

Institution: Kingston University
Unit of Assessment: 32 – Art and Design: History, Practice and Theory
1. Unit context and structure, research and impact strategy

a. Unit Context

The Unit is comprised of **70** researchers (**47.59** FTE), including **11** Professors and **6** current ECRs. Since 2014, it has grown to consolidate its areas of strength whilst creating the conditions for emerging areas of new research. Encompassing a broad range of practice, history and theory across art, architecture, design, film and photography, the Unit is also characterised by a high level of knowledge exchange, impact and public engagement through its network of creative and cultural industry partners. The expansion of Kingston School of Art (KSA, formerly the Faculty of Art, Design and Architecture), to include literature, philosophy, performance and media/film (following the incorporation of the School of Arts, Culture and Communication) has encouraged greater cross-fertilisation of the arts and humanities, investment in the growth of new creative industries and a lively research culture with corresponding Units (27, 30, 33).

The Unit's practice-research environment has been enhanced by major refurbishment of the Art School campus, especially its studios and workshops, in 2019. KSA's practice-based ethos of 'Thinking through Making' informs its material, historical and conceptual research, and is augmented with interdisciplinary enquiry into areas such as health, well-being, social justice, environment, pedagogic futures, media and technology. The Unit's research environment also benefits from the University's public cultural assets – the Arts Council England-funded Stanley Picker Gallery, which supports an innovative curatorial and fellowship programme in contemporary arts, architecture and design, and Dorich House Museum, the studio museum of sculptor Dora Gordine, which houses an art collection and archive, acts as host-venue for university research events, and supports the Unit's activities in art and design history, heritage and curating. Both Gallery and Museum provide a focus for the Unit's disciplinary-focused research centres to collaborate, through curated events and publications, such as DORA – a programme exploring women's creative practice engaged in by members of the Unit's 3 research centres. Curatorial practice, in particular exhibition making, is a feature of the Unit's practice-research in all disciplinary areas including fine art, design and architecture, as well as being integral to the Unit's historical and archival research and public engagement. For instance, its expertise in photography, film and cultural history is key to the University's long-running cultural partnership with Royal Borough Kingston, which in 2021 will see the opening of the world-leading Eadweard Muybridge Collection in the University's new 'Town House' building and library, ensuring public and research accessibility.

During the current assessment period, staff have produced 24 monographs, 128 book chapters, 28 edited collections, over 100 articles in refereed journals, 27 curated exhibitions, and over 90 practice outputs in art, architecture, design, film and new media. Mainstream research income in the period totalled **£1.23M** (£25.8k per FTE), supported by **£1.48M** academic, administration and central services research income, of which 99% related to AHRC DTPs (LDoc/TECHNE) and student training. The total value (including fees) of these externally funded PhD awards was £2,086,309, with an additional £686,982 in internally funded studentships. New research grants with headline value £1.285M have been secured from AHRC and Heritage Lottery Fund, among others. In addition, research activity, especially practice-research, has been augmented by a variety of awards direct to artists, and museum commissions. The Unit supports a diversity of partnerships, working with small, specialist galleries, alternative art spaces and community groups and international museums such as the Walker Art Center in the US, Vitra Museum in Germany and the V&A Museum. Researchers have contributed to international Biennales as exhibitors and curators.

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Central to the Unit is its community of PhD students, which has grown from 21 completions in the 2014 cycle, to **46 in this cycle** (plus 5 by publication and 5 wholly overseas). Currently the Unit has **97** enrolled students, including 2 Masters of Research (31st July 2020), over **50%** of whom are fully funded. Through the University's membership of AHRC DTPs, TECHNE and LDoc, the Unit has secured **31** TECHNE and **12** LDoc awards in the period (including **5** Collaborative Doctoral Awards, with Crafts Council (2), BFI, ICA, Ben Eri and one NPIF with Arts Economics) plus 1 AHRC Block Grant Partnership Award 2013/14. In addition, the University has awarded **13** full or part studentships. A further 5 TECHNE and 2 KU studentships have been awarded for 2020/21 (Total value £123,713). Supporting its community of PGRs through research events and exhibitions, as well as participating in and hosting consortia training and development, is integral to the Unit's research culture.

b. Unit Structure

The Unit is structured around **3** research centres:

- Visual and Material Culture Research Centre (VMCRC)
- Contemporary Art Research Centre (CARC)
- Modern Interiors Research Centre (MIRC)

and **3** research groups:

- Research Through Design (RTD)
- Register
- The Visible Institute (VI)

They represent a continuation of and extension to the environment underpinning its 2014 submission, bringing together Unit researchers and enabling focused disciplinary investigation and cross-pollination. Research Centres are formally recognised by the University's 'Centres of Excellence' scheme. They develop and disseminate research activity; generate funding applications and pathways to impact; mentor ECRs; lead on PGR recruitment; provide a hub for PGR development and activity; curate research seminars and public events; and establish collaborations with other HEs and industry partners. Research Groups provide a similar set of functions in close relationship with the Centres, although they are more geared towards encouraging staff collaborations and supporting emerging areas of research, especially in areas of practice research.

b. i) Research Centres

VMCRC is led by Professors **Lloyd** and **Barber** and comprises 15 researchers, **11** of whom are submitted to this Unit, including **2** ECRs (**Fatehrad** and **Gray**) and 4 staff to UoA33. There are **29** current PhD students aligned with this UoA (including 11 TECHNE and 1 LDoc Awardees). Since REF2014, the Centre has had **17** PhD completions and mentored **2** AHRC-funded Post-doctoral Fellowships (2018-19).

Activity focuses on researching histories, practices and theories of modern and contemporary art and visual cultures, predominantly in Europe, North America and Japan. The Centre has developed its focus through **five** interwoven strands: (i) Alternative Modernities and Transnational Encounters (**Black, Carter, Fatehrad, Hakim, Lloyd**) (ii) Mobilisation of Archives and Collections: publication, exhibition, film and digital platforms (**Barber, Black, Carter, Fatehrad, Horrocks, Gray, Lloyd, Wickstead**) (iii) Material and Immaterial Heritage (**Barber, Black, Fatehrad, Horrocks, Lloyd, Wickstead**) (iv) Forms of Intervention in Social Practice: Art and cultural activism (**Barber, Fatehrad, Gray, Hothi, Lloyd, Mencia**) (v) Expanded Visual Culture: histories, theories and practices of urban culture, performance, film and photography (**Barber, Fatehrad, Hothi, Lloyd, Mencia**).

Researchers have been awarded **£693k** of external funding in the period. Highlights include awards supporting PhD students to achieve international placements and Research Fellowships

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totalling **£118k** from the AHRC, Italian Council (Directorate General for Contemporary Creativity) and Japan Foundation Endowment Committee. Unit expertise in archives and collections has led to a number of awards, including Heritage Lottery funding, to develop KSA's institutional history and holdings, led by **Lloyd** (2014-2016, £56,500). Since 2019, a new collaborative focus on Eadweard Muybridge's moving-image and photographic archive has developed, prior to its 2021 relocation from Kingston Museum to Kingston University's new 'Town House' building, where it will be publicly accessible in new library and archive facilities. Alongside substantial estates investment by the University, this research collaboration has attracted a new award (Aug-18) from the Terra Foundation, and has been supported by personal awards from British Academy and Paul Mellon Centre, the latter in collaboration with VI researcher **Warnell** as part of a shared interest in still and moving image.

VMCRC's primary output strategy has involved conducting and disseminating research through publications, curating, programming and online platforms. Research output includes **21** externally funded exhibitions, screening and online projects including The Sunshine War: The British in Italy, 1917-18 (Estorick Collection, 2017) (**Black**), Sohrab Shahid Saless: Exiles (Goethe-Institut London and the Munich Film Museum, 2017-18) (**Fatehrad**), The Studio of Objects: Eduardo Paolozzi (£125,000 Nesta Funding, ICA, 2015) (**Horrocks**), Artaud: 70 years on (Whitechapel/Cabinet/Visconti Studio, 2018) (**Barber**) and Tank.TV (2014 - 2016) (**Hothi**). External recognition includes **Wickstead**'s appointment to the Finds Committee of the Chartered Institute for Archaeology and as a Museum Mentor to the Society for Museum Archaeology.

CARC, led by **Balaskas** and **Kidner** (co-directors), comprises **13** researchers, including **2** professors (**Nelson** and **E. Price**) and **1** ECR (**Kidner**). PhD completions in the period have increased from 8 in REF 2014 to **15** in this cycle (6 AHRC/TECHNE Funded), with **20** students currently enrolled (7 TECHNE funded). The work of the Centre unites practice with criticism, curating and writing, and focuses on social and political engagement through art, as evidenced by the work of its professors, Mike **Nelson** and Elizabeth **Price**. Researchers work in the areas of installation art, painting, lens-based media, and performance practice. There are four overarching research areas in CARC: (1) Technology and new media (**Balaskas, Kenning** and **Kidner**); (2) Social Context and Pedagogy (**Addison, E. Price, Stokes** and **Vasseur**) (3) Epistemology (**Eichelmann** and **Harris**); and (4) Materiality and Process (**Bick, Gillam, Nelson** and **Teplin**). The centre has fostered particular interest and expertise in film and photography (**Warnell, Rodriguez, Squires**) leading to the establishment of the Visible Institute research group, in 2017 (described below). As a member of CARC, **Squires**' work was awarded **£39,942** by the Wellcome Trust in 2015. Researchers have also secured over £425,000 of supporting funding (paid directly to artists), in the form of artists' commissions, residencies, production and touring costs, from sources such as ACE, Artangel, Hayward Touring, Sotheby's and the European Investment Bank Institute. Researchers work with a wide variety of national and international partners (e.g. Tate, Chicago Institute of Art and Palais de Tokyo and the Unit also benefits from its long-running partnerships with the Institute of Contemporary Arts, London (since 2015) and the Stanley Picker Gallery. The Unit, Gallery and ICA collaborate on the University's annual Stanley Picker Public Lecture Programme.

CARC facilitates staff and PGRs through regular centre meetings and collaborative curatorial, publishing and programming initiatives. PhD practice research crits take place in the ICA Studio six times a year. Researchers and PhD students in the Unit also work collaboratively, such as the long-running project (since 2015) 'We are Publication' which experiments with contemporary art publishing through jointly realised projects, including exhibitions at the Stanley Picker Gallery (2019), Focal Point Gallery (2018) and Dekalb Gallery at Pratt Institute, New York (2019).

MIRC, led by **Sparke**, has **10** researchers including **3** professors (**Kirkham, Pavitt** and **Sparke**) and currently **15** PhD students (Including 4 TECHNE and 3 LDoc Awardees) and **12** PhD completions. Located across architectural and design history research, and intersecting with practice, MIRC is internationally recognised for the study of interiors and their contents from the mid-19th century onwards. Research themes include: Interiors and Well-Being (**Fisher, Jakob, Pavitt** and **Sparke**); Interiors in Latin America (**Lara-Betancourt**); Interiors and Film (**Ioannidou**,

Kirkham, and former staff member **O'Brien**); curating and interiors (**Knott, Pavitt, Rossi, Sparke** and **Scholze**); interiors and craft (**Kirkham, Knott** and **Rossi**). Visiting scholars and advisory board members include Professor Alice Friedman (Wellesley College, USA); Catherine Ince (V&A Museum) and former KSA Professor Charles Rice (UTC, Sydney).

MIRC researchers have been awarded external funding of **£325k** (KU headline value) in the period, including **O'Brien**'s AHRC Fellowship 'The Electrification of the Irish Home' leading to a major exhibition with the National Museum of Ireland (Kitchen Power, 2019-20), for which **Sparke** was advisor. Research has resulted in numerous curatorial collaborations with international museums, galleries and design festivals. The Centre supports researchers in their development of impact through this type of engagement (2 of the Unit's case studies relate to museum collaborations undertaken by MIRC researchers; ICSUoA32O'Brien3 and ICSUoA32Rossi2). Researchers have curated **4** other exhibitions in the period: Tendenser (Galleri F15, Norway, 2018) (**Knott**); Superstructures (Sainsbury Centre for Visual Arts, 2018) (**Pavitt**); Night Fever (Vitra Design Museum, Germany, 2018) (**Rossi**); and What is Luxury? (V&A, 2015) (**Scholze**). MIRC is strongly collaborative in its publications, co-producing **5** edited collections including: British Design (V&A Publications, 2015) (**Fisher** and **Sparke**); the Journal of Design History special issue *Locating Design Exchanges in Latin America and the Caribbean* (2019) (**Lara-Betancourt**); and the Interiors: Design, Architecture, Culture special issue *Stage and Screen* (2020) (**Kirkham**), as well as monographs produced by **6** MIRC researchers. Emerging areas of collaborative interest (and the subject of funding proposals in development) include health and well-being (shared with the Research Through Design Group, and evidenced by **Jakob**'s design and dementia practice research and impact) and landscape (the latter a collaboration with Reading University since 2019 to investigate the Landscape Institute Archive, led by **Fisher** and **Sparke**, with links to the interests of the Register research group, in particular **Fatsar**).

Since 2014, MIRC has convened **7** conferences and symposia with partners including the V&A Museum and Parsons School of Design (New York), and **6** international conference panels. Its annual conference, held at Dorich House Museum, is combined with a work-in-progress symposium for its PGRs. As a response to Covid-19, MIRC established 'Screened Interiors', a virtual monthly reading and social media group exploring the interior under pandemic conditions. MIRC's 2021 conference will focus on this theme and will be linked to a publication.

b. ii) Research Groups

RTD, led by **ten Bhömer**, comprises **12** researchers including **2** Professors (**Charny, Kelly**), **1** ECR (**Miers**) with **11** PhD students and **6** PhD completions (with 6 LDoc and 1 TECHNE awards in period). Research areas are: (1) Living Well - design for the body to support care, rehabilitation and positive life experience (**Davies, Micklethwaite, Miers, ten Bhömer**); (2) Inclusive Communities - design to promote inclusivity and social sustainability and provide for those with specific needs (**Charny, Jakob**); (3) Curating Places - design as site-specific practice relating directly to its audiences (**Clerkin, Gannon, Ioannidou, Kelly, Charny**); (4) Fashioning Identity - design to explore the material expression and transformation of meaning (**ten Bhömer**); (5) Sustainability Design - designing to enable productive response to the climate emergency: (**Chalaris, Micklethwaite**); and (6) Designing Learning - design as a driver of pedagogic innovation (**Charny, Gale**).

Knowledge exchange leading to impact is a particular strength, namely in the areas of dementia care (**Jakob**, ICSUoA32Jakob4) and educational provision for social design (**Charny**, ICSUoA32Charny1). RTD works closely with MIRC, given shared interest in health and well-being and also curatorial practice (**Charny, Kelly**). The group collaborates regularly with the Stanley Picker Gallery and KSA partner institution, the Design Museum (**Charny**).

It supports its researchers through regular events such as the monthly "Research Conversations" (2018-2019) and termly "Desert Island Researchers" series (2019-2020). Emphasis is placed on postdoctoral and ECR development: RTD supported a 2018 AHRC-LDoc Early Career Design

Fellowship in health and design (Dr Jo Gooding); **Chalaris** is a current LDoc PhD; former RTD PhD Student Dr Ninela Ivanova became visiting researcher in 2019.

REGISTER is led by **Clancy**. The Group builds on the Unit's long-running research interest in architecture, landscape and urbanism. It comprises **13** researchers, including **1** Professor (**Clancy**) and **2** ECRs (**Brennan** and **Coward**). There are **11** current PhD students (**1** LDoc funded). With a practice-research focus, group members undertake architectural projects, publications and exhibition-making, aligned to the following themes: Live Projects (**Brennan, Burges, Coward, Hayatsu**); Space, Place and Architecture (**Fatsar, Suess and Stara**); Drawing, Models and Architectural Representation and Theory (**Gough, Lueder, Stara and Wells**) and Urbanism and Community Engagement (**Lueder and Austin Williams**). The theme of Architecture and its Languages is the current focus of development.

REGISTER members have been featured in exhibitions internationally including the Venice Architecture Biennale (**Clancy** and **Brennan, 2018**) and 'Alternative Histories'; an international travelling exhibition of architectural models and drawings (**Burges, Clancy and Hayatsu, 2019**). REGISTER's other public-facing activities include a lecture and podcast series of 40 episodes, attracting over 150,000 listeners. In 2019 the Group convened the Paul Mellon-supported Frascari Symposium on architectural drawings (leading to a co-edited publication, Routledge, forthcoming). REGISTER publications are financially supported by the International Network for Traditional Building, Architecture & Urbanism (INTBAU). Architectural research has also benefited from industry collaboration: two KTPs with Clive Chapman Architects (one in previous REF cycle, the second awarded in March 2015, worth £118,684), focussed on the transfer of practical and theoretical knowledge of sustainable building procurement. **Lueder** was awarded £3,449 QR-GCRF funding to develop his research into sustainable cities, in 2018/9, and to support collaborative bidding with international partners.

The Visible Institute (VI) was instigated in 2017 by the growing body of former CARC researchers conducting lens-based practice research. Led by **Warnell**, VI comprises **11** researchers, including **1** Professor (**McMullen**) and **9** PhD students (5 TECHNE-funded, 1 LDoc). Research themes include: Social Justice and Trade Unionism (**Parker**); The 2008 Global Economic Crisis (**McMullen**); Social Value and Space (**Ferrari and J. Price**); Contested Landscapes (**J. Price**); and Cinematic Crime and Translating Life-Worlds (**Warnell**); Contemporary Immigration and Identity (**Varveropoulou**); Family Relations and Notions of Belonging (**Fletcher**); Social Cohesion and Reintegration (**Douglas**); Trauma and Post-Colonialism (**Lawrenson**); and Queer Histories and Cultures (**Squires**).

VI researchers are building pathways to impact through extensive public engagement including organising exhibitions and festivals, e.g. the annual film festival Frames of Representation at the ICA; the exhibition Shot in Soho (**Rodriguez**, The Photographers Gallery, London 2019); and the inclusion of **Warnell's** film Ming of Harlem in Making Nature (Wellcome Collection, London 2016-2017), which attracted over 130,000 visitors. VI forms part of an ICA-led consortium which has produced several ACE-supported emerging filmmaker commissioning schemes since 2014, including Channel 4 (Random Acts) and BBC (New Creatives). **Warnell** has also convened ICA symposia (Wild Minds, 2017) and artists' film public engagement events (Sensitive Film, 2020) in conjunction with this network. VI researchers come together through a monthly seminar series co-ordinated by **Fletcher**, and an annual lecture programme by **McMullen**.

c. Research and Impact Strategy

Our strategy builds on plans outlined in the REF 2014 submission which consisted of: strengthening research centres and groups, and their developmental role; continued investment in staffing and partnerships; developing a lively and sustainable PGR community; building pathways to impact through applied, collaborative and interdisciplinary research.

Research centres have continued to provide a sustainable environment for researcher development. Research groups have grown out of long-standing disciplinary interests in the Unit (design, architecture/landscape and film/photography) and address the following: supporting practice-research; developing impact and knowledge exchange through public engagement and industry collaboration; fostering community between staff and PGRs in emerging areas of research.

c. i) Interdisciplinarity

The established disciplinary bases of the Unit have been complemented by a marked increase of interdisciplinary research in the period, supported by the formation of new groups and through the Unit's impact strategy (see below). The academic career development framework (Domains, see Section 2, and the institutional environment statement) places increased emphasis on the relationship between professional practice, KE and research, within a framework of impact, which is especially appropriate to art and design.

Researchers are encouraged to develop their interdisciplinary interests through funded conference attendance and through internal events designed to support greater experimentation and engagement. Recent events designed to foster interdisciplinary engagement include: a collaborative event between art, design and music (at the University's Visconti Studio, 2018); round-tables on expanded practices in relation to design and health; curating and archives, and the creative industries (2018); and a cross-faculty Staff and PGR workshop entitled 'How to be Interdisciplinary in Arts & Humanities Research' (2020). Individual researchers have led cross-disciplinary investigations, bringing art and design practice and history into dialogue with, for example: geography (**Ferguson**), archaeology (**Wickstead**), social history (**O'Brien**), military history (**Black**); and film studies (**Kirkham**); and film-making with economics and philosophy (**McMullen**), natural history and zoology (**Warnell**). Through a greater degree of interaction between practice and history/theory in particular, there has been a marked development of curatorial research methods and exhibition-making as collaborative, practice research (**Balaskas**, **Pavitt**, **Scholze**, **Rodriguez**, **Rossi**, amongst others); also evidenced in the number of PGRs employing curation as part of their practice or text-based research.

Two key areas have been identified for further strategic investment in the next cycle: 'Design, Health and Well-being'; and 'Alternative Pedagogies'. A third, interdisciplinary research into technologies of vision, has been identified for development, building on the Unit's research into visual media and culture, and historic technologies of vision (for example, **Barber** and **Lloyd**, on Muybridge), and in collaboration with the University's Faculty of Science, Engineering and Computing.

1. Design, Health and Well-being

Micklethwaite and **Jakob** lead this area which builds on new design research and research activity present in REF 2014 (Dalke). With a focus on the use of service and participatory design to improve the user experience in healthcare, and on the ways in which wellbeing is being 'designed' and experienced in terms of interiors, the initiative brings together RTD (**Davies**, **Jakob** and **Micklethwaite**) and MIRC researchers (led by **Sparke**) with the Faculty of Health, Social Care and Education, leading to the development of collaborative funding bids (such as a £250,000 Stroke Association Project Grant application, 2019, and a forthcoming MIRC AHRC application around design and well-being).

2. Alternative Pedagogies

Led by **Balaskas**, (co-chair of Collaborative Research, Midlands Higher Education and Culture Forum (Arts Council England)), this initiative seeks greater engagement between teaching, arts pedagogy and educational research in general, by connecting with the Kingston Educational Research Network (KERN, submitted under UoA 23). Building on the 2015 Henry Moore Foundation and HLF-funded research into the history of KSA's own pedagogy (**Lloyd**), current

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research themes include democratic and self-led education models (**Charny** and **Gale**) and gallery education practices and experiential methodologies (**Addison**). Researchers are already engaged in publications and partnerships with cultural programmes, such as Tate Exchange (**Addison**) and Nottingham Contemporary (**Balaskas**). A 2019 international conference 'Architectures of Education' (with Nottingham Contemporary and e-flux Architecture) was followed by an e-flux Architecture platform publication (2020) investigating the impact of Covid-19 on education.

c. ii) Impact Strategy

Developed from the Unit's evaluation of its REF2014 impact strengths and potential, and from the 2018 revised University Impact Strategy (led by **Pavitt**), the Unit's approach to impact brings research, teaching and knowledge exchange into closer alignment and fosters public and community engagement through co-creative methods and by building strong cultural partnerships over time (such as the ICA and Design Museum). Learning from KEF self-evaluation, the Unit invests in its community, cultural and local/regional business links as drivers of research and impact. These areas of strength underpin future direction and are evidenced as follows:

- Increasing public engagement and expanding access to arts and cultural heritage

O'Brien's AHRC-funded research on Irish rural electrification (ICSUoA32O'Brien3) and **Rossi's** internationally-funded research into club culture (ICSUoA32Rossi2) have continuing impact on international museum and curatorial practice, in terms of the preservation and interpretation of material culture. **Barber** and **Lloyd's** work supporting the Muybridge collaboration with Kingston Museum is part of a long-term impact strategy for the collection. **Charny's** work with the Design Museum has shaped their curatorial approach, in particular embedding understanding of 'making' into gallery narratives. Research by **Scholze** (V&A); **Pavitt** (Sainsbury Centre); **Wickstead** (British Museum); **Black** (Estorick Collection; Imperial War Museum) amongst others has contributed to museums' curatorial understanding; focussed on the need for preservation of material heritages; increased public engagement through new knowledge and novel forms of presentation; and improved accessibility to collections through exhibitions and archives. HLF funded research into the history of Dorich House, led by **Fisher**, has increased interaction with local communities through oral histories; similarly **O'Brien's** work with community groups in Ireland and **Wickstead's** work with the Museum of Futures/Museum of Today (Community Brain) has brought social benefits through creative engagement.

- Increasing quality of life, enhancing well-being and improving educational opportunity through design and creativity

The Unit's focus on health and well-being benefits through design has been developed considerably in this period. **Jakob's** work around dementia care and sensory environments (ICSUoA32Jakob4), has led to benefits in product innovation and improved care environments. Researchers have brought community well-being benefits through collaboration with local group Community Brain, such as the ShedX & the Surbiton Yatai projects, designed to stimulate communities in reimagining urban and green space (**Hayatsu** & others). ShedX was selected for the Mayor of London's Good Growth Fund in 2018. Educational opportunity, through art, design and making, has been a significant area of concentration, exemplified by **Charny's** sector leading work (Fixperts, FixEd) (ICSUoA32Charny1), and artist-collaborations with museums and galleries providing experimental learning encounters for their publics (**Addison**, **Balaskas**).

- Bringing benefit to the creative economy through knowledge exchange and co-creation

Researchers work with corporates, charities, community groups and users to develop Knowledge Exchange activity, bringing benefits to communities and the economy. Kingston University was part of the Random Acts network for emerging filmmakers, developed by ACE and Channel 4, and led in London by KU strategic partner ICA (with **Warnell**), between 2015-18. Since 2018 the scheme has been superseded by New Creatives, with the same consortium involved: Chisenhale Gallery, Dazed, SPACE Studios, NTS Radio and New Contemporaries, now partnering with the BBC and

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ACE. Currently, the partners collectively mentor and support the production of 24 short films and audio works produced for BBC platforms by young creatives every year, competitively selected among more than 800 applicants per round; Kingston Filmmaking students and alumni often featuring in the selection. **Chalaris** was Research Fellow for the Body Shop Innovation Catalyst, a research partnership with Body Shop led by the University of Brighton (2015) which aimed to develop sustainable materials, manufacturing processes and packaging. **Gale** led a partnership between KSA and Amnesty International, aiming to raise public awareness of Amnesty's work to support refugees, leading to a Gold Creative Conscience award. The KTP with Clive Chapman Architects (CCA), led by former staff member **Pretlove**, enabled the company to gain in-house expertise in sustainable and environmental design. Unit activity has contributed significantly to the value and recognition of the creative economy, through the production of the AHRC-funded report 'The Hidden Story - Mapping Knowledge Exchange Partnerships for the Creative Economy' (Williams, former staff, 2016-17, £99K).

c. iii) Future Strategy

The Aims of the Unit for the next REF cycle are:

1. Increase the range and scale of interdisciplinary and collaborative research
2. Strengthen practice research, especially in collaboration with industry partners, through knowledge exchange and teaching innovation
3. Extend the reach and significance of the Unit's research impact working with civic, cultural and business partners
4. Support and develop Unit researchers, especially ECRs, through effective implementation of the University's career development framework
5. Encourage an open and inclusive approach to research

Unit strategy is informed by the University's Strategic Plan (KU22), and its key objectives to foster knowledge and learning that benefits society; aligning research, knowledge exchange, professional practice and teaching within a framework of impact. Faculty research is led by Associate Dean for Research, Business & Innovation (Chatzichristodoulou), with oversight for the 4 Units of Assessment in KSA (27, 30, 32, 33). The Faculty embarked on a review of its research environment in 2020-21, underway at time of submission, involving extensive engagement with external stakeholders and faculty researchers. In line with KU22, the Unit will endeavour to increase and deepen research and impact; ensuring effectively designed pathways to impact; strengthening partnerships, training and mentoring staff in the specifics of impact and its evaluation; ensuring good evidence capture through use of impact tracking software; and placing added emphasis on open research. In particular, there is strong potential to increase the Unit's interdisciplinary impact through greater interaction between researchers in art and design and other University departments in health, business and technology. Furthermore, impacts in teaching and learning are driving new research initiatives, in ways which will bear fruit in the next REF cycle.

Open Research

The Unit encourages an **Open Access** research environment, in line with the University's 'Green' Open Access policy. Additional funding is made available for Gold Open Access article processing charges, alongside any RCUK/UKRI funding for gold access. Research support and Library staff and school research directors are active in encouraging and training staff in Open Access policy to ensure compliance. The Unit is committed to increasing the discoverability and usability of its practice-research, and engages with sector initiatives such as PRAG-UK (**Pavitt**) in support of this endeavour. The Unit's approach to public engagement is part of its commitment to Open Research, by working with publicly funded partners on exhibitions and events. The Unit has also increased the range of freely available online content, through electronic publications (Dorich House cross-centre research publication on women's creative practice DORA and podcasts by REGISTER. There is growing interest in open research embedded into research practice – rather than only into its dissemination. For example, Charny's work with Fixperts (ICSUoA32Charny1) is founded on principles of co-design and open research, built around the Fixperts' 'wiki'.

2. People

a. Staff

a. i) Appointments

Since 2014 the Unit's people strategy has been: retention and reward of staff in areas of research performance; strategic appointment and replacement of former staff in key research areas; appointment and support of ECRs through KU funded post-doctoral appointments. In line with the Academic Careers Development Framework, staff are supported to develop skills and experience as researchers through training, appraisal and mentoring opportunities, and to increase collaborative activity leading to larger scale projects. Experienced staff are encouraged to act as mentors and in advisory roles for grant development and project oversight.

32 staff have been appointed in the period. This includes **5** professors (**Clancy, Kelly, Kirkham, Pavitt, E. Price**) and **10** ECR appointments. **Clancy's** appointment was part of a focused growth in architecture research that also includes **Wells**, and **2** ECR appointments (**Brennan** and **Coward**). **Kirkham** and **Pavitt** (design history and curating) brought international museum collaboration and research impact expertise. **E. Price** is a Turner Prize winning artist who leads on the development of research-informed fine art practice. The Unit also hosts visiting researchers from international institutions including in China, Denmark, Italy and Japan; plans to increase this number are part of future research strategy. Internally-funded postdoctoral appointments in the cycle have supported research centre development, such as CARC (**Kenning**, Flintham – former staff) and VMCR (Fatehrad).

Appointments have supported emerging areas of research such as illustration (**Gannon**, and ECRs **Gray** and **Miers**), creative & cultural industries (**Gander** and **Scholze**) and collaborative arts research (**Balaskas**). New staff are offered mentorship, specially designed research induction and training targeted to ECRs by the Graduate School, 1:1 support from school directors of research, and extensive training in areas such as Research Ethics and PhD supervision. They are invited to join Research Centres and Groups as part of their introduction to the Unit. For existing staff, training and support in grant development, impact, research supervision, the preparation of outputs, research integrity and open research can be accessed at any level/grade. Development needs and opportunities are discussed at staff appraisals and in 1:1 meetings with SDRs.

a. ii) Early Career Researchers

Supporting the next generations of researchers is central to the Unit's research strategy. Of the **8** ECR appointments made in the REF 2014 submission period, **6** have been retained and are submitted to REF 2021 (**Bond, Fisher, Rossi, ten Bhömer, Lara-Betancourt, Teplin** and **Wickstead**). **2** (Gavin Grindon, Rob Knifton) have moved to posts as University Academic Fellows at Sussex and Leeds University respectively. **10** ECR appointments have been made in this REF period. Of these **6** are current staff (**Brennan, Coward, Fatehrad, Gray, Kidner** and **Miers**); others have been supported to gain posts at HE institutions including Birkbeck (**Thomas**) and UAL.

Funding through the University Research Transformation Fund for specific PDRA appointments (total £144,000 2016-18). The Unit was also awarded a 10-month AHRC-funded Early Career Design Fellowship in Design for Health (£40k, 2018) (Jo Gooding) and a 7-month AHRC Innovation Fellowship (£26k, 2018-19) (Owen Humphries) with the Museum of London.

a. iii) Staff Development

Unit researchers are supported by several initiatives aimed to develop research and impact at individual and collective levels. Annual faculty research funding competitively allocates small awards to support the development of external funding applications, outputs and research impact (c.£180,000 to researchers in the REF cycle). As examples, internal faculty awards have supported an AHRC Leadership Grant (**O'Brien, 2016-19**), central to the development of an Impact Case

Unit-level environment template (REF5b)

Study; internal funding for **Jakob** and **Rossi**'s outputs, also leading to ICSs. University awards include: First Grant Scheme (former staff Thomas, £6,695 and Knifton, £7,700, both 2015-6); **Lueder**, Global Challenges Research Funding for his sustainable cities and communities research with India (£3,449, 2018-9); and International Research Travel Awards (Santander University Fund) total of £3,450 to Nixon (former staff); **Lueder, Lara-Betancourt**.

An annual researcher development programme is offered at institutional, faculty and school levels, designed to implement research strategy. Central (RBI) training is delivered by the Graduate Research School through a structured programme aligned to the academic career framework and through the biannual Festival of Research, benefiting PGR, ECR, new joiners and supporting career development at all levels. This is supplemented through bespoke activity which faculties request or co-deliver with the RBI team, such as targeting funding calls and impact development. The faculty, schools and departments hold regular research awaydays and seminars aimed at researcher development. The faculty also provides showcase opportunities for researchers, such as the 2018 Modes of Practice exhibition of staff and PGR research. The 2020 Festival of Research programme, delivered online due to Covid-19, was driven by key areas of both current and future strategy, with internal and external speakers exploring issues of interdisciplinarity, gender, and equality, diversity and inclusivity. Centres offer research leadership, support staff to increase the quality of research output through peer review, and assist in building collaborative research teams for strategic bidding. Centres and research groups have supported staff to increase interdisciplinary exchange, bring in new impact partners, and foster teaching, KE and research cross-over.

b. Postgraduate Research Students

Table 1. PGR (PhD) students and doctoral completions

Research assessment period	PGR students (PhD)	PhD completions
RAE 2008 (Units 63 and 64)	55	8
REF 2014	58	21
REF 2021	95	46

A significant expansion in PGR supervision, training and development has occurred since 2014 as part of the Unit's strategic PGR development largely through the University's successful applications to participate in two schemes: the AHRC Doctoral Training Partnership (TECHNE) and the AHRC-funded London Doctoral Design Centre (LDoc); and also through competitively awarded university-funded studentships. Both have enabled new joint supervision and mentoring, expanding interdisciplinary and specialist training. The much-expanded PhD community and supervisors are supported by Academic Postgraduate Research Student Coordinators in each of KSA's 4 schools, as well as a Faculty Director of Postgraduate Research Studies (**Lloyd**). Outcomes include a **119%** increase in PhD completions from **21** in REF 2014 to **46** in this submission. Notable is the growth of PhDs in architecture, film and illustration, reflecting the growth of research activity and supervisory expertise in these areas, supported by the Research Centres and Groups.

b. i) Recruitment

The Unit has attracted PhD students from over **23** countries. PGRs are integrated into the Unit's research culture as members of Research Centres. The Unit has **95** PhD students (**39%** full time), including **8** under examination. Of these **95**, **60%** are funded through studentships with **40** AHRC awards [28 TECHNE, 12 LDoc], **5** overseas government sponsored, and **13** competitively-won institutional awards.

b. ii) Studentships and bursaries

The Unit has been awarded **43** AHRC funded PhD Studentships and **2** MA Studentships since September 2013: **31** PhDs through Techné (including a NPIF Studentship with Arts Economics and **4** AHRC Collaborative Doctoral Awards (CDA) in partnership with the Ben Uri Gallery, BFI, Crafts Council and ICA), **12** through LDoc (including 1 CDA with the Crafts Council) and 1 AHRC Block Grant Award. These represent £2.4m in external funding (excluding KU matched funding). A further **13** students have been awarded University Studentships at Research Council rates. In addition, the Faculty has supported **25** PGRs with fees or stipend bursaries. The Unit has been awarded a further 5 TECHNE Awards for 2020 (including a CDA with Brooklands Museum) and 2 KU studentships.

AHRC-funded students have benefited from funded specialist training, research visits and placements. All non-AHRC students also receive Faculty support to undertake research visits and/or conference presentations, including research in Italian fashion archives, the national archives in Jamaica, and the Ransom Archive in America.

b. iii) Student Training

PGRs undertake a mandatory Unit research training programme in research methods, ethics, skills and planning, and present their research-in-progress in cross-Centre monthly workshops. Additionally, Schools, Research Centres and Groups run tailored programmes of lectures, seminars and workshops. CARC students participate in one-day monthly research workshops at the ICA with invited respondents, collaborate on exhibitions and publications, and organise public events, including PhD exhibitions at the SPG. MIRC and VMCRC students participate in regular work-in-progress workshops and Centre events, including annual PGR symposia (MIRC) and PGR conference workshops. REGISTER students attend the Group's evening lecture series, VI and RTD students attend regular seminars. The Unit encourages cross-group attendance on an informal basis.

The Unit's strategy has also created cross-institutional PGR training opportunities at national and international level in the REF period. This includes the twice-yearly TECHNE Congresses and regular TECHNE workshops, specialist LDoc workshops and **3** annual LDoc keynote lectures (**1** annually organised by KSA) with accompanying workshops open to PGRs in the Faculty. KSA hosted the TECHNE Congress 'The Sound of Research' June 2016. KSA staff have successfully applied for **4** annual TECHNE Art & Design History Training workshops organised in partnership with the University of Brighton, the RCA and RHUL.

PGRs organised the AHRC-funded Designing Participation conference at the Royal Society of the Arts (RSA) (2017); the TECHNE Student Congress Out of the Comfort Zone (2018) at Toynbee Hall; the AHRC-funded symposium Art Is No Business? (2018); the Edges of a Close Reading PGR workshops (2018-19); the Another Land exhibition and public programme at Kingdon Museum (2019), and the international conference in partnership with the Royal Academy of Art, Researching Art Market Practices (2019).

Several funded residencies and placements have also been awarded: **2** AHRC-funded in Design; a 3-month AHRC Creativeworks Residency (2013-14); a 3 month AHRC International Placement Scheme at Smithsonian Institute (2018-19); 3 month AHRC/LDoc residencies at the Bexhill Museum, Bishopsgate Library and "Croydon Arts Store" (2018-19) and 2 placements at the MayDay Rooms (2019-20). PGRs also undertook **22** externally funded residencies in the UK, Europe and the US.

Career Preparation is part of KSA-wide and Centre-based skills training programmes. PGRs are encouraged to present their research in public arenas through conferences/symposia, exhibitions, and publications. Since September 2012 PGRs have presented their research at over **240** national/international events. Over **95%** of PGRs graduating over the period have been appointed as post-doctoral researchers, lecturers, associate professors or curators in

Universities and museums in countries including the UK, Bali, China, Hong Kong, Italy, Germany, Japan, Pakistan, South Africa, Sweden, the United Arab Emirates and the USA.

b. iv) Supervision and Completions

46 PhD students (plus 5 by publication and 5 wholly overseas) have completed since August 2013, compared to 21 completions in REF 2014. These include **12** AHRC-funded awards (BGP, TECHNE, and 2 CDAs). There has been substantial growth in the pool of experienced supervisors this cycle, achieved through enhanced supervisory training and mentoring, alongside new staff appointments. Students are aligned to research centres and groups, and cross-centre supervision ensures supervision teams provide the appropriate combination of specialism and experience. An effective completion rate is maintained through annual monitoring and recorded supervision feedback.

c. Equality and Diversity

Ensuring equality and diversity is embedded in all areas of research activity and strategy in the Unit is a key aim. Kingston University holds a Race Charter Award and an Athena Swan bronze award, and KSA is in the process of developing an Athena SWAN application. The University's Beyond Barriers mentoring scheme aims to ensure that all staff and students have the best possible chance to succeed in their study or work and progress against equality objectives; several Unit researchers have engaged with the Scheme as mentors and mentees. Unit researchers are also members of the KU-wide Network of Equality, Diversity and Inclusion (EDI) Champions and staff undertake unconscious bias training, including in relation to peer review of research. These initiatives are designed to further equality and diversity in the Unit. It is composed of 30 female (43%) and 40 (57%) male researchers, a slight growth from REF 2014 when 41% of researchers were female. There is an even gender split among both the **24** full-time staff and of **11** professors, **5** are female.

81% of unit researchers identify as white and **10%** as BME, slightly higher than the recorded sector average (source: Advance HE). Unit EDI initiatives include: **2** Crafts Council TECHNE/LDoc CDAs on Diversity in Craft (2018 and 2019); an LDoc CEE post-doctoral fellowship on disability design (2018-2019); and **3** staff appointments focused on non-Western and decolonising research (**Fatehrad, Hakim** and Thomas). ECR needs have been specifically considered in updated HR policy and support programmes, which includes a BAME leadership programme. Staff exemplify art and design's diversity imperative, including its decolonising agenda, through projects including: public engagement and education with Tate (**Addison**); co-editing a Journal of Design History special issue ("Locating Design Exchanges in Latin America and the Caribbean", 2019) (**Lara-Betancourt**); and the ESCR/NordForsk funded project Making it Home: An Aesthetic Methodological Contribution to the Study of Migrant Home-Making and Politics of Integration.

The Unit has included research EDI workshops and talks as part of the research programme, including two events organised for the KSA's 2020 Festival of Research programme on gender in arts and humanities research, and EDI in design research. Dorich House Museum launched an ACE-funded fellowship to support women creative practitioners (2015) and was part of an ACE-funded project on audience development to grow and diversify museum audiences across West London (2017/18). Stanley Picker Gallery has been working on diversity in response to the ACE agenda and its National Portfolio Organisation status.

3. Income, infrastructure and facilities

a. Income

Research income in the period totalled **£1.23M** (£25.8k per FTE), supported by **£1.48M** academic, administration and central services research income, of which 99% related to AHRC DTPs (LDoc/TECHNE) and student training. New research grants awarded totalled headline value £1.285M with notable increased value in research grants awarded, from £37,766 in 2013-2014 to £462,782 in 2019-20.

Notable awards in this period include:

- Lloyd with Fatehrad, Making it Home, NORDFORSK and ESRC (2019), (£405,010)
- Lloyd Engaging Heritage, 140 Years of Kingston School of Art, HLF (2014), (£56,500)
- O'Brien, Electric Irish Homes, AHRC (2016), (£199,814)
- Fisher, The "Squatter Years", HLF (2019), (£65,262)
- Rossi, China's Creative Communities (AHRC (£33,968)
- Williams (former staff), The Hidden Story, AHRC (2016), (£98,917)

Table 2. Analysis of Research Funding

Research Centre / Group	Services research income	Mainstream research income	Headline value of awards	Research funders
VMCRC	£489,385	£299,366	£693,254	AHRC, British Academy, Creativeworks London, DAAD, EU Directorate, GB Sasakawa Foundation, Henry Moore Foundation, HERA, Heritage Lottery Fund, Iran Heritage Foundation, Japan Foundation, Japan Society, NESTA, NORDFORSK, Paul Mellon, Wellcome Trust
CARC / VI	£568,981	£64,431	£39,942	Arts Council England, Creativeworks London, Wellcome Trust
MIRC / RTD	£359,117	£705,326	£424,395	AHRC, Association for the study of modern Italy, British Council, Craft Scotland, Heritage Lottery Fund, Moorfields Eye Hospital, NESTA, Society of History of Technology, Venice Biennale, Vitra Design Museum
REGISTER	£54,514	£161,053	£127,684	British Council, CAGE, Creativeworks London, Department for Communities and Local Government, EU

Research has been supported by both research awards and other financial and in-kind support from over 65 national and international research councils, charities, foundations, and cultural organisations.

Table 3. Details of other financial and in-kind support

Approx. Minimum value in-period	Supporting organisations
<i>Consultancy and Publication funding</i>	
CARC: £25k VMCRC: £23k	BBC; Artangel; Henkel Foundation; Paul Mellon
<i>Grants to Artists and Principal Investigators</i>	

CARC: £121k VMCRC: £9k	Arts Council England; Biennale de Lyon; British Council; City of Malmö; Deutscher Akademischer Austauschdienst; Elephant Trust; Freelands Foundation; Graham Foundation; Henkel Foundation; Henry Moore Foundation; Irish Arts Council; Kunsthalle Münster; National Cultural Fund, Ministry of Culture in Romania; Open City; Paul Mellon; Wellcome Trust
<i>Commissions, Prizes and Residencies</i>	
CARC: £52k	Huntington Library; La maison rouge; Oxford University; Cork Opera House and the National Sculpture Factory, Ireland; Film and Video Umbrella; Sotheby's; AGC Equity Partners; Tuplin Fine Art
<i>Production, Touring and in-kind support</i>	
CARC: £230k	Artangel; Arts Council England; Manchester Whitworth; Piper Keys Gallery

Quality of funding applications is maintained by bid writing support and costing by research development managers, and an effective University Peer Review College process for proposals. Other initiatives include: KSA and university level 'Bidathons' to foster research grant development, regular presentations of staff research, informal mentoring and workshops led by RBI and Unit research leaders including **Barber's** Leverhulme funding workshop (April 2020), sessions on Knowledge Transfer Partnerships, workshops and talks on grant capture. A review of bidding capacity by level of experience for all research-active staff was undertaken in 2019, to inform strategy for bid preparation and annual targets in the future.

b. Infrastructure and Facilities

KSA has a faculty-wide operational infrastructure designed to support research activity and foster an integrated approach to research, learning and teaching, enterprise and business. Research in the faculty is led by the Associate Dean for Research, Business and Innovation. The Unit benefits from a supportive and well-resourced environment for research including Faculty-facing Research, Business and Impact Development Managers from the University Research, Business and Innovation Office (RBI). They assist staff in identifying opportunities for external funding, developing grant applications, identifying external partners, designing pathways to impact, and evidencing and evaluating impact. RBI coordinates a structured process of internal peer review of applications.

School Directors for Research, Business & Innovation (SDRBI) (**Balaskas, Micklethwaite, Rossi**) and PGR Coordinators work closely with the AD RBI, Head of Schools and Departments. Their roles and responsibilities include: facilitating individual and collaborative research; mentoring new and existing staff, annual monitoring of school research activity; supporting grant development; developing and implementing faculty research strategy, organising school-level research events and initiatives, collaborating with PGRs on PhD student research support, and supporting ECRs. SDRBIs report to both the Associate Dean for Research, Business and Innovation and Heads of School.

The ADRBI and SDRBI team hold regular informal meetings and a formal fortnightly meeting, the Research Working Group, and participate in the quarterly FRBIC together with Research Centre and Group directors, Chair of the Research Degrees Committee (**Lloyd**), Faculty Research Ethics Lead, ECR representative, RBI representatives and a Learning & Library services representative. These meetings drive the Unit research strategy and provide strategic oversight of research and business engagement.

Research infrastructure includes a KSA College of Research Ethics, led by **Lueder**, which reports to the University Research Ethics Committee, members of which undertake mandatory research ethics training. From 2020 Epigeum online research skills and research integrity training was made available to all staff in the Unit.

b. i) Resources and Facilities

KSA has a resource-rich environment which supports research activity and skills development, and provides a public platform for research engagement. Resources and facilities consist of: studio and workshop facilities open to all staff and students, technical support and training; a specialist library of art and design on the Knights Park Campus, in addition to the university learning resource centres and special collections; lecture theatres, seminar, symposia and publicly accessible exhibition spaces.

Key to KSA's development in this REF period has been:

- £32 million refurbishment and extension to the Knights Park campus. Designed by Stirling Prize-winning architects Haworth Tompkins, and with 4100sqm of studios and 4300sq m of workshops, the Mill Street building opened in 2019-20. It includes additional and enhanced workshops, post-production and animation suites, digital media labs and editing suites, photography suite and specialist 3D workshops. There has been investment in technical facilities to support the 'thinking through making' ethos which pervades research in all areas in the Unit.
- Since 2014, £500,000 of new equipment has been added to the audio-visual loans store to facilitate free-of-charge borrowing of specialist equipment for researchers and students.
- All workshops receive continuous investment year on year, such as a large format digital fabric printer for the 3D workshop (the only printer of its kind in London), an A2 riso graph printer in Printmaking, and laser engravers and cutters both in the 3D workshop and Printmaking. In 2016 a Hack Space workshop (creative coding and programming) was established and £160,000 was invested in a new Letterpress and Bookarts workshop.
- The opening of the University's new Town House Building, designed by RIBA 2020 Gold Medal winners Grafton Architects, signals a new chapter in cross-disciplinary collaboration and opportunities for public engagement and impact. To mark its opening, the Stanley Picker Gallery programmed Offsite, a series of exhibitions of Unit research professors **Kelly, Nelson** and **E. Price** and former Stanley Picker Fellow Yemi Awisole for 2020. While programming has been affected by Covid-19, a selection of **Nelson's** Asset Strippers Tate Britain commission (2019) was able to be installed in March.

b. ii) Museum, Gallery, Archive and Collections infrastructure

The Unit's strategy for museum and gallery, archives and special collections hinges on:

- enhancing public understanding of and access to contemporary and historical resources;
- care and preservation of these resources (including cataloguing and digitisation as appropriate);
- working with fellowship programmes to foster new artistic, design and curatorial research, which includes the commissioning of new work;
- developing international, scholarly and practice-based networks through exhibitions, conferences and events leading to research outputs;
- fostering research skills in archival and curatorial practices.

The University's public cultural venues, Stanley Picker Gallery (SPG) and Dorich House Museum DHM, are integral to this strategy.

SPG was established in 1997 with support from the Stanley Picker Trust. Part of ACE's National Portfolio since 2012, its programme supports the development of, and public engagement with, contemporary art and design, through new commissions, exhibitions, events and fellowships. The Gallery is led by director David Falkner, and Unit researchers work with the gallery team to curate exhibitions, programme joint research and PGR events, engage in collaborative teaching, and act on advisory board and selection panels (e.g. **Scholze, Pavitt, Rossi**). The Gallery plays an important role in developing researchers' curatorial skills and practices; including **J. Price's** The End of the Sentence exhibition (opened in January 2020, then temporarily closed due to Covid-19), linked to a Dora Gordine commission for Holloway Women's Prison, and **ten Bhömer's** footwear-

based design research. Curatorial collaborations have also been undertaken by **Charny, Rossi, Scholze, Kelly** and **Stara** in this REF period.

The Stanley Picker Fellowship Programme, supported by the Stanley Picker Trust, commissions new research-led work by a selected artist and designer annually. Previous fellows have included Unit researchers **ten Bhömer** and **E. Price**. The fellowships have led to prize-winning work; Oreet Ashery won the Jarman Award (2017) for her fellowship work. Since 2014, the Gallery has worked with CARC and the ICA on the Stanley Picker Lecture series, fostering dialogue between researchers and the public. Speakers have included: Georgina Starr, Fiona Banner, Marvin Gaye Chetwynd, Ansel Krut, Gavin Turk, Sarah Michelson, Laura Mulvey and Joshua Simon. The 2018 Stanley Picker Public Lectures were linked to a cross centre CARC/VMCRC event (**Barber and Eichelmann**) celebrating the work of artist and theorist Antonin Artaud (at Cabinet Gallery and ICA).

DHM is the Grade 2 listed, restored 1930s studio-home of Estonian sculptor Dora Gordine (1895-1991) and her husband Richard Hare (1907-1966), a scholar in Russian art and literature, and comprises the major international collection of Gordine's work, Russian art and design, an archive as well as the building itself, which is open to the public. DHM provides a venue for academic conferences and research events with partners including the Daiwa Foundation, GRAD and the Lithuanian Cultural Institute. It is managed by Falkner with DHM curator **Fisher**, who is also a researcher in MIRC. Current funded research (**Fisher**, HLF, The Squatter Years) examines the building's recent history of occupation and use and curatorial issues surrounding its transition from a studio-home to a studio house museum and will result in the reinterpretation of the house and collection for public and academic audiences from Autumn 2020.

As part of its mission to promote and support women creative practitioners, DHM launched a Fellowship Scheme (ACE-funded) in 2015, with artist Hilary Lloyd the inaugural fellow, and runs an annual summer studio residency (privately supported) for women artists. MIRC's annual research symposium, run in collaboration with DHM, has resulted in several themed publications. DHM also supports individual research, including providing the setting for **Teplin's** Arch film (2016).

DHM provides an important international resource for research into artists' homes, collections and archives, and new thinking about artistic interiors and heritage. This includes loans for international exhibitions, participation in national and international curatorial and research groups, and ArtUK's national Sculpture Project (to July 2020) which has included knowledge transfer with museum professionals in Greece. DHM also assists PGR and ECR development, for example, **Fisher** supported PhD researcher Ben Angwin to co-curate Mantelpiece Modernism: The Omega Workshops, Bloomsbury, and Gordine at DHM in Autumn 2018.

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

a. Collaborations, Networks and Partnerships

The Faculty has formal strategic partnership agreements with the Design Museum and the ICA and is a member of CHEAD, ELIA, The Culture Capital Exchange (TCCE) and the Creative Industries Federation.

Unit researchers work with over **70** national and international academic, cultural and business stakeholders. These include: Crafts Council, British Film Institute, Delfina Foundation, Kingston Museum, Kyoto Institute of Technology, the Centre for Craft, Creativity and Design (North Carolina), the Design Council, Tate Exchange, Moderna Museet (Stockholm), Barbican, ICOMOS, The Rose Theatre, Museum of London, the RSA, The Academy of Fine Arts (Helsinki), Historic England, Bard Graduate Center New York, Fondazione Cirulli, and the International Institute of Social History (IISH) in Amsterdam. Operating from PGR to professorial level, and from individual to faculty level, these relationships are mobilised to conduct research and organise public events to advance research activity, engage with audiences, maximise pathways to impact, and conduct collaborative doctoral work.

Unit researchers have curated over **30** exhibitions since 2014 with institutions including: the Design Museum (**Charny**), V&A (**Scholze**), Hayward Gallery (**E. Price**), Estorick Collection (**Black**), Fundación Juan March, Madrid (**Kirkham**), Sainsbury Centre for Visual Arts (**Pavitt**), Vitra Design Museum (**Rossi**), Kunsthalle in Münster, Germany (**Nelson**), Tate Britain (**Nelson**), the National Museum of Ireland (**O'Brien**), the Istanbul Biennale, (**Scholze**), Venice Architecture Biennale (**Brennan, Clancy and Rossi**) and Bluecoats (**Teplin**).

Research Centre Collaborations, Networks and Partnerships

The Research Centres play a key role in developing sustained partnerships and collaborations, highlights of which are outlined below.

- CARC researchers oversee the Unit's partnership with the ICA, which significantly enhances the Centre's research through programmes and symposia. Links between practice and pedagogy and engaging new audiences is reflected through work with Tate Exchange, the Freelands Foundation, and Q-Arts publications.
- RTD researchers have cultivated relationships including with the Women's Institute, culminating in a catwalk show at the Royal Albert Hall as part of the organisation's centenary celebrations; dementia design research with Coombe Hill Manor care home (**Jakob**); curatorial research with the Design Museum and the V&A (**Charny**); Manufactory – a three-day event at London's Old Spitalfields Market (2017) in which staff (including **Micklethwaite**) and students turned stalls into live making spaces.
- MIRC organises conferences and events in collaboration with partners including Dorich House Museum, the V&A Museum and Parsons School of Design in New York. MIRC members' collaboration with the Crafts Council has led to the curation of exhibitions and participation in events (**Scholze**), contribution to exhibition publications (**Rossi**), and co-supervision of CDAs (**Knott**). Several MIRC researchers (**Kirkham, Pavitt, Rossi, Sparke and Scholze**) have undertaken curatorial, publication and speaking activities with international museums such as Vitra Design Museum and the V&A.
- Regular REGISTER conferences and symposia are organised in collaboration with partners, including: Japanese Avant-garde 'red school' and UK contemporary crafts (Dorich House Museum, 2016); Representing Irregular Urbanism (ICA, 2017); live projects have been exhibited at Ecobuild (2014), Dorich House Museum (2016) and the Barbican (The Japanese House, 2017). REGISTER also has a growing relationship with the architectural drawings archive Drawing Matter Trust; including a Summer School (led by **Clancy**) and the trust's Director Niall Hobhouse's keynote contribution to the 2019 Frascari Conference.
- VMCRC researchers have a particular relationship with Kingston Museum, including the appointment of an Honorary Assistant Curator (**Wickstead**), curation of the Histories of the Making exhibition (2015, **Lloyd**) and sustained collaboration on the Muybridge archive (**Barber**) which aims to further public access to the Borough's Muybridge Collection.
- Dorich House Museum is a member of several networks including: the West London Museums Group (with **Fisher** as Steering Group member), Artists' Studio Museum Network and Iconic Houses Network. **Fisher** also sits on the steering group of the Iconic Houses' Icons at Risk conservation initiative.

b. Contributions to the Research Base, Economy and Society

Unit researchers make significant contribution to research and the advancement and sharing of knowledge in the sector, performing important citizenship roles on research councils, grant awarding bodies, disciplinary societies, peer review, juries and selection panels, journal advisory and editorial boards, and through keynote addresses, conference papers, visiting professorships, residencies and invited exhibitors.

b. i) Research Councils and Organisations

Unit researchers have served as panel members and peer reviewers for national research councils in this REF period, including: **Pavitt's** appointment to the REF 2021 UoA 32 subpanel and

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membership of the UKRI Future Leaders Fellowship Scheme Panel (as a chair and reviewer). **5** (**Black, Pavitt, Rossi, Scholze** and **Wickstead**) have served on the AHRC Peer Review College in the REF period, compared to **2** in REF 2014; researchers also contribute to international research assessment including FCT Portugal (**Pavitt**, 2017-) and the Austrian Science Fund (**Sparke**, 2017), and to PhD awarding panels, including the AHRC Techné Doctoral Award Scheme panel (**Lloyd, Pavitt**) and its Peer Review College (**Black, Hakim** and **Horrocks**), and the AHRC Collaborative Doctoral Award Scheme panel (**Pavitt**). Researchers have also engaged in peer review for funders including Leverhulme Trust, British Academy, the British Council, Wellcome Foundation, Design and Art Direction (DAAD) and RIBA Research Grants Committee. **Mencia** is Executive Member of the Electronic Literature Organization (ELO) Board of Directors.

b. ii) Juries and Selection Panels

Researchers including **Charny, Fatehrad, Lawrenson, Nelson, Rossi** and **Scholze** have been invited to serve on international juries and selection panels for practice research in countries including Germany, the Netherlands, Turkey, and the UK. Evidencing the Unit's close relationship with the Design Museum, **3** serve as nominators for the Design Museum's Design of the Year. **Pavitt** is on the panel awarding Association of Art Historians Fellowships.

b. iii) Journal and Publisher Editorial and Advisory Boards

Unit researchers are substantially engaged in leadership and contributory roles for peer-reviewed journals significant to the Unit's disciplines. **4** are journal editors or chairs: The Journal of Design History, (**Fisher** and **Sparke**); The Journal of Modern Craft (**Knott**); Leonardo Electronic Almanac, ISAST / The MIT Press (**Balaskas**). **16** serve on journal advisory and editorial boards for **22** journals based in countries including Germany, Hungary, Mexico and Sweden and the UK. **Mencia** is Editor for the "Electronic Literature" series with ELO- Bloomsbury Press. Researchers have additionally served in advisory roles for book series including Reaktion and Solar Books/University of Chicago (**Barber**).

Researchers also peer review for **37** journals including Journal of Architecture, Art History, Journal of Design History, Architectural Theory Review (Sydney), Design and Culture, Interiors: Design, Architecture, Culture, The Design Journal, and the International Journal of Sustainable Design and **21** international academic publishers, including Routledge, Bloomsbury, Manchester University Press, University of Toronto Press and Sage.

b. iv) Advisory and Trustee roles

Unit researchers hold various advisory and trustee roles for academic, industry and third sector organisations. **Barber** is on advisory board of the Urban Laboratory research centre at UCL. **Black** was specialist adviser (Fine Art) for the AHRC on BBC VE Day Coverage project (2015), is adviser to the Fondazione Massimo e Sonia Cirulli, Bologna, Italy (2017-) and Adviser to Acceptance in Lieu Panel, Department of Culture, Media and Sport. **Pavitt** was on the Royal Mail Stamps Design Advisory Committee (2012-7), and is a member of the Design Museum Curatorial Committee. **Lueder** is member of the International and Industrial Steering Committee, EPSRC-GCRF project Healthy Housing for the Displaced (2017-). **Kirkham** was advisor to the exhibitions The Worlds of Charles and Ray Eames, Barbican Art Gallery (2015-6) and William Morris y compania, Fundacion Juan March, Madrid (2017). **Nelson** served on Board of Trustees, New Contemporaries (2004–2020). **Rossi** is Trustee for the Museum of Youth Culture (2018-).

b. v) Fellowships, Residencies and Visiting Professorships

Unit researchers have been awarded Fellowships, Residencies and Visiting Professorships in the REF period. Highlights include: **Barber**, Visiting Professor and Research Fellow at the Berlin Free University (2013- 2016) and Visiting Researcher at Keio University, Research Centre for the Arts, Tokyo (2017); **Black's** completion of the one-year Fellowship as part of the AHRC/BBC 'Our Place in the First World War' project (2013- 2014) identified in REF 2014, and Visiting Fellowship at the Henry Moore Institute for the Study of Sculpture, Leeds (2017); **Fatehrad's** appointment as visiting

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researcher for 'In-Formation' archival research project, at Careof, Milan; **Scholze's** appointment as a Research Fellow of the Victoria and Albert Museum; **Charny** led a 'Thinking Through Making' one-week workshop at Kyoto Design Lab at Kyoto Institute of Technology (2015), where **ten Bhömer** has been a D-lab Designer in Residence (2018).

b. vi) Awards, Prizes and Nominations

Researchers have received over **40** national and international awards, prizes and nominations in recognition of their contributions in this period. These include Irish Architect of the Year 2019 (**Clancy**); Golden Leopard for Best International Short, Locarno International Film Festival 2014 (**Lawrenson**); London Design Festival Design Innovation Medal 2019 and Misha Black Award (2020) (**Charny**); and selection for the Tate Britain Duveen Galleries commission 2019 (**Nelson**).

b. vii) Keynotes, Conferences and Events

Researchers are regularly invited to deliver international keynotes. **16** researchers including **Barber, Charny, Clancy, Lloyd, Pavitt, Scholze** and **Sparke** have been invited to give **38** keynotes in countries including Australia, Belgium, Canada, Finland, France, Japan, Portugal, the UK and the US. Researchers have staged 29 conferences and symposia and chaired 25 conference panels in the REF period.