

Institution: Middlesex University London
Unit of Assessment: 32. Art and Design: History, Practice and Theory
<p>1. Unit context and structure, research and impact strategy</p> <p>1.1 Overview and mission</p> <p>REF 2014 ranked our UoA 26th overall (GPA 2.98, up from 2.26 in RAE 2008; power ranking 70.3, up from 36). 78% of our research was judged as internationally excellent (21% as world leading) and 100% of our impact case studies as very considerable, with one considered outstanding. 90% of our environment was judged as internationally excellent and world leading.</p> <p>Our REF 2021 submission reflects our staff's research foci and our 2031 strategy, as expressions of a vibrant and sustainable research culture that is explicitly supportive, collaborative and combines high levels of academic achievement with impactful research. Since 2014, we have steadily developed our researchers, research structures and governance, while building our research strengths in the following areas of history, theory and practice:</p> <ol style="list-style-type: none"> 1. fine art, including photography, video installation and film, socially engaged practices; curatorial practice and material and visual cultures; 2. animation; 3. interior architecture and design. <p>Middlesex climbed in the top 100 in <i>Times Higher Education's</i> Best Young Universities in both 2019 and 2020. Art and Design at Middlesex was ranked in QS's Top 150 World University Rankings for Art and Design in 2017 and 2018; and 14th in the UK for research quality by the <i>Complete University Guide 2021 for Art and Design</i>. These achievements are the result of our many mid-career researchers who comprise 76.2% of this submission, as well as increases of 21.5% in doctoral completions and 130% in external income since REF 2014.</p> <p>36% more staff (FTE) are submitted in REF 2021, a headcount of 42 (32.1 FTE), compared to 34 in 2014 (23.59 FTE). The proportion of research active staff submitted represents 44.1% of the total staff FTE from the Department of Visual Arts (31 eligible staff), Department of Design (Fashion and Interiors) (10 staff) and Media Department (1).</p> <p>79 outputs are presented: 36 in theory/history (four double-weighted) and 38 practice as research outputs (one double-weighted). Eight outputs (10%) are from researchers who made significant contributions to research while employed at Middlesex but have now moved to other universities or retired. Significant in our submission are first monographs from mid-career researchers (Kokoli, Leeson, Sliwinska, Timberlake and White), new books by Arnold,</p>

Williams and **Massey**, as well as seven edited books (**Arnold**, two by **Deepwell**, **Kokoli**, **H. Robinson**, **Spinks**, **Husbands**). Two films received significant awards nationally and internationally (**Billingham** and **Hodgson**). Our staff have been involved in one-person solo exhibitions or retrospectives (**Cavusoglu**, **Piper**, **Timberlake**), international biennials (**Cavusoglu**, **Mumberson**) and festivals (**P. Barritt**, **Billingham**, **Spinks**). Staff are actively involved in editorial work and arts organisations and in projects that have a demonstrable 'real world impact' in culture and society.

1.2 Research Structure

Between 2014 and 2016, the Visual Arts and Design Departments formed a distinct school with its research infrastructure managed through the Art and Design Research Institute (ADRI). In 2016, Middlesex University reduced its six schools to a three Faculty structure and the School of Art and Design merged with the School of Media and Performing Arts (reported in UoAs 33 and 34) becoming part of a Faculty of Arts and Creative Industries (ACI), led by Executive Dean and Pro Vice Chancellor for Research and Knowledge Exchange, Professor Carole-Anne Upton. In this reorganisation, research structures, governance and leadership were streamlined into one Faculty structure. Leadership and management come from the Executive Dean; alongside two Deputy Deans for Research and Knowledge Exchange (**Igweonu**, UoA 33) and Teaching (**Hunter**, UoA33); the Faculty Director of Research (**Cobley**, UoA34); Faculty Director of Research Degrees (**Midgelow**, UoA33) and the four Heads of Department. Our Faculty's research governance structure (see 1.2; 3.2) encourages and financially supports research collaborations, networks and partnerships. The Faculty is supported by the University's Research and Knowledge Transfer Office (RKTO), and the leadership and faculty work with University and Faculty-level committees for Research and Knowledge Exchange, Research Degrees and Ethics. **Deepwell** and **Cavusoglu** represent UoA32 in the Faculty Research and Knowledge Exchange Committee. All supervisors attend ACI's Research Degrees Board.

Eight research clusters, which developed pre-2014, were active in this period: 1) Making Places; 2) Art Practice as Investigation; 3) CREATE/Feminisms; 4) Diasporic & Transcultural Practices; 5) Electronic, Digital Arts and Animation; 6) Science Fiction; 7) Socially Engaged Practices; 8) Visual and Material Cultures and Curating (see 1.3.2 below). These clusters have fostered interdisciplinary and cross-Faculty working and provided significant opportunities for staff for mentoring, support and co-operation, leading to many public-facing research events and publications.

Art and Design research staff have been awarded more than £235,000 (2014-2020) from the Faculty Research Support Funds to support research towards the production of outputs and

impact. This investment supported staff to participate in and organise international conferences (individually and in research clusters); research and produce publications (**Arnold, Burke, Deepwell, Dick, Duman, House, Kokoli, Mac an Bhreithiún, Massey, Morariu, Murialdo, A. Robinson, H. Robinson, Sliwinska, Spinks, Timberlake, Williams**); develop practice as research work and research exhibitions (**Billingham, Bird, Buchan, Cavusoglu, Leeson, Morariu, Mullaniff, Read, A. Robinson, Sherwin**); and organise research workshops (**Evans, Leeson/Duman**), as well as research leading directly to impact (**Leeson, Read, Raina**), including training for field research in conflict areas (**Raina**).

1.3 Research Strategy

1.3.1 Realising our 2014 strategic aims

We have actively pursued the four specific aims from the REF 2014 strategy, which have strengthened the relation between critical theory and practice-led research in the UoA:

1. *Support staff's individual research while encouraging research collaborations within the institution, nationally and internationally, including non-academic institutions.* The achievements reported in section 4 and as outputs demonstrate the extent of support at Faculty and University level and indicate our investments and vitality in building on the previous REF.
2. *Expand PGT and research degree provision.* Between 2013 and 2020 an increase of 21.5% is reported in our unit (see 2.2).
3. *Enhance influence on national and international boards and councils through increased representation.* Since 2014, our staff have become influential in decision-making structures of significant professional bodies (see 4.5).
4. *Strengthen performance in competitive research/KE income.*
Between 2014 and 2020 we have increased our external research income by more than £545,500 from funding bodies such as AHRC, NERC, and Leverhulme. Major projects that received more than £180,000 were [Transformation and Empowerment](#) (GCRF Hub) (led by **Raina**), [Hydrocitizenship](#) (led by **Evans**) and [Black Arts and Modernism](#) (led by Boyce, with Lok as Co-I) (see 3).

1.3.2 Research clusters as the cornerstone of our strategy

Our eight research clusters have helped develop vibrant disciplinary and inter-disciplinary collaborations at institutional, national and international levels as well as supported publications,

exhibitions, projects and impact. Equality and diversity in research as well as amongst and between researchers are fostered through them to create a sustainable and vital environment.

The **Create/Feminisms** cluster represents a distinctive critical mass in feminist research. It has collectively supported two international conferences at Middlesex: *Local/Global dynamics in feminist research on contemporary art* (2017) and *Feminist Art Activisms and Artivisms* (2018), both led by **Deepwell**. An anthology (**Deepwell**, Valiz, 2020) was published after the last event, which included six staff and three PhDs at Middlesex amongst the thirty-nine contributors. Earlier national conferences include: *Misogyny: Witches and Wicked Bodies* (**Deepwell**, ICA, 2015); *Dis/Identifications* (**Kokoli**, ICA, 2015); *Feminisms and curatorial collaborations* (**Kokoli** and **Dormor**, 2015); PhD student Suzanne van Rossenberg's and Abi Shapiro's (McGill University) *Teach-in about Women artists who stopped Making Art* (2015); *Feminist thinking in today's Art & Design School* (**H. Robinson**, 2014). **Kokoli's** project on Greenham Common's Art Activism also received financial support by ACI.

Socially Engaged Practices draws on longitudinal environmental art, major socially engaged work and citizen-led arts innovation. Here, **Leeson's** *Active Energy* project promoting citizen-led innovation in East London, and **Duman's** *Music for Masterplanning* responding to corporate-led regeneration of London's Newham, are paradigmatic. Highlighting the benefits of bringing their research into teaching, **Leeson** and **Duman**, who teach MA and BA specialisms in art as social practice, received faculty support to organise several study days and initiated, in 2015, an online symposium on art and social practices, chaired by artist Roxane Permar (University of the Highlands and Islands), bringing together twelve different sites in England, Scotland and the US.

Within the **Making Places** research cluster, an interdisciplinary approach to spatial design that explores the diversity of human occupation from garment to object to city, **Evans** (cat A-eligible) involved **Leeson** and **Read** in the AHRC funded project [Towards Hydrocitizenship](#). **Evans** also co-organised together with Jonathan Ward and Kate Oakley, researchers at University of Leeds' Centre for the Understanding of Sustainable Prosperity, a discussion about the role of the cultural industries in creating sustainable prosperity (March 2017). The same cluster organised the *Body and Space* conference (2014), where *Interior Educators* (IE) (the national subject association for all Interiors courses in the UK) was a partner, with **Murialdo** on their board.

Within the **Visual and Material Cultures and Curating** cluster, which builds on the legacy of visual culture at Middlesex, **Morariu** organised a series of interdisciplinary research staff presentations in 2017 and 2018 (**Deepwell**, **Duman**, **Hendon**, **Morariu**, **Read**, **A. Robinson**, **Bird**) as well as partnered with Jaakko Karhunen in organising the [Reading the Enemies](#) (*Spring 2018*) series at Middlesex University. The cluster became a partner for the 11th Creative Time

Summit, broadcast live from Miami (2018). The Faculty supported the development of [Collection Collective](#) (co-initiated by **Morariu**, Judit Angel and Raluca Voinea). Other events within this cluster include: [Them! The visual cultures of 'Othering' in post-referendum UK and post-general election USA](#) (2017); [Public Programming? Pedagogical Practices in a Missing Europe](#) (organised by Graziano (research fellow, 2013-2018) and **Evans** in 2016); as well as *Design and Time*, the [Design History Society](#)'s 2016 conference (**Massey**, Hendon, [MoDA](#)).

The **Science Fiction** research cluster explores science fiction as twenty first century critique. It supported **Timberlake**'s book, *Landscape and the Science Fiction Imaginary* and **Piper**'s *Breaking the Banker's Bones* exhibitions. **Mullaniff**'s and **Dick**'s research at the Dean Castle and the Dick Institute in Scotland (2016-2018) received faculty support, within the **Art Practice as Investigation** research cluster. Graziano co-organised, together with Janna Graham and Susan Kelly (Goldsmiths) and Alba Colomo and Mercè Santos (Nottingham Contemporary), the international symposium *New Institutionalities #3: Public Programming, Social Movements and Solidarity* (2017). **Spinks** produced her anthology (with **Dack**, UoA33) on sound art.

The **Diasporic and Transcultural Practices** research cluster was centred in *The [Black Arts and Modernism](#)* project (Boyce's and Lok's collaboration with UAL). Outputs from this three-year research project (2015-2018) included *Now & Then, Here & There* exhibition and conference (Chelsea, UAL, 2016); and [Conceptualism – Intersectional Readings, International Framings. Black Artists and Modernism in Europe after 1968](#) (conference, Van Abbemuseum, The Netherlands, 2017). After leaving Middlesex, Lok co-edited an ebook with the same title (2019) and Boyce an edition of *Art History* (due 2021). In 2017 Lok participated in the Diaspora Pavilion, Venice Biennale (2017) and Boyce in several key exhibitions. **Piper**, Boyce and Lok were also speakers at the symposium *The Work Between Us: Black British Artists and Exhibition Histories* (Bluecoat, Liverpool, 2016). The transcultural dimensions of this cluster were also pursued by **Cavusoglu** (cultural mobility and migration) and **Dick** (collaborations with Central Asia).

The **Electronic, Digital Arts and Animation** cluster facilitates and develops interdisciplinary approaches and creative works in sonic arts, music, still and moving image, illustration and games. **Buchan** organised the symposium *From Human Experience to Radical Experiments: Animation, 3D and VR in Teaching, Learning and Research* (2017); the Faculty also supported **Buchan**'s *Animated Wonderworlds*, Museum for Design, Zurich (2015), a large-scale exhibition that uncovered the origins and development of animation in everyday life. **Husbands** co-edited *Experimental Animation: from analogue to digital* (Routledge, 2019), which focuses on both

experimental animation's deep roots in the 20th century and its current position in the 21st century media landscape.

Between 2014 and 2016 the School of Art and Design had an institutional partnership with ICA London to organise public events and fostered research collaborations, such as: *Bird's Looking Gift Horse in the Mouth: A Symposium on Hans Haacke* (2015); and *Just What Is It That Makes Today's Art Schools So Different, So Appealing?* (2014), an event that discussed the legacy of Hornsey College of Art, with Boyce, **Bird**, **H. Robinson**, **Mirzoeff**, **Leeson** and PhD researcher Lucy Bayley. Bayley's PhD at Middlesex focused on the ICA; **Massey** published her history of the ICA in 2014.

1.3.3 Taking our research strategy forward

After two REF cycles of continued growth, we are now embarking on a new ten-year research strategy to 2031, under the leadership of recently appointed Vice-Chancellor and British Academy of Management President, Nic Beech. Middlesex's 2031 strategy places practice at the intersection of research, education and engagement. Our UoA's research and its environment are well placed to develop the University's 2031 ambitions for social justice, equity, radical creativity and technological innovation; developing environmental goals and sustainability in socio-economic development; ensuring global health and well-being initiatives, and connecting people, places and communities. Within this strategic framework, we will seek to:

1. Develop further the work of individual researchers while encouraging a diversity of research collaborations operating at local, national and international levels.
2. Develop the activities of our research clusters in new inter-disciplinary and cross-faculty collaborations as well as with external partners.
3. Support and strengthen the ability of researchers in competitive bids for external support in research and knowledge exchange and in positions of influence on national/international boards and councils.
4. Develop our post-graduate research activities.
5. Strengthen the contribution of research in design.

1.4 Impact strategy: interdisciplinary research and real-world impact

Historically, research in Art and Design at Middlesex University has distinguished itself through its interdisciplinary/transdisciplinary character (e.g. in visual culture), its social and political engagements for social justice and concern for the environment. Our approach to impact is informed by three further objectives: (i) to produce research relevant to the creative industries,

cultural policy makers and wider society; (ii) define and respond to social and political issues in practice-led as well as academic research; and (iii) routinely involve key stakeholders. Realising impact is integrated into our research governance and supported by our staff development programme (detailed in section 2.1), current infrastructure and financially through the activities supported by the Faculty Research Fund (see 1.2 and 3.2). Within our 2031 strategy, we will continue to broaden the scope of impact through inter-disciplinary collaborations and the development of new partnerships with academic and non-academic organisations nationally and internationally.

1.4.1 ICS Selection

The selected case studies demonstrate our approach to impact, the different types of users and beneficiaries of our research and our longstanding commitments to social purpose and engagement with political aspects of art and culture.

1.4.1.1 Case Study 1

Bird's work over two-decades on Leon Golub's art practice has had a demonstrable impact upon creativity, culture and society, which materialised in highly visited exhibitions at London's Serpentine Gallery (2015); National Portrait Gallery, London (2016) and Metropolitan Museum of Art, Met. Breuer, New York (2018), among others. Bird's curatorial and scholarly work has contributed to extending public awareness of Golub as an artist whose politically charged artistic discourse remains relevant for contemporary audiences. As a leading expert on Golub, **Bird's** testimony provided in the 'Hall vs Gascard' court case (2018), based on material analysis of eighteen paintings, was essential in the Federal District Court in Concord's ruling that the 'Gascard Golubs' were [forgeries](#) (ICS1).

1.4.1.2 Case Study 2

Since 2007 **Leeson** has developed [Active Energy](#), a project that promotes citizen-led innovation. It is led by the artist in collaboration with *The Geezers*, a group of senior men in Bow East London, and engineer Toby Borland. **Leeson's** work becomes a paradigmatic example of the impact of socially engaged art upon local communities, which culminated with the installation of two floating water wheels in the Thames tidal basin at Three Mills heritage site (2017), and Queen Elizabeth Olympic Park (2019), thus generating sufficient power for an aerator that helps oxygenate the water to counteract the effects of pollution and support the survival of fish (ICS2).

1.4.1.3 Case Study 3

Read's research-driven art practice critiques romantic notions of landscape as sublime and picturesque; and seeks to understand the UK's coastal and estuarine environments as dynamic and complex ecological systems. The originality of his work stems from the unique manner of visualising environmental change; his methods propose an integrated approach to landscape decision making for stakeholder communities. **Read's** work had a decisive role in establishing a new paradigm for [the management of Deben Estuary](#), Suffolk, balancing cultural and emotional attachment to landscape, the economic stability of communities with the need for flood risk management and habitat protection (ICS3).

1.4.2 Future Impact

In this REF period, we have actively invested in broadening the scope of impact in our research expertise, particularly in public policy and international development, offering considerable potential for future impact case studies. For example, **Raina's** [The Value of Culture in Conflict](#) provided women in the Neelum Valley of Azad Kashmir, Pakistan, training within craft and design to enhance their ability to generate incomes in their local economy, in partnership with the regional NGO partner SABAH and academics from the National College of Arts, Lahore. **Raina's** work in conflict areas, including projects in Sri Lanka and Iraq, has led to the ['Culture and Conflict' Field Research Pack](#) (2020), a toolkit for NGOs to work with craft communities. **Dick's** work with [SPINNA](#) developing education and connections in the fashion industry in Central Asia also offers significant potential in the future. Other noteworthy research endeavours engage with marginalised communities, e.g. communities experiencing the traumatic effects of terrorism and war (**Raina**); histories of black arts movement (**Piper**); queer film histories (**A.Robinson**) and questions of feminist art (**Deepwell, Kokoli**). Thus, this unit is well placed to develop and broaden the impact of future research building on the knowledge of this existing work.

1.5 Open Research Environment/Open Policy

Awareness of the issues surrounding Open Research has increased significantly within ACI, including compliance with Open Research Data requirements for RCUK/Research England, ORCID registration of all researchers, and increased circulation of research outcomes through Figshare, academia.edu, Google Scholar, and researchgate.

REF compliance and Open Access publishing requirements have been developed through the Middlesex Eprints Research Repository, with training provided by the Research Support Services team. Staff in Art and Design have published nearly 1900 research outputs on [Eprints](#).

1.6 Research Integrity: ethical, legal and professional frameworks, obligations and standards.

Middlesex University was an early adopter of the Concordat to Support Research Integrity (2012) and has a well-established Code of Practice for Research (updated in 2016), providing guidance for research conduct and integrity. Our strategy promotes high standards for research integrity combined with an inclusive approach focused on enhancing individual and collective research capacities; attracting and retaining staff with high potential and as research leaders; and promoting equality and diversity (see 2.3).

Ethics is fully integrated in research activity. The Research Ethics Review Framework (revised in 2014 and 2019) is overseen by the University Research Ethics Committee (REC) and research by staff, doctoral candidates and taught programmes are subject to ethical review, risk assessment and GDPR compliance. Since 2016, the 'Middlesex Online Research Ethics' (MORE) system has been used across the Faculty; MORE enables standardised application and assessment processes, and robust, regularly updated, guidance/compliance information to be shared across disciplines. All applications are assigned clear risk levels, with corresponding procedures. Ethical competences are enhanced via workshops for staff and PgRs, with representative researchers from each disciplinary area receiving training/refresher sessions to serve as reviewers of ethics applications.

2. People

2.1 Staffing Strategy and Staff Development

Our staffing and development strategy are closely aligned with our research strategy and the Concordat's principles. Central to realising our potential in research, teaching and knowledge transfer activities, is prioritising the best use of our staff's expertise in roles and through staff development, while promoting equality and diversity opportunities. Staff workloads include allowance and remission for research and sabbaticals may be given for significant research projects. Half of our staff have part-time posts and maintain their professional practice in the arts and creative industries. A reflexive critical approach to practice that employs entrepreneurial skills is central to our ethos and our active engagement in external arts organisations, partnerships and communities.

We aim to develop our research through our research clusters and to achieve a sustainable balance across our staff profile in different subject areas, promote interdisciplinary exchanges and the value of research into teaching. These ambitions will continue to be supported in the

Middlesex 2031 strategy formulated after extensive consultation with staff, which is accompanied by a people strategy entitled 'Changing lives – A world class community in a world class University.'

2.2 Changes to our staff (2014-2020)

The current composition of our unit is sustainable and demonstrates our focus on the development of potential in mid-career researchers (76.2% of headcount: 6 Lecturers, 18 Senior Lecturers and 8 Associate Professors), who will become research leaders in the next REF cycle. The unit has 11.9% early career researchers (**Bell, Fried, Lippett, Morariu, Rebernjak**) and 11.9% Professors (**Billingham, Cavusoglu, Cleaver, Deepwell, Williams**). 57% of our research staff are over 50 years of age and several will retire post-2021. Two Researchers have a recognised disability. Three of our researchers are BME. A key revision to the staffing scheme (2014) was the creation of Associate Professors (**Bradley, Cowan, Fern, Lok, Martin, Mumberson, and Piper**), rather than Readers. Associate Professors appointed since 2014 are **Hodgson** (2016), **Raina** (2017) and **Read** (2014).

Twelve Professors and Associate Professors moved to significant new appointments at other Universities (10% of submitted outputs): **H. Robinson** moved to Loughborough University; Haywood to UAL; Fortnum to RCA, Sutton to Coventry University; **Massey** – moved to UAL, before retiring; **Arnold** moved to UEA; Boyce to UAL; **Buchan** to RCA; **Evans** to UAL; **Mirzoeff** returned to NYU, New York; Associate Professor Lok was promoted to Professor at UAL and Associate Professor Cowan is now working as an independent artist. Their initial and pro-active role within research clusters (2014-2016) has been taken over by current mid-career researchers (e.g. **Morariu** in Visual and Material Cultures and Curating; **Husbands** in Animation; **Kokoli** in Create/Feminisms; **Piper** in Diaspora, **Timberlake** in Science-Fiction).

Senior Leadership has been reinforced by staff promotions: **Mac an Bhreithiún** (Senior Lecturer) became Head of Department for Visual Arts; and **Burke, Spinks, Maude-Roxby** (Senior Lecturers) and **Husbands** (Lecturer) have become Programme and Course Leaders. Progressions from Lecturer to Senior Lecturer were awarded to **A. Robinson** (2019), **Burke** (2014), **Dick** (2016) and **Parker** (2015). In this period PhDs were achieved by longstanding members of staff – **Fern** and **Spinks**; and new appointments made of staff who were about to, or recently completed their PhDs (**Bell, Fried, Husbands, Morariu, Rebernjak**). Two research fellows have been employed: Edizel (fixed term, 2014-2017, AHRC-funded) and Graziano (open-ended, 2013-2018).

2.3 Staff development

In 2014, the University undertook an institution wide staff mapping exercise resulting in recognition of two pathways: 'teaching & research,' for staff with significant responsibility for research, and 'teaching & professional practice' (55.9% of all FTE) representing staff who have not been returned in the REF. Scope exists to move between these pathways depending on staff members' developing interests, career trajectories and potential future growth in research capacity amongst all staff. Clear criteria regarding teaching and leadership, research outputs, external funding, PhD completions and excellence in scholarship and research determine progression from Senior Lecturer to Associate Professor/Professor. All staff benefit from the University's central research development programme, which provides regular training events, including writing for publication, doctoral supervision, preparing funding applications, managing research and knowledge transfer projects, and ensuring that research has impact beyond academia.

All departments operate with standard workload models in which research, supervision and personal-development planning are allocated on a yearly basis, based on past performance and career development plans. Staff complete an annual Appraisal, where they report on outputs, research income, professional practice, teaching and how they intend to develop their work. Remission from teaching and other duties is provided on this basis, including support for post-graduate education through staff development budgets. Staff new to academia complete the Middlesex University PGCertHE and undergo doctoral supervision training, organised jointly by the RKTO and the Faculty. They are assigned a mentor on appointment to support their integration and development. Researcher development is also part of some staff development courses in management. 25 of 42 staff reported as researchers are supervisors. Our supervision teams combine new and experienced supervisors and there remains capacity for new supervisors to develop among existing researchers.

Additional mentoring structures were developed by HR, alongside the University Research Staff Forum initiated by **Deepwell** and **Penning-Rowsell** (UoA 17) (2014-2018); as well as developmental seminars and study days organised by ADRI between 2014 and 2017. Other initiatives, including the collaboration with the ICA (see 1.2), were launched to profile the work of Middlesex staff. Staff presentations of research in progress have been the subject of meetings within research clusters (see 1.3). In 2020, **Igweonu** (UoA 33) initiated a monthly Monday conversation on research for ECRs and PGR students. Our culture is supported by regular announcements of staff achievements in research and professional practice.

2.4 Research Students

Art and Design at Middlesex offers MAs by Research; MPhil and ArtsM; as well as PhD and ArtsD. The MPhil/PhD has three formats: dissertation based; mixed-mode (for research students who wish to undertake a practice-led project) and Published Works. Over the period 19 PhDs, 4 ArtsDs, and 3 PhDs by Public Works were awarded.

This unit has had a 21.5% overall increase in completions during the REF2021 cycle, from 18.50 doctoral degrees awarded (2008-2013), to 22.5 (2013-2020), and a small rise in numbers, comparing the cohort at the start and end of the period (15 in 2014, 18 in 2020). The majority of our students now take the MPhil/PhD route, and 50% of these are practice-led research in art and design. We operate fully in accordance with the QAA's Code of Practice for the assurance of academic quality and standards, and have enhanced our PgR provision, application processes, innovative doctoral training, progression and quality assurance processes. The University sets out the policy and regulatory frameworks, which the Faculty informs and operates, with administrative support provided by the Research Degrees Administration Team (RDAT). Careful monitoring takes place in the Faculty's bi-annual progression boards and core milestone events echo the viva process. Due to the global pandemic, we have established clear and well received protocols for online milestone panels/viva's. We promote equality, diversity and inclusion in postgraduate student recruitment and support through staff training in fair selection/interview practices and effective supervision. We work closely with Advice & Counselling, Disability & Dyslexia and Learning Support Services, identifying and supporting students with specific learning difficulties or disabilities, including dyslexia (4-9% of the cohort), with **Thomas** (UoA 23), Senior Lecturer in Academic Writing and Language with an arts background, providing one-to-one tutorials. Students are offered support returning to study, if they interrupt their studies, with special measures in place through the Covid19 pandemic.

University funded studentships were offered between 2014 and 2016 (two fee waivers and five full Middlesex scholarships) triggering an increase in recruitment and enrolment. In the same period, this unit was also a partner in the London Graduate School with three studentships. Several students have had external educational awards from institutions in Saudi Arabia (Baslough); Turkey (Dogonay); and UK (Chambers). Most PhDs have been part-time (32-67%) UK Home students (53-68%) / Europe (10-22%) (N.B. Figures vary as they are drawn from annual charts). International full-time students have increased to 30% of the current 18 PhDs in 2020. BME students have varied between 12 and 30% of the cohort.

Candidates in the Faculty have a high degree of satisfaction with their supervision: 92% report good contact and 85% report receiving helpful feedback and specialist knowledge/skills, as well

as PGR seminars, workshops and presentation opportunities to support their research (PRES Survey 2019). Research intensives (five days), writing retreats, conferences at Faculty and University levels, as well as induction weeks and weekly seminars in the Researcher Development Programme are offered. Doctoral students are accommodated in a dedicated office with good computing facilities in the Grove Building and have access to technical support and facilities in the Grove's technical workshops.

PhD students may apply for support for international conference presentations: e.g. Mohamedi (Migration Conference, Macedonia, 2020); Iles (*Housing and Regeneration Struggles in South London*, November 2017, South Bank University); van Rossenberg (*After the Recognition of Intersex Human Rights*, University of Surrey, 2016); and Suoyrjo (AWARE conference, University of Lisbon, 2016). Amounts of up to £750 are also offered for research projects: e.g. Lucy Bayley's curatorial collaboration with Juliette Desorgues (ICA) for the research exhibition *Art into Society – Society into Art* (ICA, 2016).

2.5.1 Equality and Diversity

Middlesex is proud to be one of the most diverse universities in the UK with nearly five times the average number of Black, Asian and Minority Ethnic (BME) students: 37% Asian (compared to 8% national average); 20% Black (compared to 4% nationally). In total, 28.7% of staff at Middlesex at our main campus in Hendon are from a BME background (compared to 9% national average) (compare with Art & Design PhD figures in 2.4).

Middlesex was the first University to be awarded a Corporate Gold/Embedded Charter Mark by the UK Investor in Equality and Diversity. In 2021 it plans to implement a Race Equality Charter and install Diversity Champions to organise reverse mentoring events on 'decolonising the curriculum.' Art and Design academics participate in the different Staff Equalities For a, which provide an integrated and supportive environment for both staff and students. These fora have been reviewed and are now constituted as Equalities Networks, including anti-Racism, Interfaith, LGBTQ+, Gender, Disability and Carers. The wellbeing of staff and students is high up on our agenda.

Robust arrangements exist for ensuring equality of opportunity. The University tries to ensure provision is above statutory levels and often ahead of the sector. ACI has fully open and transparent processes for accessing internal funds and awarding research funding and opportunities are offered to less experienced researchers (see 2.1). The Faculty advertises and interviews for all key leadership roles to ensure equality of treatment and key positions are allocated based on ability and motivation. Flexible working to accommodate family, health or

other circumstances, and a commitment to reintegrate staff on their return to work, are all supported by clear policies. Between 2014 and 2020, two academics in UoA 32 have been on parental leave and returned to work.

The average (mean and median) institutional gender pay gap for academic staff in 2019/2020 was 8.8% between men and women. The University recognises that the gender pay gap is impacted by the different roles men and women tend to undertake, rather than inequalities within grades or roles. A number of initiatives are in place to address this issue, including: progress towards an application to Athena Swan for bronze in 2020; rolling out unconscious bias online training for all staff; identifying unconscious barriers to the progression of female staff; and identifying areas most likely to influence positive changes. Significant progress has been made in the LGBT charity Stonewall; Middlesex rose in the Workplace Equality Index from 264th out of 439 entries in 2017, to 154th place out of 445 employers in 2019.

Our unit's commitment to equality and diversity is apparent in the research projects we pursue (eg. **Piper's** research of 'black futurity' in his ongoing *Jet Black Futures* project; **Sleet's** *Sensory Workshops*; **Raina's** *The Value of Culture in Conflict*; **Dick's** work with *Spinna Circle*; **Mac an Bhreithiún's** work on graphic design, public sphere and minority rights; **Kokoli's** research on art activism at Greenham Common); within our research clusters (eg. CREATE/Feminisms; Diasporic and Transcultural Practices); and the values which inform our staff development programmes. Changes in the number of senior women employed has left 2/11 (headcount, women/men) amongst current Associate Professors/Professors and reduced our previous level of BME representation amongst staff. However, the 9/6 women/men (part-time) and 8/6 women/men (full-time) at Lecturer/Senior Lecturer level demonstrates positive room for future promotions.

There is an inclusive, supportive and collaborative research culture in Art and Design where staff interact with and help their colleagues in various staff development activities. Individuals feel free to share not just successes, but also fears and failures. Collaborations with Professional Practice track staff (not returned in our REF submission) are encouraged because their invaluable work contributes significantly to our research environment: e.g., Fernandez (Professional Practice route) and **Bell's** collaboration on strategies to decolonise the curriculum in Fashion.

2.5.2 Equality, diversity and inclusion in the REF submission

In our REF submission, 45.2% (headcount) of submitted staff are women and 1 out of 3 Impact Case Studies is led by women. 25% of outputs were produced by non-UK born staff.

The selection of publication outputs and ICSs was conducted by a REF UoA Panel composed of eight members. Chaired by **Morariu** (ECR), it included two professors, four mid-career researchers and a second ECR; 50% were female. All members of the UoA Working Group attended unconscious bias training, which informed our peer-reviewing processes for both output and ICS selections. All eligible staff were invited to self-nominate their strongest research outputs, including double weighting, and to propose examples of impact. These items were then all scored against REF criteria by two reviewers without the use of citation data or other metrics (as per the UoA working methods).

3. Income, infrastructure and facilities

3.1 Income

Strengthening performance in competitive research income was one of the four key objectives in REF 2014, and we accomplished this by diversifying our funding sources. UoA32 researchers attracted £965,722 in research funding (2014-2020), an increase of 130% in comparison with income generated before REF 2014 (£420,177). Despite RCUK income becoming increasingly competitive, 83% of our grant income was generated from Research Councils. Our practice-based researchers are experienced in attaining individual and collaborative arts funding from research councils (Boyce, **Evans**, **Raina**, **Read**), governmental bodies ([MoDA](#)), Arts Councils (**Barritt**, **Billingham**, **Cavusoglu**, **Maude-Roxby**, **Morariu**, **A. Robinson**, **Wheele**, **Sherwin**) and charities and foundations (**Deepwell**, **Kokoli**, **Leeson**, **Lok**, **Sleet**, **Raina**).

Success in raising research council grants was rooted in our consistent focus on research with cultural and societal impact. This is exemplified by **Raina** as Co-I and University partner in the 5-year AHRC funded [GCRF Gender, Justice and Security Hub](#) (£251,618 between 2018 and 2020); **Evans** leading [Towards Hydrocitizenship](#) (£271,585-MDX) where Middlesex was partner in an AHRC Cross-Disciplinary Research Network grant (£1,190,036) with five University partners, (2014-2017); and Boyce and Lok as Co-Is in the AHRC-funded [Black Arts and Modernism](#) project (£194,230-MDX) in partnership with UAL (2015-2018; see 1.2 and 4.1).

Three further projects of note were: **Raina's** [Value of Culture in Conflict](#) (GCRF - AHRC/ESRC Innovation Fund, £68,021, 2018), which investigated the sustainable livelihood generation of craftswomen in Azad Kashmir (Pakistan); **Raina's** [Post-conflict textile crafts of Iraq](#) (Nahrein Network, £28,796, 2018-2019), a scoping study of craft practices and actors engaged in the sector of textile crafts in post-conflict Iraq; and [Katagami in Practice](#), a MoDA project (Arts Council, £88,000, 2016-2018), which explored the history and creative potential of *katagami* Japanese stencils in the MoDA collection. Another key project was **Sleet's** charity funded

[Sensory Craft Workshops](#) (Ajahma Trust, £25,000, 2018-2019) which focused on developing craft skills for people with acquired brain injury.

Recently funded projects include: **Read's** participation in NERC funded [Coast-Web](#) (£39,254), leading Work Package 4.2: A saltmarsh poem, developing an audio app for walking the Taf and the Mawddach estuaries; and **Kokoli's** Andrew Mellon mid-career Fellowship (2020) and Leverhulme Fellowship (2020-2021) (together: £45,805) for research on art activism at Greenham Common.

3.2 Infrastructure

Research infrastructure at the University level is provided through the well-established Research and Knowledge Transfer Office (RKTO), which closely supports our research and knowledge transfer work. Led by the University Director of Research (Comley) and Director of Knowledge Exchange (Gray), the RKTO supports research active staff in relation to gaining and managing research funding, delivering impact, knowledge transfer activities and doctoral student support. At Faculty level, ACI's priorities for research management have been driven by supporting activities and research projects in coherent research clusters (see 1.3), securing and managing research funding, and deepening and widening engagement and impact with the external research environment and relevant key stakeholders.

3.3 Facilities

Since the mid-2000s Middlesex has invested over £250 million in developing the Hendon campus, including the provision of a £80m purpose-built facility for creative arts (The Grove) completed in 2012. In 2016, Middlesex completed the innovative and sustainably-designed [Ritterman building](#) on Hendon Campus, (3300 m2, PBR architects), which now houses the Design Department's work in Interior Architecture and Interior Design, Foundation Year students and parts of the Faculty of Science and Technology. The Grove and the Ritterman provide extensively equipped specialist facilities for art and design and the campus offers valuable space for exhibitions, seminars and conferences (see 4.4). In 2019 [The Pavilion](#), a small, low-cost construction, led by BSc Architecture Technology students, opened on the campus for exhibitions and projects.

A significant resource, internally and externally, is the [Museum of Domestic Design and Architecture \(MoDA\)](#), located in Colindale. MoDA has made an important contribution to the fields of art and design history, visual culture, the history of interiors, and film and photography studies in conservation, collection research and touring exhibitions of design. External

researchers often use MoDA collections. MoDA collaborates with University researchers and curators (e.g. **Maude-Roxby's** *Resist: be modern (again)*); and has lent objects to a number of high-profile international exhibitions (e.g., *Katagami Style: Paper Stencils and Japonisme*, 2016; and *Radical Disco: Architecture and Nightlife in Italy, 1965-1975*, ICA, 2015). Its collections are an important resource for postgraduates; e.g. Hollie Price, a history of domestic interiors in films, (PhD, Queen Mary's, University of London, 2015).

Since 2014 further investments have been made in the Sheppard Library, which currently provides access to over 150,000 serial titles via Library Search, the University's Library discovery tool, in addition to a collection of over 250,000 print and 50,000 electronic books. Librarians provide expert and specialist subject support and termly training sessions on citation searching and RefWorks for all Research students, as part of an expanded Researcher Development Programme. The Library's Research Support Services Team manages the Figshare Data Repository and the Eprints Research Repository, which support discovery of research by Middlesex and Middlesex-affiliated authors.

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

We continue to play a leading role in the UK and overseas in the development of art and design as a catalyst for social change and in innovative approaches to contemporary art/photography and critical theory in art and design. We are active in securing the future of the disciplines through editorial contributions and work with subject associations, and in strategic engagement with prominent research funders, NGOs and arts organisations both nationally and internationally. Collaboration and contribution are also evident through advisory group and board memberships.

4.1 National and International Collaboration with academic and non-academic institutions

Our selected ICSs as well as projects funded by research councils, governmental bodies and NGOS demonstrate our strategic engagements in the creative industries, both academic and non-academic, nationally and internationally. For example, **Evans** collaborated in the AHRC-funded [Towards Hydrocitizenship](#) (2014-2017) with Dr Alex Plows (Bangor University), artist Irene Janze (Buro jan-ZE, Amsterdam), and environmental scientist James Baker (Selor EEIG, Netherlands). The project combined academic research with community participation and creative activities and reflected on the notions of citizenship and sustainable society focusing on environmental and water-related issues. [Black Artists & Modernism](#) (BAM) was developed as a collaboration between UAL and Middlesex (Boyce, Lok) (2015-2018) and investigated how

artists of African and Asian descent in Britain feature in the story of twentieth century art, documenting their presence in art collections in the UK and in collected oral video histories. *Collection Collective*, which **Morariu** initiated in 2017 in collaboration with Judit Angel and Raluca Voinea of the tranzit.org network (Austria, Czech Republic, Slovakia, Hungary, Romania) constitutes a collection of contemporary art which is collaboratively managed and collectively owned by more than 50 artists, curators and other cultural workers. Middlesex's MoDA's *Katagami Style: Paper Stencils and Japonisme* exhibition toured the Mitsubishi Ichikogan Museum in Tokyo; the National Museum of Modern Art in Kyoto and the Mie Prefectural Art Museum in Tsu and helped to cement MoDA's reputation as a holder of one of the key European collections of nineteenth century Japanese stencils. This contributed to MoDA's successful bid for Arts Council England funding for the research project *Katagami in the Art School* (2016).

International research collaborations with Universities abroad are also well established.

Deepwell offered post-graduate seminars to PhD students at UMPRUM and AVU, Prague (2018) (funded by Erasmus) and was a Visiting Professor at Malmo Art Academy, Lund University (2018-2019). She became external advisor on The Research Council of Norway project *The Feminist Legacy in Art Museums*, which plans a conference in 2021, a book and exhibition project, and employs a range of European researchers, two at post-doctoral level (2020-2025). **Mac an Bhreithiún** participated in an international research project on graphic design, public sphere and minority rights (LGBTQ+ and Minority Languages) at Universidad de Habana, Cuba (2014). **Fern, House** and **Murialdo** have all collaborated in workshops with staff at the Politecnico di Milano, who have reciprocated this arrangement. Francisco Javier Moral Martín, Assistant Professor in Film and Media Studies at the Polytechnic University of Valencia, spent four months in 2019 researching documentary and animation at Middlesex, on a grant provided by his University. In 2019 **Husbands** was a research consultant for M+ Museum of Visual Culture, Hong Kong.

Our staff are initiators and participants in different national and international research groups. As a recognised expert in art as social practice, **Leeson** is often invited to be part of research projects and grants; for example, in 2014 she was part of the AHRC funded workshops: *Curating Community? The Relational and Agonistic Value of Participatory Arts in Superdiverse Localities* (Goldsmiths, University of London); and *Art, Recognition and Social Science: Re-Thinking (E)valuation*, at Liverpool Central Library. In 2019-2020 **Deepwell** established the Advance HE Connect forum/ network: *Feminist Art in an International Curriculum*. **Morariu** is member of the Politicised Practice Research Group at Loughborough University and was co-convenor in the *Critical Citizenship, Activism and Art* (2014-2015) series (with Nottingham Contemporary). **White** is Advisory Board member for the Martial Arts Studies Research Network (AHRC funded). **Bell**

is part of a funded research group based at Nottingham Trent University which also includes, among others, Zara Arshad (Victoria and Albert Museum), Vivien Chan (University of Nottingham), Di Liu (Hong Kong Asia Art Archive) and Professor Susan Reid (Loughborough University). Since 2016 **Kokoli** is Research associate at the Visual Identities in Art and Design Research Centre at the University of Johannesburg. **A. Robinson** has been active in the Artistic Research Working Group for Performance Studies international (2012-15); and **Read** in the Ramsar Cultural Network, born after the Ramsar Convention, an international treaty overseeing the management of wetlands (2016-). **Williams** was a participant in an AHRC funded project 'SOLD! The Year of the Dealer' (2019-2020) in collaboration with the Universities of Southampton and Leeds, the V&A Museum, National Museum of Scotland and the Ashmolean Museum.

4.2 Editorial and Guest Editorial Roles; Editorial Board Memberships

Our staff include editors of peer-reviewed journals. For example, **Deepwell** was founder and commissioning editor of the academic journal, *n.paradoxa: international feminist art journal* (KT press, 1998-2017) and edits feminist/art theory books for KT press (nine ebooks, since 2014). Since 1997 **Martin** is a long-standing member of the editorial collective at *Radical Philosophy*. **Buchan** (now at RCA) was founding editor of *animation: an interdisciplinary journal* (Sage); the relationship to this journal continues with its co-editor, **Husbands**, who also co-edits the *Society for Animation Studies (SAS) Biannual Newsletter* (2015-2020). Since 2018 **Murialdo** has been book reviews editor for *Home Cultures* (Taylor & Francis); and co-founded and edits the Middlesex Interior Architecture and Design journal *DRAFT MAGAZINE*. Recent guest editorships include **House's** and **Murialdo's** 'Hidden Interiors' for *Interior Educators (IE)*: *STUDIO* magazine (2019); and **Kokoli's** 'Trauma and Repair in the Museum' issue for *Psychoanalysis, Culture, and Society* (forthcoming 2021).

Colleagues hold editorial and international advisory board positions for academic journals. **Kokoli** was appointed in the editorial board of *Hypatia: A Journal of Feminist Philosophy* (Cambridge University Press/Wiley) in January 2020. Since 2016 **Murialdo** edits *INNER, The Interior Architecture Magazine* (European Interior Architecture Research Association, Turin, Italy) as well as the book series *Design&* for MAGGIOLI EDITORE, Italy (2019 -). Other positions are held by **Raina** (*International Journal of Traditional Arts*, PKP/PS, UK); **Piper** (*Artist's Newsletter*, UK); **Cleaver** (*International Journal of Applied Arts Studies*, India; and *Communication Arts Research*, Plymouth University); **Martin** (*Philosophy of Photography*, Intellect, Bristol); **Spinks** (*Art and Design in Higher Education Journal*, Intellect, Bristol); and **White** (*Martial Arts Studies Research Network*).

4.3 Peer Review Activities

Book manuscripts and proposals have been peer reviewed by **Deepwell** (gender studies/art criticism/art theory for Routledge, Taylor and Francis, Demeter Press, Oxford University Press, Liverpool University Press); **House** (*Routledge* and *RIBA Publishing*); **Husbands** (animation studies for Palgrave MacMillan); **Murialdo** (architecture and interiors for Bloomsbury, Taylor and Francis, Routledge and Emerald Publishing); **Martin** (philosophy/art for Routledge and Pluto); **Leeson, Mac an Bhreithiún, Spinks** (manuscripts for Bloomsbury Publishing); and **White** (Martial Arts Studies series for Rowman and Littlefield). Journal articles and special editions were peer-reviewed by **Deepwell** (*Arts, AfterImage, Cultural Critique*); **Kokoli** (*Art History, Third Text, Feminist Media Studies*, and *Psychoanalysis, Culture & Society*); **Mac an Bhreithiún** (*Contemporary French Civilization* - 'ExcentriCITY/ExcentriCité'; and *Journal of Linguistic Landscapes*); **Maude-Roxby** (*Photography and Culture*); **Morariu** (*Third Text* and *ephemera*); **Murialdo** (*Journal of Retailing and Consumer Service; Journal of Interior Design/Interior Architecture Educators Association/ IDEA Journal, URBAN + INTERIOR*); **Martin** (*Diacritics: Journal of Aesthetics and Art Criticism*); **A. Robinson** (*Journal of Artistic Research*); and **White** (*Journalism, Media and Cultural Studies* journal).

Our staff regularly assess research bids for national/international funding councils/foundations and competitions. **Billingham** was Adjudicator for the Royal Photographic Society and Jury Member for Midlands Movies (2020) and for the International Competition, FIDMarseille Film Festival (2019). He was also a Selector for Swansea Open Exhibition (2018), Rome Fellowship in Contemporary Art (2017), Spectrum Art Prize (2017), Sussex Open and Reclaim Photography Festival (2015). **Cavusoglu** was a Nominated Assessor for awards at Apexart, New York (2016). **Bell** was Co-Chair (2017) [award] of the Design History Society; and an invited Judge for Fatidical Design Prize (2014), hosted by Bow Arts London and Fatkyds. **Deepwell** was invited to review applications for international academic competitions, including the Serra Húnter Programme (University of Barcelona, 2020); a Professorship at Universiti Tunku Abdul Rahman (Malaysia, 2018); the Killam Research Fellowships (Canada, 2018); tenure track positions for staff at the University of Alberta (2017) as well as research grants for the Austrian Science Fund (2018 and 2020), the National Science Centre/Narodowe Centrum Nauki, Poland (2019), and Valand School of Art, Sweden (2016). **Husbands** was an evaluator of Applications for Animation Projects for The Israel Science Foundation (2019) and The Austrian Science Fund (2015); as well as jury member for London International Animation Festival (2019) and the Society for Animation Studies' McLaren-Lambert Best Scholarly Book in Animation Award (2017). **Kokoli** was invited to review the curatorial project *Perceptions* by the British Council (Matica Sprska,

Novi Sad, 2018); and **Mac an Bhreithiún** was a judge for the essays in Irish Design Awards (2018 and 2019).

4.4.1 Organisation of conferences, workshops and seminar series

Beyond the cluster events at Middlesex (see 1.3), our researchers lead and prepare colloquia externally. Conferences and symposia were organised by **Bell** ('Imagining the international: repositioning peripheral narratives in global design histories', *CAA 106th Annual Conference* panel, Los Angeles, 2018); **House** (*Beyond the Internet of Things*, 2017; *What's Cooking? – The Contemporary Culture of Food*, 2016; *The CSI of Things – Crime Scenes and Suspect Objects*, 2015; and *The Affective Turn*, 2014 – all at RCA); **Massey** and Hendon (MoDA), in collaboration with UAL and the V&A Museum (*Victorian Futures: Culture and Democracy from The Reform Act to Olympicopolis* at Chelsea College of Arts, 2015); **Martin** ('5,4,3,2,1...', *Radical Philosophy* conference at Haus der Kulturen der Welt, Berlin, 2015); and **Piper** with Paul Goodwin ('Mic Drop', performative symposium within *Jet Black Futures I* at Beaconsfield, London, 2017). **Raina** chaired the panel, 'Mountain Economies & Lived Realities of Culture' that included **Dick**, Mari Miyomoto (National Museum of Ethnology, Japan) and Sarah Lawton (Manchester School of Art) at the *28th Annual Conference of The British Association of South Asian Studies*, Royal Holloway (2014). Between 2016 and 2019 **Bell** also co-organised and hosted the annual *Curating Contemporary Art and Design Summer School* (RCA) and *Making Enhanced Pin-Up* Symposium (RCA 2017).

4.4.2 Keynote speeches at international events.

Our staff are in demand as keynote or invited speakers at international events. This includes **Billingham** (City of Luxembourg Film Festival Masterclass, Casino Luxembourg, 2019); **Cavusoglu** (the Solomon Guggenheim Museum, New York, 2016; Galleria d'Arte Moderna Milan, 2018; Extra City Kunsthall, Antwerp, 2016; Ghent University and KASK, Ghent, 2015); **Cleaver** (*Y-Type* at ADM, China, 2019; Alicante Design Education Forum, 2019; First City University College, Petaling Jaya, Malaysia, 2016; HOW design conference in Chicago, 2016; 2nd International Colloquium on Design, Branding and Marketing, Nottingham Trent University, 2014); **Deepwell** (Congreso Internacional *Géneros y subjetividades en las prácticas artísticas contemporáneas* Universidad Malaga, 2019; *Kjønnforskning NÅ!* – Norway's national gender studies conference, UiT Norway's Arctic University, Tromsø, 2019; *Feminist Histories, Radical Women*, MASP, Sao Paulo, 2018; *Diversity and Gender* conference, Tokyo University of the Arts, 2017; *Gender and Diversity in the Art Museum*, University of Bergen, 2016; *Association of Art Historians Student Conference*, Loughborough University, 2016; *Endarkenment* conference, Dovecot Studios, Edinburgh, 2016); **Dick** (*RUNDGANG*, Academy of Fine Arts Vienna, 2017);

Hodgson (*NEF Animation conference*, Abbey Fontevraud, France, 2019; *GLAS Animation Festival*, 2018; *Edge of Frame Weekend*, BFI Southbank, 2018; *Stuttgart FMX conference*, 2017; *Filmakademie Baden Württemberg*, 2017; *KASK*, Ghent, Belgium, 2015); **Husbands** (*Under the Radar Symposium Vienna*, 2020); **Kokoli** (*Endangered Bodies International Conference*, 2018; *Feminist Perspectives on Artistic Productions and Theories of Art*, 5th edition, Azkuna Zentroa, Bilbao, 2016; *Artists' Critical Interventions into Architecture and Urbanism*, University of Warwick, 2016); **Leeson** (*Building Complicities: Collaborative artistic practices* Arts Santa Mònica, Barcelona, 2019); **Mac an Bhreithiún** (*8th Linguistic Landscapes International Workshop 'Regeneration, Revitalisation, Reterritorialisation'*, University of Liverpool, 2016); **Martin** (*Art in the Age of Real Abstraction*, UCL, London, 2014; *...macht aber viel Arbeit*, Universität der Künste, Berlin, 2014); **Maude-Roxby** with Stefanie Seibold (*Writing Photography*, Tate Modern, 2018; *Fast Forward*, Slade, UCL, 2018; *Fast Forward*, Tate Modern, 2019); **Morariu** (*Upon Us All Equally*, tranzit.ro/Bucharest, 2019); **Mumberson** (*IMPCAT 9 International Printmaking Conference*, China Academy of Art in Hangzhou, 2015); **Piper** (*New Art Exchange*, Nottingham Contemporary and Nottingham Trent University, 2017); **Raina** (British Academy, London, 2017; Durham University, 2016); and **White** (*World Youth Martial Arts Mastership International Academic Conference*, Cheongju University, Korea, 2017).

4.5 Contribution to professional associations and other bodies

Staff are also involved in organisational roles in other arts/research institutions. Organisations have been founded by **Deepwell** (director of KT press since 1998); **Hodgson** (Hodgson Films) and **Leeson** (director of cSPACE since 2002, formerly Art of Change (1991-2002)). Since 2019 **Cavusoglu** has been a Member of the Board of Advisors of Open Space, London and Istanbul; **Morariu** was Board Member (2014-2016) of the Administration of the National Fund for Culture, Romania; and **Leeson** an advisory member for the project, *A Greater London: The GLC Story* (2016-). **Dick** is Director of Projects & Training for SPINNA Circle. **Leeson** is Chair of Trustees for Four Corners, London (2012 -) and Chair of policy strategy group Arts for Labour (2017-). **Murialdo** is Co-Director and Trustee of Interior Educators UK, (2018-) and Co-Chair for Research EIE - European Interior Educators (2019-). Since 2017 **Williams** has been Chair of the charity Gabo Trust for Sculpture conservation. Since 2017 **Raina** has been special adviser at UKRI's Global Challenges Research Fund and a peer reviewer and policy strategist across all nine research councils and three academies. She is regularly invited to speak in inter-governmental forums internationally and at the United Nations on women's empowerment following conflict, as well as cultural and creativity in international development work.

4.6 Awards and esteem indicators

4.6.1 Awards in the form of external grants and commissions

Grants have been awarded towards the realisation and completion of artworks. For example, **Billingham** received a Leverhulme Artist's Grant (2016) to produce his film, *Ray & Liz*; he was also the recipient of a Creative Wales Award (2017) and an Arts Council Wales Award for Individuals (2015). During the REF2021 cycle, **Leeson** obtained National Lottery funding (2017 and 2019) for the development of two floating water wheels within her Active Energy project; and **Read's Falkenham Saltmarsh Restoration** was one of 33 projects supported by the Heritage Lottery Fund within the *Touching the Tide* programme. Arts Council England awards include **Maude-Roxby** (*Resist: be modern (again)*, 2019), **A. Robinson** (*Over Time*, 2014; *Inspirale London*, with Dr Charlie Fox, 2017; *Wakeful*, 2018; and for organising *Supernormal Festival*, 2014-16); **Piper** (commission from Arts Council Collection's 70th Anniversary fund, 2016); **Sherwin** (new work developed in Japan, 2016) and **Wheele** (*Top 5 Animation Containers* through Channel 4/Random Acts, 2018). **A. Robinson** also received a commission to produce a new work for *Queer Times* (2019), which is now in the collection of Gallery of Modern Art Glasgow; and **Morariu** (together with Judit Angel and Rauca Voinea/tranzit.org) received a Romanian Administration of the National Fund for Culture grant for *Collection Collective* (2018). The theatre company *1927* (with **Barrit** and Andrade as co-artistic directors) joined the Arts Council England's National Portfolio Award scheme in 2018. Bursaries and travel grants were obtained by **Bell** (Decorative Arts Society for research in Hungary, 2018; Design History Society for research in the Czech Republic, 2014); and **Fried** (Design History Society Travel Award, 2015). **Husbands** received research funding as part of the Los Angeles Filmforum and Getty Foundation Pacific Standard Time: Art x Science x Los Angeles (Research Project and Screening Series (2020-2022)). **Kokoli** was awarded a Leverhulme Research Fellowship (2020-2021), after being a Paul Mellon midcareer Fellow in 2019. **Deepwell** founded the 'Feminist Art in an International Art Curriculum' network with a grant from Advance HE Connect networks (2018).

4.4.2 Artist's residencies

Duman was a recipient of a Leverhulme Trust Artist-in-Residence Grant Scheme at the University of East London (2016). **Spinks** spent time at the National College of the Arts, Lahore, Pakistan (2018) and at Culture Vultures, a residency in Sefrou, Fez, Morocco (2017). **H. Robinson** received an AICA study abroad award to Cuba (2016); and a Writers residency, Tyrone Guthrie Centre (2015). **Timberlake** was selected as the Bow Arts / Birkbeck Artist in

Residence at Birkbeck's Peltz Gallery (2015). Between 2013 and 2014 **Morariu** was theorist/curator in residence at Künstlerhaus Büchsenhausen (Innsbruck, Austria).

4.4.3 Awards and nominations for work

Hodgson's animation film *Roughhouse* received a BAFTA award for Best British Short Animation in 2019. Besides broad critical acclaim, **Billingham** and his feature film *Ray & Liz* were nominees for London Critics Film Awards, 2020 (Breakthrough British/Irish Filmmaker), BAFTA, 2019 (Outstanding Debut by a British Writer, Director or Producer); Palm Springs International Film Festival, 2019 (Grand Jury Prize), Buenos Aires International Festival of Independent Cinema, 2019 (Best Film); Locarno International Film Festival, 2018 (Best Film/Golden Leopard); and European Film Awards, 2019 (European Discovery Prix FRIPESCI), among others. Between 2018 and 2019 the film received awards at the Subversive Film Festival, Croatia; Luxembourg City Film Festival; Vilnius Film Festival; Yerevan International Film Festival and Batumi International ArtHouse Film Festival. **Billingham** won a Douglas Hickox Award for Best Debut Director, 2018; a Special Jury Prize at the Locarno Film Festival, 2018; a Prix de l'expérimentation - Special Mention at the Montréal Festival of New Cinema, 2018; a Golden Alexander at the Thessaloniki Film Festival, 2018; a Silver Star at the El Gouna Film Festival, Egypt, 2018; and a Jury Special Prize at the Lisbon and Estoril Film Festival, 2018.

Several of **Cleaver's** book designs and books have been shortlisted and won prizes at the British Book Design and Production Awards. *An Original Copy*; *The Door Opened: 1980s China*; and *A Celebration of British Craftsmanship* were shortlisted in 2019. In 2017 his *David Holmes' Book* was winner of Best British Book and *White Plains: Pieces & Witherlings* for Literature; *Jon Bannenberg – A Life of Design* was winner of Best British Book in 2015. **Cleaver's** books *What they didn't teach you in design school* and *Dutch & Flemish Drawings in the Victoria and Albert Museum Vol. 1 & 2* (2014) were runners-up in the University Sains Malaysia British Book and Production Awards for Scholarly, Academic and Reference Books.

Mumberson received several awards for his work: The Special Prize of Jury at the 4th Gold Panda International Cartoon and Illustration Competition, Beijing (2016); Humorist Prize at the 5th Red Man International Humour Art Biennial, Beijing (2015); Theme Prize winner at Sicaco, the international cartoon competition in Seoul, South Korea (2015); and an Excellence Prize at the 3rd International Caricature Art Competition, Red Man Art Biennial, Beijing (2014). **Leeson's** *Active Energy* received a RegenSW Arts and Green Energy award in 2016, while **A. Robinson's** *See Red: Feminist Posters 1974-1990* was nominated and shortlisted for Bread and Roses Award - Radical Publishing prize in 2017.

Conclusion

Overall, the distinctive and growing contribution of Art and Design's research activity since 2014 provides powerful evidence of the vitality and sustainability of our research environment. Investments in staff and facilities made across the REF period and our clear strategies and plans for ongoing research development will enable us to continue to build on these achievements moving forward.