mass of researchers and an established research profile, sustained across previous research assessments.

**1.1. Context and structure**

Art and Design comprises 73 staff researchers (54.11 FTE), including eight Professors, and 56 doctoral students. Our three thematic groupings are complemented by two University Centres of Research and Enterprise Excellence – the Centre for Design History (CDH) and the Centre for Arts and Wellbeing (CAW) – and enriched by the distinctive infrastructure of the new Brighton Centre for Contemporary Arts (CCA), the nationally accredited and award-winning University of Brighton Design Archives (UoBDA), and Screen Archive South East (SASE).

***Design History, Visual and Material Culture*** (25 researchers [19.3 FTE], including four Professors; 29 doctoral students): Building on Brighton's long-standing reputation in design history, submitted under the 'History, Culture and Heritage' theme in REF 2014, the Centre for Design History (Director, **Pollen**) represents the culmination of the strategic direction we have pursued over more than 30 years. Launched in 2017, CDH set an ambitious agenda for the next stage of development, with an explicit commitment to internationalising design history. In the past five years, CDH has worked with researchers at institutions including the Bauhaus Museum, Weimar; National Institute of Design, Ahmedabad; Parsons New School, New York; Papanek Foundation, University of Applied Arts, Vienna; Tsuda University, Tokyo; and University of São Paulo, with which UoB recently signed a memorandum of understanding (September 2020), led by CDH and prioritising research collaboration.

CDH has particular strengths in transnational modernisms, fashion and dress history, and museum and exhibition histories. Key achievements include major monographs on design and visual culture in 1960s Beirut (**El Maasri**) and fashion and everyday life in New York and London (**Buckley**), the latter commended for providing '*a complex panorama, a kaleidoscope of experience to recreate the actual feel of fashion*' (*Fashion Theory*); an award-winning book and accompanying exhibition at Whitechapel Gallery on The Kibbo Kift Kindred (**Pollen**), acknowledged as '*a revelation*' in its reconstruction of '*a radical moment lost to history*' (*The Guardian*); an exhibition on leading modern poster designer Julius Klinger at the Wolfsonian, Florida (**Aynsley**); edited collections on Paris fashion under Nazi occupation (**McLoughlin**) and cultures of decolonisation (**Wintle**); and design historical studies of Misha Black (**Atkinson**), and Kenneth Clark's role in design policy and promotion during the 1930s (**Breakell**). The work of CDH is complemented by our research on visual and material culture, including an edited collection on feminist art practices in the Middle East and North Africa (**Özpınar**); photography-based studies of the legacy of nitrate mining in Chile and post-conflict heritage (**Purbrick**); and interdisciplinary research that breaks new ground in the study of African photographs (**Newbury**), recognised in an award from the Royal Anthropological Institute.

**Arts Practices, Meaning and Making** (31 researchers [22.3 FTE], including two Professors; 15 doctoral students): Developing the 'Performance, Making and Meaning' research theme in REF 2014, this grouping has continued to foster practice-based research development and innovation, enhance aesthetic experiences for a range of audiences, and contribute to the knowledge base around artistic practices and their social value in national and international settings. It also provided the intellectual impetus for an innovative new interdisciplinary Centre for Arts and Wellbeing (Director, **Bullen**), which evolved from the research agenda of our theme of 'Inclusion, Health and Wellbeing' in REF 2014 (see below).

Key achievements in arts practice research include an influential publication on inclusive arts and collaborative performances impacting on practice and policy in the UK and Southeast Asia (**Fox**), recognised by a *Times Higher Education* award for Excellence and Innovation in the Arts; cultural, environmental and geological narratives of place, including a commission to mark the 200<sup>th</sup> anniversary of Ruskin's birth by revisiting the French Alps (**Stibbon**), resulting in artworks that 'reveal a stark depiction of how climate change has taken its toll on the glaciated landscape' (*The Guardian*); experimentation with narrative, continuity and sequence through collage (**Rawle**), which in its published form has been described as 'a beautiful book, not just in terms of its design, but in its moral integrity' (*Times Literary Supplement*); and interdisciplinary performance, dance and screen dance attracting large audiences in Berlin, Havana, London, Madrid, Moscow and Seoul (**Cowie**).

Our researchers have also made significant contributions on the history provincial British Art Schools (**Cornford**); drawing and experience (**Bullen**) and drawing methodologies and practices in education and health settings (**Lyon**); archival and practice-based photography research engaging contested histories and memories (**Ribas, Winckler**); and contemporary media art in public spaces (**Sermon, Gould**).

**Architecture and Design: Communities and Sustainability** (17 researchers [12.51 FTE], including two Professors; 12 doctoral students): Bringing together longstanding research and impact initiatives, this grouping strengthens research submitted under 'Sustainable Development and Climate Change' and 'Agency, Society and Space' in REF 2014. Design research is focused on the principles and practices of design applied to the complex challenges of health, wellbeing and community. Sustainability research engages with communities from Sussex to Africa and Asia, responding to problems such as waste and pollution, urban food production and population displacement, seeking new architectural and design solutions, and exploiting new opportunities through re-making, maker-spaces and 'circular' methods. This grouping supports experimental and practice-led research alongside contributions to history and theory.

Key achievements in architecture and design include RIBA and UN award-winning publications on urban agriculture and sustainability (**Viljoen, Bohn**); research on design and the circular economy (**Baker-Brown**), recognised by RIBA design and sustainability awards (for Little England Farm); new design solutions for spaces of learning and environmental technologies for sustainable housing (**Hayhurst**), recognised by awards including *Architects' Journal* Top 10 buildings of 2016 (for Garden House) and *Architectural Review* Schools Award (for Whitehorse Manor School); experimental architectural projects such as A House for Essex (**Holland**), shortlisted for the prestigious Mies van der Rohe European Award for Architecture; and architectural responses to the refugee crisis in Europe (**Mull**), findings from which have been exhibited at the Barbican, the Oslo Architecture Triennale and will be shown at the Venice Architecture Biennale in 2021.

Our architecture and design researchers are also engaged in work on fashion design and ageing (**Haffenden**); place-making and community wellbeing (**Gant**); historical architectural practices (**Amhoff**); design and ethics (**Sweeting**); and urban mobilities (**Robertson, Kutz**).

**Interdisciplinarity:** Consolidating our commitment to interdisciplinary and collaborative research practices, CAW was launched in 2019 as a focal point for arts health and wellbeing research through creative and participatory methods. The centre is underpinned by a collaborative ethos and brings together colleagues in the arts, humanities, social and natural sciences across UoB and

Brighton and Sussex Medical School (BSMS). Collaboration with external partners, including local and regional health trusts and SMEs, enables art and design researchers and practitioners to work with clinicians, allied health professionals, patients, and technology specialists and entrepreneurs to deliver benefits for health and wellbeing.

Art and design staff and doctoral students also collaborate with colleagues in other UoB research centres, including the Centre for Memory, Narrative and Histories, the Centre for Spatial, Environmental and Cultural Politics and the Centre for Transforming Sexuality and Gender.

## 1.2. Research and impact strategy

**Strategic developments since 2014:** The period has been one of institutional consolidation, including a major UoB strategy review and resulting Research and Enterprise Strategic Plan (2017 – 2021), which has been instrumental in guiding the shape of this submission. Most notably, we established two new research centres located in our core areas of art and design expertise – CDH and CAW (each supported by £25k p.a.) – alongside the creation of Brighton CCA as a key feature of our research infrastructure together with UoBDA and SASE. A strategic decision to refocus our research in the primary art and design disciplines has enabled us to consolidate longstanding research strengths, whilst maintaining our commitment to interdisciplinarity and cross-disciplinary engagement and building on our distinctive contribution to the research and impact landscape. It has provided an opportunity to promote new forms of research, for example on wellbeing, and to establish a stronger external profile for art and design research and its users.

For REF2021, consequently, we have redistributed our arts and humanities research between Units of Assessment (UoAs) D32 and D34. The art and design submission is now placed more centrally within the remit of UoA D32, and the D34 submission embraces a number of research staff with a focus on cultural studies previously submitted to art and design.

In addition to the establishment of the two new centres and Brighton CCA, since 2014 we have invested staff time and resources in the following strategic priorities:

- Nurturing long-term research and impact generating partnerships with organisations in the creative and cultural sector, leading to mutual benefits that span the practice-research boundary. Evidenced by our record of collaborative research and doctoral projects, co-curated exhibitions and public performances.
- Increased commitment and support for key projects with significant impact potential, alongside the development of enabling mechanisms and dedicated funding streams to embed impact across our research activity. Evidenced by the global reach of our impact in inclusive arts and urban agriculture and widespread recognition of the social, cultural and economic value of our research.
- Implementation of an expanded and more systematic approach to supporting staff development through research to create an inclusive environment in which all our researchers can advance their careers and produce high quality outputs. Evidenced by a new research mentoring scheme, external grant successes by staff supported through internal schemes, and external leadership roles held by senior researchers.
- Development of our PhD programme through growth in funded PhD student numbers and an expansion in collaborative doctoral projects. Evidenced by participation in Doctoral Training Partnerships alongside funded UoB studentships (total AHRC and UoB investment of £2.5M in PGR), and establishment of collaborative doctoral awards as a distinctive feature of our provision (approximately 20% of current registrations).
- Maximising the value of our unique research infrastructure to shape research agendas and future art and design practice. Evidenced by UoBDA leadership of influential research on digital archives and an award for innovation in design education, and research collaborations and public programmes supported by CCA and SASE.

Our successes in these areas are enabled by a revised set of UoB research support structures to foster a dynamic environment and enable world-leading research, impact and researcher development (see REF5a).

**Enabling impact:** Impact has been enabled through partnerships, the exploitation of key resources and infrastructure, and strategic funding initiatives.

We have built on existing partnerships through staff exchanges and secondments, collaboration on curatorial and exhibition projects, and collaborative doctoral partnerships, with organisations including the De La Warr Pavilion, the Design Museum, the Royal Pavilion and Museums, Brighton and Hove (RPMBH), Tate and the Victoria & Albert Museum. At the same time, we have formed new relationships with, for example, the British Museum, Royal Botanical Gardens, Kew, and commercial partners such as Philips Lighting.

Our Impact Case Study [ICS\_Design Archives] demonstrates how this unique resource has provided a platform for impact on archival practices and public audiences, working in partnership with leading professional archive bodies, and cultural organisations such as the Jewish Museum, London. Equally, collaboration with the Wolfsonian, Florida International University and Whitechapel Gallery was central to research impact deepening public understandings of history and culture through design [ICS\_Design History].

The impact of photography research has involved partnership with the community-based District Six Museum, South Africa (a member of the International Coalition of Sites of Conscience), the Museo de la Solidaridad Salvador Allende, Chile, and the cultural organisation Alliance Française, Toronto, as well as mining and environmental activist groups, such as Chile Sustentable. Close and respectful collaboration, and equal recognition of skills and knowledge, has enabled our research to make a meaningful contribution to processes of public history and cultural memory, and debates around place and identity [ICS\_Photography].

In several cases, the key to impact has been the strategic use of QR funds to enable actions that facilitate the move from concept to practice or from practice to policy. Strategic impact funding helped to consolidate partnerships with the British Council and the Korean Disability Arts and Culture Center and underpinned the development of training for a wider group of arts and cultural organisations across Southeast Asia [ICS\_Inclusive Arts]. Research on urban food futures evidences a similar development, where the Continuous Productive Urban Landscape (CPUL) concept has influenced the design of urban spaces in Berlin, Heidelberg and Tokyo, and led to the creation and enhancement of urban food policies in major cities, including in Cologne and Brighton [ICS\_Urban Food Futures].

To embed impact across our research, in 2017 UoB set up a dedicated Impact Development Fund. This has been used, for example, to extend the reach of *Guernica Remakings* (**Ashmore**), an activist art project, creating social and economic benefits for marginalised communities in South Africa; and to support **Rawle** in the development of an innovative experimental film based on his acclaimed collaged novel *Woman's World*, benefitting the independent cinema sector.

In response to COVID-19, some funds have been directed to urgent projects on the impact of the pandemic. This includes research into how museums frame and promote their digital versions in the context of the crisis, and a practical initiative responding to the challenge of remote studio-based working and virtual environments as spaces for art and media production. An AHRC COVID-19 Rapid Response grant will enable research on new ways of presenting theatre, dance and performance arts (**Sermon**).

**Ethics and integrity:** Research in art and design is guided by UoB's Codes of Practice on Research Integrity and Research Ethics. A tiered system of ethical review was introduced in 2014, supported by training and a dedicated Research and Integrity officer. As a minimum, all staff research projects have to be reviewed at tier one by School-based panels. Research requiring review at tier two is handled by a Cross-School Arts and Humanities Ethics Committee, ensuring sensitivity to disciplinary differences and traditions, including the creative and participatory methods distinctive to the field. All postgraduate researchers (PGRs) undertake mandatory ethics and integrity training.



**Open research:** UoB is committed to open access principles and has upgraded its research repository to facilitate the accessibility of research outcomes. In art and design, there has been particular attention to developing a consistent digital format for the communication, dissemination and portability of practice outputs, making visible the rich variety of non-text-based thinking and knowledge generation. Consequently, all our practice outputs submitted to REF 2021 are openly available through the research repository. Together with journal articles, this means around 60% of the submission is open access, the only exceptions being books or book chapters. We have also maintained access to our unique resources for researchers and the public, including an extensive programme of loans from UoBDA to national and international venues, and the development of innovative forms of digital access for design archives.

**Research strategy 2025:** Looking forward, our research strategy is defined by the revitalisation of our research infrastructure since 2017, a commitment to developing the next generation of researchers, and collaborative working with other institutions and external partners to deliver leading research with impact. Specifically, we intend to:

*Increase our global influence in areas of strength* through continued investment in research centres. This will enable us to: (i) extend our distinctive focus on international and transnational histories of design, visual and material culture and photography; (ii) consolidate our reputation as a centre for innovative research connecting the arts with health, wellbeing and sustainability; (iii) maintain our reputation for art and design research and practice that is challenging, provocative and generates new knowledge and new aesthetic experiences.

*Ensure the vitality and relevance of our research* by maximising the value of our cultural assets. We will: (i) use our expertise in design archives to develop future research bids on digital archive processes and artist-archive collaborations; (ii) develop our programme of public-facing, research-led events through CCA to raise the profile of art and design research and as a platform for new partnerships in the creative sector; (iii) invest £500k internal income and £100k external funding per year in the staff and estate of CCA, UoBDA and SASE.

*Extend the reach and significance of our research* through collaboration and partnerships. We will: (i) maintain our long-term strategic partnerships with creative sector organisations through new collaborative research and doctoral projects; (ii) ensure the continued impact of research in urban design and sustainability through leadership of national and international projects and networks, working with government, community and industry stakeholders; (iii) broaden our engagement with industrial and commercial partners by establishing a minimum of five new partnerships.

*Develop the next generation of researchers* to ensure the long-term sustainability of art and design research. We will: (i) maintain our high level of participation in DTP and CDP programmes; (ii) build on this platform to grow our number of PhD students by 25% and increase the diversity of our student body; (iii) continue to innovate in collaborative and practice-based models of doctoral study; (iv) increase our investment in support for new and early-career staff and practitioners moving into research.

## **2. People**

### **2.1. Staff**

**Staffing strategy and profile:** We recognise that research career pathways in art and design are diverse with no single route to success and a highly permeable boundary between the academy and professional and artistic practice.

The submission contains 14 new members of staff appointed during the period. At professorial level, **Aynsley** was appointed in 2014 to lead the development of design history; and, in 2016, **Holland** was appointed as Adjunct Professor of Architecture to provide new leadership in architectural practice research. New appointments, including ECRs, have added to our capacity in inclusive arts (**Lloyd** ECR), arts practice (**Gould, Hagen**) and photography (**Bull, Childerley**,

**Johannesson** ECR), as well as in design history, where **Rumball** (ECR) and **El Maasri** were appointed shortly after completing PhDs at Brighton.

Including these appointments, the Category A submitted staff profile comprises 12.7 FTE Professors/Senior Academics, 11.8 FTE Principal Lecturers/Readers, 29.5 FTE Senior Research Fellows/Senior Lecturers/Lecturers. We are committed to nurturing the next generation of researchers and eight members of staff have completed doctorates, of whom three are classified as ECRs according to the REF definition. A further five staff were formerly ECRs during the period.

Over 98% of staff are permanent, and 58.3% are on fractional contracts. This profile reflects a combination of staff working part-time in line with UoB's Flexible Working and Work-Life Balance policies, and a significant proportion who work between the academy and the world of professional practice in the museum and creative arts sector. The latter include leading researchers who maintain architecture and design practices (eg **Baker-Brown, Hayhurst, Holland**) as well as exhibiting and performing artists (eg **Cowie, Stibbon, Ribas**). We benefit enormously from the vitality and insights they bring to research, and at the same time this provides a pathway to impact. Our part-time staff can apply to all internal funding streams and have full access to research development opportunities.

We also employ strategic initiatives to build links with practice. For example, Keeper of World Art at Brighton Museum & Art Gallery, Helen Mears, undertook a part-time collaborative doctorate with us based on material held at the museum; and, in parallel, was seconded as 0.5 Lecturer in the History of Art and Design in the School of Humanities (2016 – 2018), further enhancing the benefits of exchange between academic and professional museum worlds.

**Equality and diversity:** Creating an inclusive environment is a core value of UoB, and in all aspects of our staffing we are committed to equality, diversity and inclusion, as recognised by a range of external charter marks, including a Race Equality Charter Bronze Award and an HR Excellence in Research Award. In 2019 we were recognised as a Stonewall Top 100 employer.

Comparison with Advance HE data shows that our art and design staff base aligns with the sector average for declared disabilities (sector 6.8%; UoB 6.8%), has a slightly higher proportion identifying as female (sector 52%; UoB 54%), and a slightly lower proportion identifying as BAME (sector 8.7%; UoB 6.3%). Comparing this profile with staff submitted to REF indicates that women (58.3%) and staff identifying as BAME (9.7%) are slightly more likely, and staff with a declared disability slightly less likely (5.6%), to have significant responsibility for research (SRfR). An equalities audit on output selection showed that whilst female researchers were marginally less likely to have more than two outputs selected, they were three times as likely to have five outputs selected.

Actions to ensure equality, diversity and inclusion are taken at several levels. UoB has policies and procedures on flexible and remote working career pathways for part-time and fixed-term staff, support for staff with caring responsibilities or ill health, those returning from periods of leave, and staff with protected characteristics. We are committed to taking action through our UoB staffing policy and Race Equality Charter Action Plan to ensure the inclusion of staff of colour. Across art and design, schools have taken the following specific actions to ensure an inclusive research environment: encouraging under-represented groups to undertake UoB research leadership training, including funding a professorial development programme for non-professorial senior staff (women and BAME focus); an audit of supervisory teams to ensure an inclusive approach to supervisory team composition; and use of research funding to support re-engagement in research for colleagues who have taken parental leave, including reduced teaching loads.

We also recognise the unequal challenges faced by staff having to work remotely during the COVID-19 pandemic and have put in place mechanisms to support continued engagement with research. This includes the purchase and delivery of additional equipment and furniture where appropriate.

**Staff development:** We invest in our staff to achieve their potential as researchers, to build research capacity, and to underpin succession planning. Career pathways and systems of support are designed to facilitate research career development for staff at all levels, and staff have access to a Researcher Development Programme tailored to career stage and discipline. In the current period, 16 submitted staff have been promoted (13 female, three male): nine to Senior Lecturer, five to Principal Lecturer (**Lee, Sweeting, Tooze, Winckler, Wintle**), one to Reader, and subsequently taking the role of Director of CDH (**Pollen**), and one to Professor (**Viljoen**).

**Early-career researchers:** UoB operates an inclusive, self-identifying early career definition to allow us to support the full range of ECRs, including those new to research from practice. ECRs have formal representation at all levels in our research structures, including a representative on School Research and Enterprise Committees, a UoB ECR ambassador, and a network of School-based ECR leads who organise events and advise the University on ECR matters. In art and design, support has included specific workshops on topics including research funding and publication, and the organisation of research exhibitions to profile practice-based research.

UoB's Rising Stars scheme provides awards of up to £10k to assist newer researchers to gain experience of managing and leading research and impact projects (2014 – 2020: 100% of art and design awards went to female staff). The awards are explicitly developmental, facilitating individual research careers. They provide a platform and evidence of institutional support to enable researchers to gain external funding or recognition, for example:

- **Atkinson's** award for work on propaganda exhibition histories enabled the development of a successful AHRC Fellowship application on modernist exhibitions in Britain. (**Atkinson** worked in cultural policy before joining UoB as a Fellow in UoBDA and is now a Senior Lecturer.)
- **Ashmore's** award for the creative practice project *Guernica Remakings* led to two grants from AHRC on the role of art in sustainable international development, and the capacity of collaborative making practices to empower communities and foster solidarity.

**Sabbaticals:** The UoB Sabbatical Research Leave scheme enables established research staff to take a period away from their substantive role to complete a substantial research output or major grant proposal, or for a period of creative practice (2014 – 2020: 64% of art and design sabbatical awards went to female staff). Major projects enabled through this scheme include **Cornford's** study of art school sites in North West England, which led to a touring exhibition (2018 – 2020), supported by Arts Council England; the development by **Francis** of a monograph on 'Mixed Forms' in visual culture; and **Southall's** testing of a prototype ventilation system to reduce heating consumption, as part of experimental practice using the Brighton *Waste House*.

All UoB research funding initiatives are subject to annual equality and inclusion audits which are reported to the UoB Research and Enterprise Committee as basis for adjustment and future action planning.

**QR funds for staff development:** In addition to UoB initiatives and training programmes, all Schools have mechanisms for the distribution of QR funding to support research career development. The Schools in which art and design researchers are based receive a total of £630k QR funds p.a., which is allocated through transparent processes managed by School Research and Enterprise Committees. In addition to supporting staff time for research, these funds are used to promote initiatives from the ground up and address staff development needs in ways that are attentive to specific disciplinary or practice demands. Researchers can apply for: visiting archives; conducting fieldwork; attending workshops or meetings to develop external research and enterprise partnerships; hosting meetings with external partners; materials; image rights; teaching cover to complete a funding application; and costs associated with developing research impact. Also supported are writing retreats to support co-authorship, and a mini-sabbatical scheme to support knowledge exchange. A further £26k has supported staff attendance at conferences over the past three years through a centrally administered scheme.

**Mentoring:** In 2016-17, UoB introduced a dedicated Research Mentoring scheme, with a lead in each School who is supported to gain accreditation with the internationally recognised KMP+ Mentoring Programme. The scheme is open to staff at all career stages to support the achievement of research career goals, with a proactive approach towards matching staff new to research with more experienced colleagues. Currently over 70 staff across art and design are benefitting from this scheme, with over 50 staff acting as mentors.

**Support for practice-based researchers:** Given the varied research career pathways in art and design, supporting staff to gain doctorates is an important part of our approach. This includes staff with established careers in professional research and practice domains. Since 2014, eight members of submitted staff have been awarded a PhD or PhD by Publication, including **Findley** for her study of embodied materiality, grief and memory; **Kapenberg** for her practice-based study of performance; and **Winckler** for an archival and photographic project. Furthermore, we have increased recognition of career portfolios of practice as a basis for PhD by Publication. Five established researchers, including staff members and external applicants, have achieved the award based on a portfolio of creative practice research in the public domain, including **Sermon**, whose telematic art installations have been pioneering in the field of electronic arts.

## 2.2. Research students

A thriving community of postgraduate researchers (PGRs) is a vital component of our research environment and part of our commitment to the next generation of researchers. This has been a key strategic priority and a major area of investment, especially through AHRC Doctoral Training Partnerships (DTPs). Steady growth over the past two assessment cycles means we now have a large, interdisciplinary PGR community, spanning the arts and humanities and encompassing innovative forms of practice-based research alongside critical, theoretical and historical approaches. There are 56 PGRs currently in art and design. Recognising that there has been redistribution of our staff across UoAs since REF 2014, this represents an increase in students in the core art and design disciplines. Completions in art and design have increased during the period from 37.5 in 2014 to 43.33 in this submission.

Alongside continuing to grow our PGR community and maintaining good completion rates, we have pursued a number of strategic objectives, namely to:

- increase the proportion of externally funded studentships, including but not limited to our engagement in cross-university DTP consortia
- extend our commitment to collaborative doctoral projects
- develop strategies and skills to enhance the impact of doctoral research
- support students to pursue a range of postdoctoral careers

We have made significant progress in each of these areas. Since 2014, we have secured AHRC funding for 33 new studentships in art and design, joining 15 from the last REF cycle submitting in this period. Additionally, UoB funded 16 new studentships in art and design, including several linked to our internationalising design history agenda. In total, this represents new investment of over £2.5 million in our art and design PGR community.

Collaboration through AHRC DTPs has underpinned our progress. Since 2013, with the first cohort starting in 2014, we have been members of *technē*, a DTP led by Royal Holloway; and Design Star, a specialist AHRC Doctoral Training Centre, led by University of Reading. In 2018, *technē* was successful in securing funding of more than £18 million for a further five cohorts starting in 2019-20 (57 studentships per cohort), one of only ten AHRC DTPs. In this second phase, we have integrated our work in design history and practice previously located within Design Star, ensuring continuity and maximising the value of our participation. Over the seven years of *technē* we have been awarded 40 studentships across the arts and humanities, of which 12 were in art and design, including 4 collaborative awards with partner organisations. In the five years of Design Star we were awarded 14 studentships.



We have sought to maximise the strategic benefits of consortium membership for our recruitment and for the experience of our wider PGR cohort through collaboration with colleagues at partner universities and cultural organisations, and participation in shared events. UoB organised and hosted two *technē* student congresses over the period – ‘Archive Fever’ (2015) and ‘Poetics of Method’ (2019) – and one Design Star Summer School (2017).

In addition to our engagement in DTP consortia, we have pursued a range of other collaborative doctoral opportunities and partnerships in the creative, cultural and heritage sector. We have hosted a further 11 projects through the AHRC Collaborative Doctoral Award (CDA) and Collaborative Doctoral Partnership (CDP) schemes (7 new awards; 4 from the previous cycle submitting during the current period), including with Belfast Exposed Gallery, British Museum, Imperial War Museums (IWM) and National Science and Media Museum (NSMM).

All students can access training for impact and public engagement. There is a dedicated AHRC DTP placement funding scheme, and UoB has run its own doctoral placement scheme funded by Santander. Students have undertaken placements at the British Library, English Heritage, National Museums Scotland, the National Museum of African Art, Smithsonian and the Library of Congress. Doctoral student careers are supported through our researcher development programme and a doctoral student specific course is offered on preparing to teach. UoB also has a dedicated conference support fund to enable PGRs to disseminate their research and build academic and professional networks.

Many of our doctoral graduates go on to take up careers in academia and in the art and design sector in the UK and elsewhere, as illustrated by the following:

- Dr Zeina **El Maasri**, a Brighton funded student, was appointed Senior Lecturer in the School of Humanities in 2019. A monograph based on her doctorate, submitted to REF, was published by University of Cambridge Press (2020).
- Dr Sarah Tuck completed a collaborative doctoral project in 2015 and subsequently took up a postdoctoral position on Photography and Human Rights with Valand Academy, University of Gothenburg, and the Hasselblad Foundation in Sweden. She is now Head of Department, Fine Art and Craft, HDK-Valand, University of Gothenburg.
- Dr Ignacio Acosta, an AHRC funded student, published the photobook *Copper Geographies* (2019) stemming from his doctoral research, and in 2020 received the ZF Art Foundation Scholarship with a subsequent exhibition and publication at the Zeppelin Museum, Germany.
- Dr Tom Wilson, who completed a collaborative doctoral project with the Design Museum was subsequently appointed Head of Collection and Research at the Design Museum.
- Dr Jeremiah Ambrose, who completed a practice-based project on interactive 360 environments is now Senior Lecturer in Film and Digital Art, UCA Farnham.

Research students in art and design benefit from the supportive context provided by the Brighton Doctoral College (BDC), which leads strategic direction and oversight for doctoral education at UoB (see REF5a). BDC is responsible for the academic health of doctoral study at Brighton and oversees all recruitment processes and outcomes to ensure fairness and transparency, including with respect to protected characteristics.

BDC monitors the characteristics of the research student body, reporting annually. Comparison with latest Advance HE figures for research students in the creative arts and design indicates that in the art and design schools at UoB we have a significantly higher proportion of female students (UoB 71.8%; sector 57.7%), a slightly higher proportion of UK domiciled students identifying as BAME (UoB 13.7%; sector 11.2%); and a comparable proportion of students declaring a disability (UoB 16.2%; sector 17.6%). The latter two indicators are both up from 6.6% in 2013-14, demonstrating our progress in ensuring a more inclusive PGR community.

BDC works with the Student Services Department to deliver comprehensive online and in person well-being support for doctoral students. Student Support and Guidance Tutors in each school are trained in understanding the doctoral journey, and we have a counsellor dedicated to doctoral

## Unit-level environment template (REF5b)

students. Under COVID-19, BDC worked to ensure that all doctoral students have continuity of support and advice through the crisis. Specific measures include: additional stipend payments and fee-waivers of up to six months for all students disrupted by COVID-19 in their final year, regardless of funding source, which went beyond UKRI requirements to ensure equitable treatment across the student body; fee waivers for self-funded students who require COVID-19 related extensions; a Doctoral Resources Fund to support the purchase of small items to facilitate remote working; online workshops, including on adapting projects to COVID-19; and monthly meetings with PGR reps. This provision has been recognised by two awards to the BDC from the University Alliance, for professionalism and integrity.

### 3. Income, infrastructure and facilities

#### 3.1. Income

Since 2014, researchers in art and design have been awarded grant spend over £1.8 million, from sources including the AHRC, EU government bodies, major charities, arts organisations, local, national and international industry sources. Our strategy for generating research funding is multi-faceted and inclusive. Alongside a primary aim to increase the volume and quality of our research through large research grants, we seek to align funding with our research values and strategic goals. Major fellowship awards have facilitated research leadership and development. Collaborative bids with national and international partners and research network awards have underpinned the delivery of impact and public engagement. All new researchers can access mentoring support when making external funding applications and our Rising Stars scheme is specifically targeted at enabling new researchers to gain their first grant. We have achieved a grant success rate over the period of 28.6%, with awards gained by both new and experienced researchers (42% of grants are held by female staff).

Research Council funding has enabled the development of a number of major projects, achieving significant impact in their fields. *Traces of Nitrate: History and Photography Between Britain and Chile* (**Ribas, Purbrick**; AHRC £264k + £80k follow-on), a multi-dimensional project exploring the histories and legacies of nitrate mining, resulted in 15 exhibitions and 15 publications, with venues including Museu d'Art Contemporani de Barcelona, Bluecoat, Liverpool, and Museo de Arte Contemporáneo, Santiago. Follow-on funding engaged new audiences in Europe and South America and led to the donation of photographic work to the permanent collection of Museo de la Solidaridad Salvador Allende. In addition to giving greater visibility to mining histories, the project established new connections between environmental organisations, activists, academics and artists, and contributed to public debates about the impact of mining on communities and the environment [ICS\_Photography].

A Fellowship award (AHRC £130k) on the visual and material culture of British woodcraft groups facilitated **Pollen's** progression from early career researcher to established authority. It resulted in a book and exhibition (Whitechapel Gallery, 2015 – 2016) illuminating a largely forgotten aspect of British cultural history and provided multiple opportunities for public engagement and research impact, including inspiring new fashion designs [ICS\_Design History] and linking to a Heritage Lottery funded project to mark the 90<sup>th</sup> anniversary of the Woodcraft Folk. Other major awards underpinning significant career development include **Atkinson** (AHRC £174k) and **Ashmore** (AHRC £80k + £80k follow-on) (see section two).

In museum practice, **Perry's** *Digital Prospects for Inclusive Historic Museums* (AHRC £64k) brought together the De La Warr Pavilion, Bexhill, the Peale Center, Baltimore, and RPMBH to provide new insights into how digital interfaces can enhance relationships between civic historic museums and their audiences.

Funding has enabled us to extend our academic networks and other stakeholder partnerships in urban design and architecture influencing the work of public authorities, industry, NGOs and communities. **Viljoen's** *Urban Transformations* project (AHRC £29k), brought together a multidisciplinary group of UK and European academics and practitioners working on a new urban space type – productive urban landscapes – to generate pathways to policy for sustainable

## Unit-level environment template (REF5b)

development. Participants included Urbaniahoeve, a social design lab for urban agriculture in the Netherlands, Policy Director of Food Matters, and Swiss multi-disciplinary practice Verzone Woods Architectes. **Bohn** leads our participation in the related *Edible Cities Network* (Horizon 2020 £145k), an international consortium of experts from different societal sectors and disciplines in Europe, Africa, Latin America and East Asia. The project is helping to shape urban food policies through its network of communities committed to creating more sustainable, liveable and healthier cities.

Two projects funded by Interreg Europe have enabled our architecture and design research to have a significant impact on the construction industry (**Baker-Brown**). *Sustainable Bio & Waste Resources for Construction* (£75k) is an academic-industry collaboration, with partners including waste management company Veolia and the Alliance for Sustainable Building Products, developing prototype panels of insulation material suitable for the social housing sector from bio-based and waste materials. *Facilitating the Circulation of Reclaimed Building Elements in Northwestern Europe* (£105k) is an international partnership that has developed a range of tools to facilitate the integration of reclaimed building elements in new construction projects and influence policy.

Research funding underpins international collaboration as a vital feature of our environment. **Mull** is co-investigator on *Displacement, Placemaking and Wellbeing in the City* (AHRC £80k), a cross-disciplinary project on refugees and forced displacement in Europe (Izmir, Lesbos), with partners including Oslo School of Architecture, Design Migration Institute of Finland, Ambedkar University and University of Sussex. A British Academy visiting fellowship enabled South African scholar Dr Kylie Thomas to be hosted for six months, working with **Newbury** on photography, gender and resistance, and a subsequent edited volume on women and photography in Africa. **Winckler** was Co-Investigator on *The Wished for City* project at the University of Toronto (Social Sciences and Humanities Research Council of Canada, C\$220,000, 2013 – 2017), which led to a major exhibition at the City of Toronto Archives on the child in the city (2016 – 2017).

Smaller grants include a Paul Mellon Centre mid-career fellowship for research on museum world culture collections (**Wintle**); an Arts Council England grant for research on British Art Schools (**Cornford**); a grant from the Lyndon B. Johnson Foundation for research on Cold War photography (**Newbury**); funding from AHRC for a collaborative multimedia art installation in Delhi, India, exploring the theme of inclusive future cities (**Sermon**); and a collaboration between **Blight** and Kiera Blakey (curator) funded by Art on the Underground, exploring the theme of whiteness.

All staff are supported by UoB to make and manage research grant applications, with dedicated pre- and post-award teams, and an internal peer review panel that draws on the experience of staff with a track record of external funding to enhance the quality and success rate of applications.

### 3.2. Infrastructure and facilities

Unique cultural assets integral to our research are Brighton CCA, a centre for contemporary arts with two galleries in the city centre, UoBDA and SASE. These also provide free and open resources for other researchers and members of the public.

UoBDA, led by **Breakell**, is an internationally leading research base (opened in 1996) focusing on British design and global design organisations in the twentieth century. Over the REF period, UoBDA has received investment in excess of £1.4 million, including £60k p.a. (since 2016) from UKRI Museums, Galleries and Collections Fund (next review 2022) and £120k p.a. of UoB QR funding to support infrastructure and salaries. In 2018, UoBDA was awarded the Sir Misha Black Award for Innovation in Design Education, for its '*pioneering use of digital technologies*' and its contribution to '*a wider understanding of the material legacy of the past and its worth for the future*', placing it at '*the forefront of the history and interpretation of design in this country*' (Awards Committee). In 2019, the archives were refurbished to provide a dedicated Research and Teaching Room offering enhanced facilities for users; further estates developments are planned. In 2020, UoBDA achieved National Archives Accreditation.

Since 2014, the collections have been accessed by over 1,600 researchers and practitioners from across the world and contributed to approximately 35 published outputs per year. Over the same period, UoBDA has loaned over 350 items to 22 national and 33 international venues. UoBDA also supports a programme of doctoral research projects and, through invitation and collaborative initiatives, curates and contributes to major exhibitions, as well as a range of stewardship projects.

Recent exhibitions supported by the collections, include, among others: *Victor Papanek: the Politics of Design* (2018 – 2020) at the Vitra Design Museum, Germany, touring to the Barcelona Design Museum and the C-mine Design Centre, Belgium; *Bauhaus Imaginista* (2019), Haus der Kulturen der Welt, Berlin, and touring; *Design Research & its Participants* (2016) commissioned to celebrate the fiftieth anniversary conference of the Design Research Society, curated by Deputy Curator Dr Lesley Whitworth; and *Joseph Emberton: The Architecture of Display* (2015) curated by **Breakell** and former Curatorial Director Professor Catherine Moriarty for Pallant House Gallery, Chichester. In 2017, UoBDA collaborated with the Jewish Museum, London on the exhibition *Designs on Britain*, contributing curatorial research and a catalogue essay. Related research on émigré designers by **Breakell** and Whitworth involved collaboration with the Insiders/Outsiders festival, a nationwide event celebrating the contribution of refugees from Nazi Europe to British culture.

UoBDA plays a leading role in archives research. *Exploring British Design* (AHRC £63k, 2014 – 2015) developed new methods of revealing design heritage and contributed to a better understanding of digital archival processes, with implications for design research and the wider digital humanities. UoBDA was an archive partner in the National Archives *Safeguarding the Nation's Digital Memory* and has influenced archiving policies and practice in China, India, Italy, Japan, Malaysia and Sweden, as well as the UK [ICS\_Design Archives]. Future QR funds have been designated to deliver a digital strategy that includes research into the use of spatial and temporal concepts to expand the work of collections documentation and visualise information networks, enabling new methods of user engagement with the lives of heritage objects, archives and buildings, and of the people, places and events that connect them across time.

UoBDA is complemented by SASE, as part of a shared research environment. Established in 1992, SASE is a publicly funded regional film archive operating in South East England and dedicated to acquisition, preservation, documentation, research, access and outreach. SASE has expertise in regional and national screen history, film curation and in the practices and processes required to work with analogue and digital collections in a digital age. Its programme incorporates British cinema, artists' moving image, archive content, documentary and world cinema, providing a valuable platform for researchers and filmmakers.

SASE is recognised by the British Film Institute (BFI) as a significant film archive collection (one of 10 in the UK). Employing 4.5 FTE staff, it has attracted over £2 million in public funding over the period, and engaged audiences regionally, nationally and internationally (venue-based and online) of over 38 million. *Cinecity*, launched by SASE in 2003, presents an annual film festival showcasing new world cinema and archive restorations; it drew a paying audience of 104,000 in the period 2013 to 2019.

Brighton CCA represents a major new investment during the period (£343k UoB; £50k external; 6.6 FTE staff) to create new and refurbished event and gallery spaces; it represents a strategic cultural asset central to our research environment and the cultural sector of the city. It hosts world class exhibitions, projects, commissions and research by emerging and established artists, and provides a key pathway to research impact with programmes engaging staff, students and the public at the intersections of creative practice, community engagement and research. In 2019-20, CCA received over 10,000 visitors attending 55 theatre events and five gallery exhibitions, each with a distinct research component in which external curators collaborate with UoB staff, students and community partners.

**Ashmore's** *Guernica Remakings* was launched at CCA's Grand Parade gallery in 2017 before touring to national and international venues. In 2018, the gallery was the venue for *Marks Make*



*Meaning: Drawing Across Disciplines* (curated by **Bullen** and **Lyon**), featuring the work of Anthony Gormley and Rachel Whiteread, and the focus for a research symposium, with speakers including Isabel Seligman, Bridget Riley Art Foundation Curator at the British Museum, and illustrator and Emeritus Professor John Vernon Lord. The exhibition and symposium helped to shape the research agenda and cross-disciplinary network that now forms a research strand within CAW.

CCA has an international exhibition programme that supports research. In 2020, a series initiated in collaboration with UoBDA invited artists and designers to respond to the archives and develop an exhibition combining findings and new work. Giles Round's exhibition (2020) was first in the series, accompanied by a published article on artists and archives co-authored by **Breakell**. Collaborations are planned with Martino Gamper (2021) and Sara de Bondt (2022). The programme aims to stimulate interdisciplinary research collaborations. For example, in 2020 artist Nika Neelova was commissioned to produce a new large-scale installation in collaboration with UoB's Centre for Aquatic Environments, accompanied by a seminar on water scarcity and adaptive bio technologies; and the Michael Clarke Company collaborated with researchers and invited artists to explore the idea of visual language through a series of presentations, performances, workshops and screenings.

UoB supports an extensive infrastructure for practice-based research, including strategic investments to underpin specific research initiatives. Internal investment of £18k for a state-of-the-art 4K Videoconferencing System has enabled research and creative practice, ranging from performance and video installation to immersive videoconferencing and virtual reality studio productions, and supported public exhibitions, performances and conferences. The investment furthers the practice of researchers such as **Sermon, Hagen, Cowie** and **Gould**, facilitating the development of advanced live networked international video installations and performance projects, as well as enabling doctoral students to explore new creative possibilities and research trajectories.

In 2019, £17k was invested in a Co-Design Research Lab. The Lab has enhanced research using interactive co-design methods, both digital and analogue, whereby stakeholders work together in a multi and cross disciplinary process to address shared research questions. For example, the Lab enabled a city official and an urban farmer from Nerima City, Tokyo to participate in a virtual workshop to develop a design proposal for a farmland site. Funding from the Research Capital Investment Fund (RCIF) (£13k) enabled the purchase of media technology to support research in virtual reality and the use of drone generated media, work that spans several UoAs. UoB has invested £233k in an accredited FabLab (managed by **Tooze**) and a Creative Methods Laboratory, which facilitate interdisciplinary research at the interface of creative practice disciplines, engineering and the social sciences.

UoB also hosts the *Waste House*, opened in June 2014, a permanent low energy building constructed using over 90% waste material, which under the direction of **Baker-Brown** has been shortlisted for and won numerous awards, including the RIBA South East Regional Sustainability Award (2015) and a special prize as part of the RIBA Stephen Lawrence Awards (2015), the latter used to create an annual student award for Circular Design. As a 'living laboratory', it combines onsite scientific testing with a resource that supports teaching and research and facilitates engagement with and impact on stakeholders at a regional, national and international level.

Since 2014, the *Waste House* has been the subject of several published case studies; supported research collaboration with industry organisations (Alliance for Sustainable Building Products), companies (Veolia, Nomadéis) and universities (Bath, ESITC Caen, UniLaSalle Rouen) to design and produce thermal insulant prototypes from waste materials; and influenced local authority planning policies. For example, **Baker-Brown** was invited to help Brighton and Hove City Council to deliver their Circular Economy Route Map to inform future planning policy and hosted workshops for over 120 council officers and senior managers.

**4. Collaboration and contribution to the research base, economy and society****4.1. Delivering social, cultural and economic value in partnership**

Over the period we have deepened established partnerships and formed new ones through joint research projects, exhibitions, exchanges and events. Partners include national museums and galleries, and local arts organisations such as Photoworks (Brighton Photo Biennial) and Rocket Artists' Studios. Equally important are relationships we have built with industry and community partners. Community21 (a spin out founded by **Gant** in collaboration with Action in Rural Sussex), for example, has enabled us to work with a network of researchers and community practitioners, urban and rural communities, NGOs and service providers to develop our work on resilient and sustainable communities through design. We have also worked with commercial companies and design practices to deliver improved design practices and products.

**Shaping Museum Practices:** Working in partnership, our research contributes to the development of museum practices. In 2019, an annual visiting fellowship scheme was introduced with the V&A enabling individual UoB researchers to engage with a project directly focused on collections of strategic importance. In its first year this was awarded for a practice-led research project to investigate and reframe female narratives within photographic albums and collections held in the V&A archives. Research with the V&A has also provided new insights on museum learning for design practitioners; and a new study of the impact of transnational exchange on Korean contemporary craft and design has the potential to inform collecting policy.

Our partnership with RPMBH included a collaborative doctoral project exploring the engagement of the Kachin diaspora, from northern Myanmar, with historical materials in the collections of Brighton Museum & Art Gallery (2013 – 2019). The study made a number of recommendations for changes in practice to facilitate deeper engagement with transnational publics, especially those represented by young and second-generation migrants from stakeholder communities.

**New exhibition and collection histories:** In response to the priorities of partner institutions, our research has produced new knowledge on important collections. A study of the V&A's Circulation Department (1947 – 1977) provided a new perspective on organisational history through revealing a complex flow of ideas between London and the regions; and an ongoing project with RPMBH (2018 – 2022) explores the collection of sets, props, costumes and ephemera relating to the short-lived dance company Les Ballets 1933. The research will contribute to an understanding of avant-garde performance as it moved from East to West in interwar Europe and explore how the collection can be best presented to a contemporary public through exhibition and performance.

Collaborative doctoral research is contributing to neglected exhibition and collections histories in British colonial and military contexts; informing new understandings of museum collecting and display practices, and their decolonisation; and creating new connections with source communities through artistic processes. Projects include: the history and development of the IWM Second World War galleries, coinciding with their redesign, and on the IWM's first photographer, Horace Nicholls; British Museum collaborative practices with West Africa and South Asian collectors and donors, the latter complemented by a project on British South Asians and museum exhibition design; Kodak Collection and galleries at the NSMM; and artistic investigation of a collection of ethnobotanical artefacts of the Northwest Amazon with Royal Botanic Gardens, Kew.

**Circular economy and sustainability:** A development project supported by the British Council and The DreamCatcher Foundation, South Africa, drawing on research into the transformative potential of co-working with waste (**Gant**), enabled 40 new enterprises to exploit processes and products co-developed between staff and students and community participants in South Africa. Building on work with the *Waste House* facility, **Baker-Brown** developed a Resource Mapping methodology to facilitate the reduction of consumption and wastage of natural raw materials in construction. A related exhibition was presented at FutureBuild, London, one of the world's largest construction industry expositions, on the notion of *Buildings as Material Stores* (**Gant, Baker-Brown**). **Hayhurst's** Garden House – a new home, studio and gallery for the artists and costume-

## Unit-level environment template (REF5b)

makers Whitaker Malem – examined the application of green technologies and constructional systems to support high-quality urban living.

We have collaborated with Philips Lighting on an AHRC doctoral project exploring how emotionally durable design can be translated into design methods for new product developers; and with IBA Heidelberg on designing a new sustainable housing quarter.

***Inclusive practices in art and design:*** In addition to **Fox's** practice and performance interventions [ICS\_Inclusive Arts], several strands of research are committed to increasing cultural participation, as well as participation in research, for marginalised or under-served communities.

Since 2017, **Gleeson** has been musical director of New Note Orchestra (NNO), an initiative supported by Arts Council funding for people recovering from drug and substance abuse.

**Gleeson's** contribution has enabled the orchestra to develop into a widely supported organisation producing original music and exploring how collaborative music-making functions in the recovery process. In 2018, NNO was invited to perform for an audience of medical professionals at TedX NHS. Research by **Gant** has supported the use of digital tools and processes to remedy the disengagement of youth in local decision-making (Brighton and Hove City Council 2015; U+I developers 2016). He was invited to present findings to the Department of Communities and Local Government, the Cabinet Office, Deputy Prime Minister Nick Clegg and the Glasgow City Place Commission.

Immersive video practice (**Sermon**) provided a means of engaging residents' experiences in informal settlements in Ahmedabad, India, contributing to an international dialogue on informal housing, and was showcased at the National Institute of Design Ahmedabad (2014) and Southbank Centre (2014). In 2018, **Ribas** was commissioned by Barcelona City Council to document low-income neighbourhoods in which the city had made substantial investments to improve social cohesion and quality of life. The photographs formed the basis for dialogue through a series of community-based events.

***Drawing and making for health and wellbeing:*** Research has raised awareness of how drawing can provide support and expression for mental health conditions. The interdisciplinary drawing exhibition *Marks Make Meaning* (**Bullen, Lyon**) expanded the audience for work produced through Drawing Life (a Lottery-funded project on life drawing for people with dementia) and Year of Drawing (YoD, an NHS trust-hosted project giving access to art for people with mental health conditions), showcasing a set of drawings by people living with dementia. The work with YoD is continuing, and new relationships with Hatsumi VR and Mindbubble bring drawing research together with virtual reality applications for health and mental health.

Research has also explored the relationship between making and well-being through the co-production of a garden for a pioneering East Sussex County Council care home, testing the notion of a 'well-maker-space' (**Gant**).

***Art, society and the environment:*** Artistic research has facilitated imaginative engagement with the changing environment and stimulated public debate. **Stibbon's** fieldwork in the Antarctic, in collaboration with the Friends of Scott Polar Research Institute (SPRI) and the Royal Navy, and in Svalbard in the High Arctic, led to a series of large-scale drawings and prints to engage the audience's imagination with the Polar landscape and the ways it is changing. The work was displayed alongside historical collections at the Polar Museum, SPRI. A residency at Hawai'i Volcanoes National Park (2016) and collaboration with Project Pressure – a charity with a mission to visualise the climate crisis – in Ecuador (2018) extended this artistic engagement with dynamic landscapes and the public understanding of climate change.

In 2019, we hosted a UoB-funded symposium on the role of arts in community development, which brought together academics, students, writers, artists and practitioners committed to developing creative and ethical narratives of desirable futures. Participants included activist and author Sohaila Abdulali, photographer and social commentator Miguel Amortegui, and Ghanaian artist

## Unit-level environment template (REF5b)

and community activist Serge Attukwei Clottey, whose award-winning *Afrogallonism* project, comprising large scale mosaics made by recycling the plastic from cooking and fuel oil containers to raise awareness of plastic pollution, was performed and presented as part of Brighton Festival.

**New cultural histories:** In addition to exhibitions at the Wolfsonian, Florida and Whitechapel, London presenting new histories of design [ICS\_Design History], research has underpinned a major project on Britain's regional art schools (**Cornford**). This involved collaboration with venues such as Bluecoat, Liverpool (2018 – 2019) and Bury Art Gallery (2019); and Touchstones Rochdale Museum and Art Gallery and the New Art Gallery, Walsall (both originally scheduled 2020, delayed due to COVID-19). Using artefacts and photography, alongside written and oral histories, the exhibitions, related radio programmes and symposia have enabled a sharing of perspectives on issues of civic aspiration and public ownership, the changing function of civic buildings, cultural policy and ambitions, and the perceived value of education in the arts.

**New aesthetic experiences:** Our researchers have continued to experiment and innovate in order to bring new aesthetic experiences to public audiences. **Cowie's** innovations in live dance have been appreciated by audiences in Europe and the Americas. *Tangos Cubanos*, commissioned by Danza Contemporanea de Cuba, premiered in Havana (2015) and toured internationally to Bonn Opera House and the Bolshoi Festival, Moscow; and a three-dimensional version of the work, created involving cutting edge shutter vision stereoscopy, has been installed in Germany, Spain, Italy and the UK.

An open-ended collaboration between **Holland** and Grayson Perry led to the architectural project *A House for Essex* (2016) – comprising a house and (secular) chapel – exploring questions of contemporary ornament, decoration, spatial narrative and storytelling through an engagement with material and production processes. The project was the subject of a Channel 4 television documentary. **Rawle's** formal exploration of multimodal fiction, resulting in the published book *Overland* (2018), experimented with typographic innovation to orientate the reader spatially within a narrative in which characters and their stories migrate between the bright utopian world and the dark underworld of industry and war.

## 4.2. Contributing to the research base

Our staff have shaped the fields of research and practice in which they operate: they have undertaken critical roles for the development and sustainability of the research base; developed and maintained research networks; and gained widespread recognition for their contributions. The following are selected indicative examples:

**Prizes and awards** have recognised and extended the influence of our staff and their research:

- Royal Institute of British Architects (RIBA) President's Award for Outstanding University-located Research for *Second Nature Urban Agriculture* (**Viljoen, Bohn**, 2015)
- Award for contribution to the United Nations World Decade of Education for Sustainable Development for *Spiel/Feld Urbane Landwirtschaft* (**Bohn**, 2015)
- Most Beautiful Swiss Book Award for *The Kindred of the Kibbo Kift* (**Pollen**, 2015)
- Laus Bronze Book Prize for *Nitrate* (**Ribas**, 2015)
- *Architectural Review* Schools Award, RIBA Award and London Planning Award for new school designs, and *Architects' Journal* Top 10 buildings and RIBA Regional Award for Garden House (**Hayhurst**, 2016)
- Excellence and Innovation in the Arts, Times Higher Education Awards (**Fox**, 2017)
- Sir Misha Black Award for Innovation in Design Education (UoBDA, 2018)
- Artist of the Year, Fiver Festival, Rioja and Madrid (**Cowie**, 2018)
- Queen Sonja Print Award (**Stibbon**, 2019)
- Royal Anthropological Institute Photography Studies Award (**Newbury**, 2020)

**Contribution to learned societies and subject associations** enables our staff to support the research infrastructure in their subject fields and set priorities for the future. Several staff have played key roles in the Design History Society: Chair (**Aynsley**, 2015 – 2019); Executive Trustee



## Unit-level environment template (REF5b)

and Research Grants Officer (**Atkinson**, 2015 – 2020); Member of Executive (**Buckley**, 2009 – 2016); Trustee and Teaching and Learning Officer (**Rajguru**, 2017 – 2021). Other leading roles played by our researchers in learned organisations include, for example: Chair of ARLIS Committee for Art and Design Archives (**Breakell**, 2017 – 2018); Fellow of the Royal Historical Society (**Atkinson**, 2019–; **Wintle**, 2016–); Founding member of Korean Design History Society (**Lee**, 2019–); Chair of the Steering Group of the Architectural Humanities Research Association (**Amhoff**, 2019–); Executive Committee, American Society for Cybernetics (**Sweeting**, 2018–).

**External editorships and membership of editorial boards** enables our expertise to shape international research agendas, ensure the highest standards of scholarship, and encourage interdisciplinarity. **Buckley** was Chair of Editorial Board (2011 – 2016) for the *Journal of Design History*, a key journal in one of our areas of research strength. Other journals where are researchers play lead editorial roles are: *Visual Studies* (**Pollen**, Book review Editor, 2013 – 2017); *Journal of Visual Art Practice* (**Francis**, Editor in Chief, 2017–); *Journal of Museum Ethnography* (**Wintle**, Contributing Editor, 2017–). Editorial Board membership during the census period: *Journal of Design History* (**Aynsley**); *Archives and Records* (**Breakell**); *International Journal of Screendance* (**Kappenberg**); *The Poster* (**El Maasri**); *International Journal of Applied Arts Studies* (**Diaz**); *The Misulshakbo: Reviews on the Art History, Art History and Visual Culture* and *The Korean Journal of Arts Studies* (**Lee**); *Visual Culture in Britain* and *Design Issues* (**Buckley**); *Bloomsbury Design Library* (**Atkinson**, **Rajguru**); Springer *Urban Agriculture* series (**Bohn**).

**Collaboration in the development of doctoral training** has been a key feature of our participation in DTPs. In 2014 – 2015, we were funded under the AHRC Collaborative Skills Development Scheme (PI **Newbury**) in collaboration with Royal Holloway, one of only six organisation-led awards. The programme worked with a selected group of doctoral students and ECRs to develop new skills and approaches to working with historical objects, artefacts, performances, live events and recordings. Building on this experience, we led a *technē* DTP project to develop online resources for research students across the arts and humanities. The outcome is a series of informative and engaging films that capture students' perspectives at key milestones in their journey (published on the *technē* website, 2020).

**Keynotes, invited public lectures and our hosting of conferences** allow our researchers to build international networks, influence the direction of their fields and engage wider publics. We have hosted and organised several major international conferences during the period focused on our areas of research strength, including the Fourth International Visual Methods Conference (2015); the 50<sup>th</sup> Anniversary Design Research Society Conference (2016); the Association of Art Historians conference (2019); and Museum Exhibition Design: Histories and Futures (2020). Keynote and public lectures include: Kathryn Voorsanger Annual Memorial Lecture, Cooper Hewitt Museum (**Aynsley**, 2017); Research Institute for Cultural and Media Economies, University of Leicester (**Cornford**, 2017); Grantham Institute for Climate Change and Environment (**Baker-Brown**, 2018); Paul Mellon Centre for British Art (**Wintle**, 2018); Academy of Art and Design, Basel (**Buckley**, 2018); Study Centre of Museo Reina Sofia, Madrid (**Newbury**, 2019); University of San Diego, Humanities Centre (**Stibbon**, 2019); Oslo Academy of the Arts (**Bullen**, **Fox**, **Lyon**, 2019); Yale Center for British Art (**Blight**, 2019); Royal Academy of Arts London (**Bohn**, 2020).

**Visiting research scholars and fellows** work with our staff and students to ensure the vitality of our research and its global reach. Leading scholars hosted during the period include: Professor Clive Dilnot, Parsons, New School, New York (2015 – 2016); Dr Yasuko Suga, Tsuda University, Tokyo (2016); Professor Priscila Farias, University of São Paulo (2017); Dr Lian Xinyan, Guangxi University (2017 – 2018); Dr Dong Chu, Harbin University of Commerce (2018 – 2019); Dr Kylie Thomas, British Academy Fellow (2018 – 2019); Dr Miya Itabashi, Hosei University, Tokyo (2019 – 2020); Professor Rupali Gupte, School of Environment and Architecture, Mumbai (2020 – 2021). Ghanaian artist Serge Attukwei Clottey was awarded an honorary doctorate by UoB in 2019.

**Sharing our expertise** enables external bodies to meet local, national and international priorities. **Bohn** is a management committee member for the European Cooperation in Science and Technology Circular City Network (2018 – 2022) and founding member of the Ernährungsrat

## Unit-level environment template (REF5b)

Berlin, Germany's second food policy council (2014–); **Hodgson** was both founder and jury member for the Prix Pictet (since 2008), a major international photography award drawing attention to issues of sustainability and the environment; **Breakell** is a Trustee of the Museum of Ordinary People; **Gant** undertook consultancy for the British Council and Ellen MacArthur Foundation Circular Design Lab (2019) and was appointed as a member of the British Council's Crafting Futures Network; **Wintle** was academic consultant to the British Museum exhibition *What is Europe? Views from Asia* (2018); **Viljoen** was an invited expert at the World Urban Agriculture Summit, Nerima, Tokyo (2019); and **Stibbon** is a patron of The Big Draw. Four staff are members of the AHRC Peer Review College.

**Artistic commissions, residencies and fellowships** indicate the esteem in which our researchers are held internationally and allow them to contribute to the vital engagement between practice and research whilst reaching new audiences. **Stibbon** has held residencies at the Josef and Anni Albers Foundation, Connecticut (2016), Grand Canyon National Parks (2017), and the Death Valley National Park Arts Foundation (2019). **Bullen** was artist-in-residence at Gordon House, Margate (2018), offering audiences a new means of experiencing built heritage in the community. **Childerley** was artist-in-residence at Visual Arts in Rural Communities, Northumberland, and the Joshua Tree Highlands, USA; and was recently commissioned to make photographs for the new Royal Sussex Hospital (2018 – 2020). **Rawle** was writer-in-residence at United World College South East Asia, Singapore (2019).

**Contributions to public collections** establish the cultural and historical value of research in art and design and ensure its long-term sustainability. Photographs from **Ribas'** commission for Barcelona City Council were acquired by the Arxiu Fotogràfic de Barcelona and now form a permanent part of the city's visual history. The exhibition installation *Trafficking the Earth* (**Ribas, Purbrick**) was accepted to become part of the permanent collection of Museo de la Solidaridad Salvador Allende, their first and only body of work on mining in Chile. **Rawle's** *Overland* is included in the artist's book collection of the Museum of Contemporary Art, Antwerp. Historical photographic prints, negatives and documents acquired through **Newbury's** research were donated to the Bodleian Library, enhancing their collection on the Society for the Propagation of the Gospel. A collection of 12 oral histories produced as part of the *Curating Decolonisation* project (**Wintle**) have been acquired by the British Library.