REF2021

Institution: 10007140 Birmingham City University

Unit of Assessment: 32 – Art and Design: History, Practice and Theory

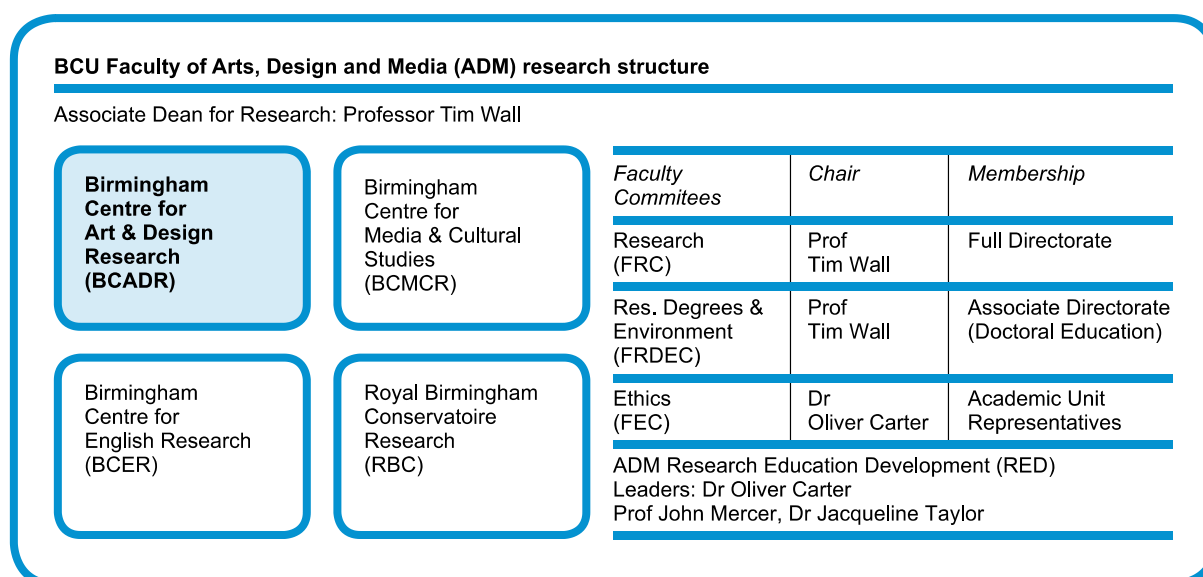| 1. Unit context and structure, research and impact strategy |
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A. Overview

Birmingham Centre for Art and Design Research (BCADR) sits within the Faculty of Arts, Design and Media (ADM). We build on a rich tradition of art and design research in and *for* Birmingham, stretching back to our foundation in 1843. Our creative and intellectual project is to integrate art and design research, practice, teaching, and knowledge exchange, with clusters defined through staff expertise and world-leading research, strongly rooted in civic partnerships, and in collaborations with communities and institutions regionally, nationally and globally. Our work is characterised by a sustained commitment to practitioner and researcher development, exploring theory and practice in and between eight research clusters: Art Activisms; Chinese Visual Arts; Printing History and Culture; Material Encounters; Dress in Context; Craft Cultures; Urban Cultures; and the interdisciplinary Performance Research Hub.

During this REF cycle, we have transformed our research community, its organisation, and the diversity of the work we produce. Demonstrating our commitment to sustainable, high-quality research, we have attracted and developed a new generation of talent, diversified sources of income and enhanced our doctoral provision. In the wake of the retirement of 7 senior staff since 2014, we have appointed 4 research professors, 2 mid-career researchers, and a further 19 colleagues in the first phase of their independent research careers. We have also invested in the research of 13 existing staff. Research income and externally funded projects have been sustained in a challenging environment; and we have developed projects with new partners in new disciplinary formations. AHRC- and BCU-funded studentships have allowed our doctoral community to grow, enabling a 70% increase in completions since 2014.

This transformation has been achieved by: (i) restructuring our research leadership, clarifying our strengths and purpose through new clusters of research, (ii) creating systematic support and professional development programmes, achieving notable improvements in equality and diversity, particularly for women researchers, and (iii) strengthening our research infrastructure and international collaborations.

B. How research is structured across the UoA

The faculty structure for research support is shown in the following table:

BCU Faculty of Arts, Design and Media (ADM) research structure

Associate Dean for Research: Professor Tim Wall

Birmingham Centre for Art & Design Research (BCADR)	Birmingham Centre for Media & Cultural Studies (BCMCR)	*Faculty Commitees*	*Chair*	*Membership*
		Research (FRC)	Prof Tim Wall	Full Directorate
		Res. Degrees & Environment (FRDEC)	Prof Tim Wall	Associate Directorate (Doctoral Education)
Birmingham Centre for English Research (BCER)	Royal Birmingham Conservatoire Research (RBC)	Ethics (FEC)	Dr Oliver Carter	Academic Unit Representatives
		ADM Research Education Development (RED) Leaders: Dr Oliver Carter Prof John Mercer, Dr Jacqueline Taylor		

BCADR's structure is shown in the following overview table:

Birmingham Centre for Art & Design Research (BCADR)	Birmingham Institute of Creative Arts	Birmingham Institute of Jewellery, Fashion and Textiles	Birmingham School of Architecture and Design
Director	To be appointed		
Assoc. Director (Research Careers)	Prof Caroline Archer Prof Joshua Jiang	Dr Anne Boultwood (Reader)	Prof Rachel Sara
Assoc. Director (Doctoral Education)	Dr Sian Vaughan (Reader)	Dr Sian Hindle	Dr Jieling Xiao
Assoc. Director (External Funding)	Prof Anthony Downey		

Research Clusters

Art Activisms

Centre for Chinese Visual Arts (CCVA)

Centre for Printing History & Culture (CPHC)

Material Encounters

Craft Cultures

Dress in Context

Urban Cultures

Performance Research Hub – Interdisciplinary Cluster

Research Clusters	Cluster Leader	Core researchers	Doctoral Students	Associate Members	REF Outputs	Impact Case Studies
Art Activisms	Downey; Vaughan with Harris	9	14	4	24	✓
Chinese Visual Arts	Jiang	4	7	1	10	✓
Printing History & Culture	Archer	4	7	6	5	–
Craft Culture	Bottomley; Carey	5	4	1	7	–
Dress in Context	Boultwood	3	5	4	7	–
Urban Cultures	Sara; Xiao with Moore	6	10	3	15	–
Material Encounters	Baker; Taylor	4	9	2	6	–
Performance Research Hub	Day with Deepres	20 across ADM	1 Art & Design	1 from BCADR	8	✓

BCADR supports 38 independent researchers with Significant Responsibility for Research (SRR) and a further 40 emergent researchers (of whom 11 are doing PhDs). In addition, we have 6 postdoctoral researchers and a cohort of 58 doctoral students. Our host faculty, ADM, was established in 2014 to bring together all BCU's arts and cultural provision. BCADR draws its members from three of ADM's five academic units: the Birmingham Institutes of Creative Arts (BICA), Jewellery, Fashion and Textiles (BIJFT), and Architecture and Design (BSoAD). The faculty includes three other research centres, for English, Media, and Music and Performing Arts, the latter housed in the Royal Birmingham Conservatoire. ADM occupies a prominent place in BCU research culture, accounting for 37% of its staff with SRR and 47% of its completing doctoral students.

BCADR research is led by a directorate, all of whom hold management positions in their respective Institutes. Each Institute has Associate Directors of Research (ADR) to co-ordinate support for four key areas: (i) research careers, (ii) outputs and impact, (iii) external income awards, and (iv) doctoral education. The eight research clusters listed in the overview table above draw staff at all levels of research maturity from across the Institutes. They develop their own distinctive frameworks for seminars and workshops, funding applications and support for research projects, doctoral supervision, collaborative research, symposia and conferences, and hosting visiting researchers and professors. As vibrant constellations of ground-breaking research, impact, funded projects and doctoral study, our clusters have attracted notable figures in their fields, who have played a key role in fostering the next generation of research talent.

Our research clusters include Art Activisms, with its significant regional cultural sector engagements and a growing body of work in Asia and North Africa; CCVA, European leaders in the curation and development of Chinese Art; and CPHC, an important focus for collaborative work on print history. These are balanced by exciting emerging areas – dress, jewellery, and architecture – and strong interdisciplinary work in Material Encounters and the Performance Hub.

A director will be appointed in 2021 to lead us through the next cycle. The finalisation of the REF2021 submission is led by the Associate Dean for Research, who played a key part in the art and design RAE2008 submission, and subsequently led BCMCR through to REF2014.

C. Review of research and impact strategy 2014 to 2020

Extending the aspirations in our 2014 REF5 document, BCADR has aimed to:
- build a world-leading and inclusive research culture in all our schools of art and design;
- establish an efficient, empowering and expert research environment;
- support distinctive, high-quality, impactful research that contributes to our academic field and communities of creative practice.

To achieve this, we set ourselves five objectives, enacted through cluster plans and last approved following periodic review by faculty Research Committee in 2018 and 2019. As the review table below shows, we have met, and often exceeded those objectives, realising our REF2014 commitment to "foster a research culture that encourages greater staff engagement and participation". We achieved this with a focus on building a research leadership embedded in the management of all academic units, that (i) ensured wider participation across all subject areas, (ii) utilised the faculty's support infrastructure, and (iii) developed the potential for interdisciplinary work across the arts. Our defined communities of research practice engage doctoral students and postdoc researchers in the life of our clusters, encouraging greater collaboration and diversity of participation, interdisciplinarity and impact.

Objective	Review
Careers – cement participation in academic research across all areas of art and design, developing existing staff through doctoral study, appointing new postdoctoral staff and supporting researchers through all career stages; establish a nurturing leadership culture in distinctive clusters of expertise.	ADM's Researcher Education and Development (RED) programme, with BCADR leads at Associate Director level in each of our academic units, supports all levels of research careers. During the REF cycle, our ECR programme has supported 19 newly appointed postdoctoral staff and one existing member of staff to establish their status as independent researchers. The commitment to support the next generation of women researchers and leaders has been realised in transformed gender participation rates and a rebalanced research leadership [details in Section Two]. Our Emerging Researcher programme and Staff Doctoral Studentship scheme has supported 40 staff, of whom 11 are currently doing PhDs and six are on our postdoc programme. [Detail of this work is in Section 2].
Outputs – increase the scale and quality of research to profile from 52% to 60% internationally excellent or better; improve the skills of staff in articulating the originality, rigour and significance of their research; disseminate our work to international research communities.	During this cycle, our 38 researchers have produced an impressive 314 outputs, including 144 exhibitions, performances and other creative works and 170 monographs, book chapters, and journal articles. 82 of these are being assessed as part of this submission. We have made strides in supporting practice-based research through our RED programme, participation in the Practice Research Advisory Group (PRAG-UK) and using Research Catalogue to showcase creative output. 28 of the 82 outputs submitted to this REF assessment are practice-based. [Detail in Section 4].
Impact – integrate impact into all art and design research; build research networks and enhance staff skills to establish effective pathways to impact; enabling researchers to extend reach and significance through cultural and creative change.	New strategic partnerships and networks, and engagement with a wider range of communities, have driven pathways to impact in all clusters. Notable here is our role hosting an Arts Council England-funded NPO, our strategic alliances with major arts organisations internationally and individual collaborations with significant creative practitioners. Developing the impressive partnerships into more systematic knowledge exchange activities, including KTPs, will be key to linking REF and KEF more closely, and forms part of our plans for sustainability. [Detail in Section 4]. We have taken important steps in embedding research in our curricula, adopting a two-stage plan. The first phase strengthened MA routes into PhDs, culminating in an MRes framework to recruit students in September 2021. The second phase, placing research at every level of all academic programmes, was established in a new faculty policy in 2019.
External Income – sustain income; build externally-funded projects into all research clusters; diversify sources of income.	We have sustained external income, securing awards with a total income value to BCU of £2,925,936 within this cycle which will also sustain our income into the next cycle. We have diversified sources to include UKRI and charity-financed awards, extending externally-funded research into new clusters. The potential for funding growth in our emerging research centres is central to our 2025 plan. [Detail in Section 3]
Doctoral research – improve and embed our doctoral education programme in clusters; rebalance our doctoral community, attracting more full-time and international students; improve timely submission and completion rates.	We have systematically expanded the range and scope of doctoral provision across subjects, rooting PhD studies in our research clusters. The ADM PGCert Research Practice, PGRStudio and Supervisors' Development Programme provision has enhanced the doctoral research student learning experience even beyond that imagined in REF2014. This enhanced doctoral programme has ensured an impressive increase in timely completions and better viva results. Our participation in the Midland3/4Cities consortia enabled us to secure 39 AHRC-funded studentships and we have awarded a further 28 institutional studentships [detailed in Section 2].

D. Future research and impact strategy

In the next five years we will focus on integrating research, creative practice, teaching and knowledge exchange by co-ordinating all aspects of our academic work aligned to REF, TEF and KEF. We will support the maturing careers of our researchers and build quality by consolidating our clusters of research excellence within their academic units. Ensuring the support structure is expert and enabling will assist academic career progression and benefit all our students through research-informed teaching. Further developing our external income and international collaborations as pathways to impact will support our discipline's contribution to culture and society.

These aims will be realised through objectives consistent with our current trajectory:

- consolidate our research in **clusters of expertise** in our academic units, extending our **interdisciplinary activity** across clusters, BCU and internationally;
- **support research careers**, especially for practitioner colleagues, through mentoring and professional development to increase staff working at doctoral standard, within a commitment to equality of opportunity for all staff and a diverse and inclusive research culture, particularly around gender, ethnicity and sexuality;
- increase the **quality of research outputs** to 70% internationally excellent or better; engage staff in articulating their practice as research and disseminating to international research communities;
- extend our portfolio of **externally-funded activity** into all clusters and support colleagues to deliver collaborative and interdisciplinary applications to secure £1.9m in BCU income;
- expand our **doctoral research provision** to create a balanced and sustainable cohort through targeted recruitment and supervisor development, including establishing MRes routes-in;
- consolidate **research-informed teaching** for all art and design UG and PGT students, ensuring participation of all SRR staff in taught programmes;
- build **knowledge exchange collaborations** through networks of museums, galleries and other arts organisations, establishing a Partner Practices Programme to deepen research impact and utilising STEAMhouse for interdisciplinary projects.

E.   Enabling research impact, interdisciplinarity, open access and research integrity

Sustaining impact. We have built on our 2008-14 achievements in impactful research (50:50 4*/3*) by (i) facilitating our researchers' full engagement in creative and professional communities, and (ii) systematically integrating external engagement into our clusters. Our unique position in Birmingham, and involvement in key research and public engagement projects like Eastside Projects and New Arts West Midlands, brings substantial benefit to civic culture and creative practice in Britain's second-largest and most diverse city. All Associate Directors have responsibility for impact. The regional, national and international research and creative research networks set out in Section 4 are integral to our work, and we have enhanced staff skills to realise these relationships as effective pathways to impact. Since 2016, we have run an annual programme of impact workshops, working with impact consultant Saskia Walcott, who devised the AHRC impact strategy. We have invested £228,018 in dedicated impact awards from our Faculty Research Investment Scheme, and employ two Impact Research Assistants, supported by an Impact Officer. Prof Tony Whyton (HERA KE Fellow) chairs the Faculty Impact Advisory Panel, and we draw on the expertise of the Faculty's M&ELab. Our Impact Case Studies (details in Sections 3 and 4) derive from our longest-established research clusters, exemplifying the range and depth of our influence beyond higher education.

Facilitating interdisciplinary research. Interdisciplinarity is enabled across ADM's academic units, facilitated by four strategic professorial appointments (for global arts and design, creative industries, performing arts and jazz studies), and by ensuring our research clusters are porous by design: the Performance Research Hub was created explicitly to encourage interdisciplinary working. BCU's STEAM-informed research ambitions further encourage and support cross-disciplinary projects. STEAMhouse Phase One included six art and design STEAM Doctoral studentships and a STEAM postdoctoral fellowship (detailed below in Section 2). Phase Two forms

the background for aligning our REF, KEF and TEF strategies. Our doctoral programme encourages interdisciplinary supervisory teams, while Midlands3/4Cities DTP studentships have enabled interdisciplinary teams across the consortium's current constituency of eight universities, with 13 interdisciplinary supervisory teams involving BCU supervisors in this REF cycle [see Sections 3 and 4].

Open research, effective sharing and management of research data. Our outputs are shared through the BCU Research Repository (www.open-access.bcu.ac.uk), supported by an Open Access Officer. BCU is currently implementing Elsevier's *Pure* platform. The Faculty's Primary Research Data Archive and Access initiative has established a policy for research data that will culminate in a searchable, GDPR-compliant digital archive of all art and design primary research. We use Research Catalogue to ensure greater dissemination of our practice-based research.

Integrity, ethical, legal and professional frameworks, obligations and standards. ADM has worked with the RIEE Compliance Team to establish new BCU processes for quality assurance in externally-funded projects. These bring together PIs with officers for research support, finance and compliance for periodic review built around risk assessment, meticulous record-keeping and expert advice. The art and design team, led by **Downey**, worked with ADR Wall and the RED team to produce a PI Training Framework and deliver pilot workshops.

ADM's framework for research ethical review was revised in 2015, with a process based upon British Sociological Association's ethical guidelines. The faculty Ethics Committee includes Ethics Coordinators for each academic unit, with support from RIEE. All externally-funded projects, doctoral programmes and significant projects undertaken by research-active staff are reviewed before commencement. The Faculty's integrity training is delivered by the RED team, and includes Vitae provision.

2. People

A. Staff development strategy: aims, policy and procedure

Our researcher development strategy is driven by (i) a commitment to an inclusive research community, notably around gender equality, (ii) new systematic and fair structures of support provided by the Faculty of Arts, Design and Media, and (iii) the need to build a new leadership after the retirement of senior researchers. We have focused on appointing post-doctoral staff, on supporting the careers of our existing academics in all promotion stages, and on establishing a new research directorate. Our success is evident in the 20 staff returned with SRR who started their careers in the current cycle, and the support provided to 6 postdocs and a further 41 emergent researchers, 12 of whom were undertaking a PhD. Nurturing mid-career researchers has assisted 7 advanced promotions since 2014, bringing the conferred group to 4 Readers and 7 Research Professors.

These achievements are the result of policies and procedures that provide a transparent culture of researcher development based upon career stage. From 2014, staff with SRR, and those in our emerging researcher programme, have clear workload and performance expectations for personal research and professional development, and where appropriate for leadership responsibilities. These are encoded in our line management, performance review and workload management systems. In BCADR, researcher development is coordinated by the four Associate Directors (Research Careers) Profs, **Archer-Parré** and **Jiang** (BICA), **Sara** (BSoAD) and **Boultwood** as a Reader (BIJFT). All are also members of the ADM RED team (Researcher Education and Development), led by Director of Researcher Education (Mercer), Associate Director of Researcher Education (Carter) and Associate Director for Doctoral Education and Postdoc Fellowships (**Taylor**).

There are five support strands:
1. *Personal Research Development Planning* and *Individual Performance Review*. This enables researchers to develop five-year career plans with their mentors, and agree support and annually reviewed objectives with their line managers.
2. *Workload management.* Clear annual time allocations of 10% staff development apply for emerging researchers, rising to 20% for staff undertaking PhDs, while SRR staff have a Research Responsibility Allowance at 25%, 30% or 50%, with additional proportions for leadership roles.
3. *Conferences, Mobility and Networking funding* (£55,000 average annual budget) and a *Faculty Research Investment Scheme* (£379,218 in awards made since 2014) facilitate research activity, including funding for additional research workload allowances.
4. *Researcher Education and Development Programme*. This programme enhances skills through collaborative workshops and mentorship for career development, research dissemination, project funding and delivery, and doctoral supervision [see below].
5. *Peer review* gives access to expertise and models for achieving international standards in outputs and externally funded applications using REF and AHRC criteria. Co-ordinated by the four Associate Directors for Research Careers and the Associate Director for External Income, our review process draws upon the expertise of ADM's seven AHRC Peer Review College Members, two Strategic Reviewers (Dudrah and Wall), and HERA KE Fellow (Whyton) [see Section 3].

B. Support for research careers

Starting a research career. Our key strategic ambitions to nurture staff at the beginning of their academic careers are realised through dedicated support for those building a research career based upon achievements in creative practice, and for postdoctoral staff establishing themselves as internationally-excellent researchers. Focussing on five initial research career stages, we provide dedicated development programmes, mentoring support, and clear workload allocation:

Career stage	Programme	Enables staff to…	Prepares staff for…	Annual Workload	Staff numbers since 2014
Emerging Researchers I	ERLab	explore academic research	PhD programme application	10% annually	32
Emerging Researchers II	Staff Doctoral Studentship	access five-year award for PhD fees	Post-doctoral status	20% annually	26
Emerging Researchers III	Transition to SRR	accelerate career progression	ECR status	80% for six months	8
Post-doctoral Development	Post-doc Year	establish a career	ECR status	20% annually	4 in 2019-20
Early Career Researchers	Research Responsibility Allowance	career development	promotion, funding applications and PhD supervision	25% annually	20

NB: count includes staff completing more than one stage |

Developing a career and aiming for leadership – these schemes currently support 18 established researchers as part of a larger faculty group. The RED programme includes specific workshops for mid-career researchers, and for those building leadership roles and seeking conferment. Its focus is on (i) building an international profile, (ii) developing partnerships with arts and creative organisations in the commercial, public and third sectors, and (iii) crafting external funding applications. Overall, the emphasis is on balancing new research with enhanced pathways to impact. Increasingly, staff have opportunities to build leadership skills, including co-leading research clusters, joining editorial or curatorial boards, and contributing to subject associations and funding councils.

Five-year, Personal Research Development Plans focus on establishing evidence for conferment as a Reader and then Professor. Specialist workshops provide insights from those who have secured advancement along with exemplar applications; additional workshops are provided to attract women researchers. Mentor support, from researchers more senior in their career, serves as an encouragement to co-author and co-produce research. Mentorship is developed by a bespoke training programme designed by the ADR and BCU HR in 2019.

C. Recruitment, promotion and sustainability

Recruitment. We have increased the appointment of staff with PhDs by ensuring that we offer an attractive environment in which to build a research career, and through dedicated ADM and STEAM Post-Doctoral Fellowships. **Ceglarz** (BICA), **Grayson** (BIJFT) and **Nikologianni** (BSDA) currently hold such awards amongst the 19 postdoctoral appointments we have made since 2014. This emphasis on attracting staff committed to building a research career is complemented by four leadership appointments: **Downey** and **Harris** (BICA), followed by **Bottomley** (BIJFT) and **Sara** (BSoAD), provide role models in each of our three academic units.

Promotion. This REF period has seen three BCU promotion cycles. Five staff were promoted to Senior Lecturer on the basis of their research-related work, including **Taylor** for her leadership of doctoral education and **Xiao** for her strong research profile. **Taylor** held an AHRC PhD studentship at BCU, was then supported through a postdoc RA and mentoring, securing a post in 2015 as an independent researcher. She built her expertise in doctoral education though supporting the delivery of the ADM PGCert Research Practice, then becoming the Programme Director and, subsequently, responsible for the whole university's initial doctoral training. **Xiao** provides an equivalent exemplar of support, this time for newly appointed ECRs. With mentor support she has developed her leadership skills, successfully securing the role of Associate Director in a competitive interview as a basis for promotion.

Three of our established researchers were conferred with a Readership in recognition of their leadership role, as well as the expected outstanding publication record: **Boultwood** for her researcher development work, **Carey** for impact with the Cheapside Hoard (an ICS for REF2014), and **Vaughan** for leadership of doctoral education. The promotion of these women to senior roles has been one of the key ways we have ensured our research leadership better represents our academic community.

Sustainability. The measures described above have ensured we now have a broader range of career stages within BCADR, and that expertise is shared more widely. The faculty has re-invested all the QR funding allocated (averaging circa £1m per annum) directly into the development of our researchers and research environment. Our clusters not only secure a focus for research but also act as a magnet for new staff because of the world-leading research produced and the supportive and vital culture they offer new staff. Five of our clusters are co-led by two staff at different career stages, and the remaining three provide significant opportunities for ECRs to develop their skills. The nine women cluster leaders and professors act as role models for those at earlier career stages and are active mentors [see section 2E].

D. Research Students

We have a longstanding doctoral programme, receiving AHRC studentships in both BGP1 and BGP2. Since 2014 we have aimed to (i) rebalance our cohort from predominantly part-time to full-time, (ii) embed doctoral provision in all academic units, (iii) raise standards of supervision to improve thesis quality and timely submission, and (iv) establish a professional development programme. Our success is evident in a 70% growth in completions during this cycle, in a rebalanced ratio of full-time and part-time students, and in the 56% of our current cohort undertaking practice-based research. The quality of our provision, distinctive subject coverage and pedagogy have been recognised by our inclusion in the Midlands3Cities and Midlands4Cities Doctoral Training Partnerships (M3/4C), and further evidenced by our success in securing awards from those schemes.

Our expertise in doctoral research pedagogy, supported by BCU's Doctoral Research College, has enabled us to provide a systematic doctoral education and development programme. This follows the AHRC's doctoral training framework and the Concordat to Support the Career Development of Researchers. Our three Associate Directors for Research Degrees (ADRDs) work collaboratively across the academic units with the Associate Director for Doctoral and Post-Doctoral Education to assure and enhance standards in all aspects of our doctoral provision, which is coordinated through the Faculty Research Degrees and Environment Committee (FRDEC). Two examples of our published research on doctoral education have been included in our REF submission (**Taylor**). Our approach to initial training (led by **Boultwood** and **Taylor)** and supervisory education (led by **Vaughan)** has been adopted across the university.

Recruitment, selection and studentships – cluster and supervisory expertise determine our approach to recruitment of doctoral candidates. Our 'Routes-in' strategy focuses on workshops for PGT students; an *M4C Application Writing* workshop run with the University of Birmingham attracts over 100 participants annually. Adopting best practice from M3/4C, we have improved fairness and quality by establishing Doctoral Interview Panels of subject specialists, chaired by ADRDs. Potential applicants develop full applications under the eye of likely supervisors. Applications are graded by M4C and BCU selection panels chaired by our M4C Site Directors or the ADR, while final M4C awards are made by subject panels chaired by the M4C Academic Director.

As one of the two major providers of doctoral-level arts education in Birmingham, we have ensured we offer distinct theoretical, historical and practice-based programmes, rooted in the work of our clusters. We have taken a particularly strong place in M4C for our collaborative provision with regional arts and cultural organisations, a number leading to Collaborative Doctoral Awards [see Section 4 for details]. Birmingham's place in printing history has helped us attract students to CPHC, which currently has seven students, while all clusters utilise aspects of Birmingham's great civic creative history to recruit students on local projects. These are matched by a similar number focused on the global arts world, with CCVA offering world-leading opportunities in Contemporary Chinese art, Arts Activisms emphasising art practice in the Arab region and Asia, and Urban Cultures attracting those who want to study architectural design.

We have shifted the balance in recruitment to a ratio of full-time to part-time of 55:45. BCADR students held 17 doctoral studentships from the AHRC (10 M3C, 3 M4C, 2 AHRC BGP2 Collaborative Doctoral Awards, and 2 M4C CDA), and an award from EU Climate-KIC. In line with faculty policy to increase international recruitment, we have looked to recruit students sponsored by public and industry bodies, attracting nine in the current cycle.

Our reputation for equality and inclusivity is reflected in our role as host of a M4C *Connecting the Pipeline* workshop series in 2019, and our leadership of a 2021 consortium of M4C-member universities that seeks funding to improve BAME participation in doctoral work.

Induction – to orient and prepare students for the demands of doctoral level study, our induction combines a meeting of BCU's PhD intake, focused on university services, with a faculty event organised by our Postdoctoral Research Fellows. In part a community-building exercise, these events set out the roles and expectations of supervisors, the ADM PGCert RP, library training, the PGRStudio, and a Q&A session with current PGRs and Postdoctoral Research Fellows. Our M4C award-holders attend a DTP residential induction.

Initial training – the six-month ADM PGCert in Research Practice, led by **Taylor** and Sarson (UoA34) and supported by two Postdoctoral Research Fellows and research academics, provides ten weekly workshops that engage students in a range of interdisciplinary research methods. The workshops are supported by weekly tutorials on how to complete research proposals and undertake assignments involving critical reflection. On successful completion of the course, students are able to articulate the theoretical and methodological aspects of their research, situate their work amid current scholarship, and formulate research questions.

Supervision – is provided by subject specialists led by a Director of Studies, based upon weekly and then monthly tutorials with each supervisor. Supervisory discussions support research progress and professional development, recording progress against key milestones. Supervisors are coordinated by ADRDs and rooted in the wider culture of the cluster to which the student belongs.

All staff with SRR supervise PhD students and participate in the Supervisor Development Programme. An initial Supervisor Development Day is followed by regular specialist workshops on examination and viva preparation, supported by a bespoke resource on our virtual learning environment (VLE). Our SEDA-accredited Supervisor Community of Practice programme employs an innovative model of reflective dialogue and individual practitioner inquiry. In total, 27 BCADR supervisors have been accredited since 2016, and the approach has been disseminated through a journal article (2018) and SEDA Special publication (2019).

Doctoral Professional Development – all doctoral students follow our PGRStudio programme led by **Taylor**. The programme enhances students' experience for the duration of their studies. PGRStudio supports routes into and beyond PhD, fostering innovative new approaches to doctoral researcher education in the arts; during the 2020-21 lockdown this has been fully sustained via our VLE. Doctoral researchers participate in weekly training workshops, pastoral support, a peer-mentoring scheme, specialist career advisors, and an annual conference. Support for good mental health and wellbeing is a vital ingredient. Opportunities are available to be involved in SEDA-accredited HE Teacher Training and to apply for Associate Fellow status of the Higher Education Academy. 'Routes out' support includes a studentship extension programme, workshops in writing postdoctoral applications, and a Postdoctoral Fellowship programme which in 2019 awarded 3 BCU-funded two-year fellowships in art and design.

Research travel grant and conference fee support is available from Conference, Mobility and Networking (CMN) funding. M3/4C students apply for Cohort Development Fund, Student Development Fund and Research Training Support Grants. We supported 13 students on work experience and external engagement initiatives, with awards totalling £64,045 in this REF cycle. Student leadership is a feature of PGRStudio: aspects of the programme are co-designed by doctoral students, some of whom take up paid RA roles. In addition, we have subject and M4C student representatives on our full FRDEC and in our university-level PGR Network.

Monitoring and support – BCU regulations provide clear stages for progression review, accurate data on student performance, and evidence trails for monitoring by the FRDEC. Student progress is reviewed initially at six- and at twelve-months (or PT equivalent), followed by annual reviews and a final 'readiness to submit' review. The first faculty-level review is based on performance in the PGCert Research Practice assignment; the second is chaired by ADRDs with panel members from outside the supervisory team. Annual reviews are conducted by the supervisory team using an evidence-based report. Monthly supervisory meetings are documented by Supervision Record Forms, encouraging student ownership of their own progress and providing an audit trail for review. Finally, 'Readiness to submit' reviews are chaired by ADRDs in a viva-like format.

These improvements have led to a rise in BCADR completions from 27 in REF2014 to 46 in this submission. 70% of full-time and 59% of part-time students now achieve timely submission within 48 months or 72 months. 78% achieve a pass with no changes or minor changes at first viva voce. Students are supported in preparing for oral examination with a compulsory mock viva and interdisciplinary 'viva survival' workshops. Online post-viva interviews are booked via the PGR Studio website.

Doctoral students whose progress makes timely submission doubtful are placed into a supportive 'at risk' process, with individually-tailored remedial plans and additional support. FRDEC extenuating circumstances processes look at matters beyond the student's control, offering a time-limited suspension or extension of registration. Currently, 5% of our doctoral cohort are classed as 'at risk'.

E. Equality and Diversity

BCADR's commitment to a world-leading and inclusive research culture across all our academic units entails a corresponding commitment to an open, transparent, and collegiate atmosphere. Equality in the recruitment of new researchers, and in the opportunities afforded to our emerging researcher scheme, has been a strategic priority. We support a Women Researcher's Network, while our new generation of research leaders is characterised by gender balance. We have used our research mentor programme, Faculty Research Investment Scheme (FRIS) and Conference, Networking and Mobility (CNM) funds, and open interview processes to achieve our objectives, which are themselves subject to transparent annual monitoring. Our research directorship includes newly research-active members, while 5 of our 8 research clusters model collaboration through co-leadership.

In line with our strategic objective to address issues of gender representation and leadership opportunities for female academics, we have reversed the previous balance of participation. Now, research leadership matches the gender balance of the academic units in which research is

located and overall participation rates in research are now equal for both women and men at 18%. In July 2013, the 42 staff with significant responsibility for research had a gender balance of women-to-men of 43:57, while by July 2020, the 38 staff had a gender balance of 54:44, with one member identifying outside the gender binary. Highlights of our work include a cross-disciplinary ADM Women Researcher's Network, led by **Boultwood**, with Naudin and Forkert (UoA34), which features a speaker programme about women's careers and the Aurora programme. BCADR members participate in BCU's annual month-long Xchange Festival in association with International Women's Day, supported by the Vice-Chancellor's Strategic Investment Fund. That event has included presentations by **Sara**, **Taylor** and PGR Albugami on their feminist approaches to practice-based research. **Taylor** participated in the Aurora leadership programme in 2017/18 and, as noted above, secured promotion to Senior Lecturer in Research Practice; she now co-leads our Material Encounters cluster. In the last promotion and conferment cycle, BCU held women-only workshops on promotion and conferment led by ADM's PVC/Executive Dean, Alison Honour. **Vaughan** participated and successfully applied for a Readership.

This strategic emphasis on addressing issues of gender equality and participation has had positive results at most career stages. The number of women at professorial and reader level has remained constant at 6, while the women-to-men gender ratio has shifted from 33:67 to 59:41. Change in early career participation has been even more noteworthy, with the women-to-men gender ratio changing from 50:50 from 18 staff to 76:18 from 16. Our emerging researcher programme has enrolled 22 women and 18 men. In 2020, 6 of 8 Associate Directors and 7 of 10 cluster leaders and co-leaders were women.

Our leadership is still, however, predominantly white. Addressing our strategic objective to be inclusive, we aim repeat the success in ensuring real opportunities for women researchers for our ethnically-diverse staff and others with protected characteristics. Our research community does reflect the larger faculty art and design academic communities in terms of ethnicity with a ratio of BAME-to-white researchers of 15:77 with 8% not declaring, compared to 14:81 with 5% not declaring. Among those who reported their ethnicity, those holding SRR accounted for 19% of staff identifying as BAME and 17% of those identifying as white. Reporting on disability is more limited, although of those who did report, 30% of both those reporting a disability and 17% of those reporting no disability were research active. 87% of staff with SRR held a permanent contract, close to the 95% of the wider art and design staff. However, 5 of the 12 art and design staff on fixed term contracts held SRR (a 42% participation rate) contrasting with a 16% participation rate overall.

We have ensured that the opportunity for doctoral research extends to all equally. Particular care has been taken to ensure that our systems for recruitment and support of our students encourages participation by women, by those from Black, Asian or other minority backgrounds, those identifying as LGBTQ+, and by the differently abled. We particularly value the diversity this provides for our research culture and recognise its contribution to rectifying the gender and ethnicity imbalance that exists in UK HEI research communities. For those studying art and design PhDs during the 2013 to 2020 period, the ratio of women to men was 69:31, with one individual self-identifying outside the gender binary. This changed from a 65:35 ratio in 2013/14 to 74:24:2 in 2019-20. 36% of our students self-identified as from BAME backgrounds, with 59% White and 5% declining to answer, and there was no discernible change over the years. Over the whole REF period 10% of students declared a disability, with a rise from 6% to 16% between the 2013/14 and 2019/20 single year cohorts.

3. Income, infrastructure and facilities

A. Research funding and strategies for generating research income

Investment in staff development time and effective support systems have been key to our research funding success. An Associate Director for External Income is supported by six professional services officers. Our funding strategy has focused on (i) sustaining our Arts Council England NPO income streams, (ii) collaborations with other HEIs to secure major AHRC awards, and (iii) prestigious fellowship awards.

From 2013 to 2020 we secured 31 competitive external awards that will, by March 2024, have generated £3,580,128 for BCU. This includes projects led by 19 different BCADR researchers, with a total grant value of more than £7m (project value £10m). 15 were hosted by BCADR. These include five major Arts Council England (ACE) awards (£2,723,385 total value and generating £1,438,495 for BCU by 2022), 8 AHRC awards (£2,801,765 total value; £276,092 BCU income), and a prestigious Leverhulme Fellowship (£200,581 total value; £93,000 BCU income). We ran four KTPs (£440,428 total value; £325,888 BCU income).

Art Activisms has been particularly effective at securing awards, with **Downey** as Co-I in the £2m AHRC-funded award *Disability under Siege* project (£83,156 BCU income). ACE-funded activities include *Eastside Projects*, led by **Wade** (£1,409,595 value; £863,905 income in REF period; and generating ICS-B *The Public That Makes Art*) and *New Art West Midlands*, led by **Harris**, involving six HEIs and five arts sector partners (£581,044 value, £200,600 income for BCU). Our long-term commitment to developing our staff as leading researchers is evident in **Reeves-Evison**'s Leverhulme Early Career Fellowship (£200,581 value). **Reeves-Evison** was supported by the faculty through his PhD and our ECR programme.

CCVA is a model for building collaboration and supporting emerging careers. Successes include an AHRC Collaborative Doctoral Award (£55,128 BCU income), a prestigious Leverhulme Trust International Network Award (*Everyday Legend:* £95,114 BCU income) with five international partners, and an AHRC Networking Award (*Art Diplomacy and Nation Branding:* £45,362 value, £9,794 BCU income) which will run from 2021-22 (all **Jiang**). This series of successes generated five major outputs, including two curated exhibitions in Shanghai and one at the 2017 Venice Biennale. CCVA supported four ECRs and the impact of its work underpins ICS-A *Repositioning Chinese Contemporary Art*.

As research across BCADR has been increasingly built upon creative practice, staff in the centre have also secured 15 personal ACE and other awards, with a value of £1,123,250. Our emerging clusters increasingly show similar success in securing awards, supporting emerging and ECR staff and generating impressive cultural impact. **Baker**'s interdisciplinary work from the Material Encounters cluster was enabled by the award of £20,000 from the British Scoliosis Research Foundation in March 2021 and **Metherell** secured £1,726 BCU income of a larger £48,667 value project. Both are exemplars of the commitment of Material Encounters to undertake research that extends and interrogates the boundaries of materiality within the context of contemporary art. Over the cycle, Craft Cultures secured five projects, with a BCU income of £286,494 and total value £819,284, while Urban Cultures researchers secured seven awards with BCU income of £527,870 from projects valued at £2,524,438.

B. The integration and operation of organisational and scholarly infrastructure supporting research & impact

ADM emphasises expert leadership, systematic support systems and clear strategy. BCADR's directorate structure ensures that research is fully integrated into the management of the Faculty's academic units. REF5a sets out BCU's professional service support. IT is co-ordinated by a Faculty IT Business Partner; technical facilities are supported by a technician team led by a Faculty Technical Manager. HR supports the individual needs of staff through policies on leave and phased return to work, and disability support for staff and PGRs. Managers of these services are members of the ADM Faculty Executive Group along with the Associate Dean for Research.

We have made significant investment in facilities for teaching and research with art and design studios and workshops in the Parkside, School of Art and School of Jewellery buildings (the latter including new sites at the Birmingham Assay Office and a postgraduate centre in St Paul's Square), along with media production studios and performance spaces. These provide professional standard facilities for the creative practice of staff and doctoral students alike.

ADM hosts its own dedicated research archive, originally focused on Birmingham School of Art's history and the work of Marion Richardson. Over the past thirty years it has grown into a major resource, housed since 2013 within a specialist climate-controlled $31m^2$ store in the Parkside Building at the University's City Centre campus, and overseen by a Keeper of Archives. The ADM Archive contains 26 significant collections, 9 of which have been acquired in the last 2 years with the aim of supporting high-quality research and securing external funding (2 applications in development, and one awaiting a funder decision). Current researchers and PhD students using archive collections include **Vaughan** (creative-practice research using archives) **Schenk** (colour and the arts and crafts movement) and a NPIF-AHRC funded PhD. Further doctoral archive projects were presented for M4C awards in 2021. The ADM Archive is preparing to host the Faculty's Primary Research Data Repository for data and practice-based work generated by our researchers. BCADR also hosts *The Typography Hub*, an internationally-significant archive of books, journals and type specimens.

Our gallery and performance spaces at our City Centre campus and at the Birmingham School of Art and the Birmingham School of Jewellery are central to research. All three ICSs used BCU exhibition or technical spaces. Most notably, *Eastside Projects'* gallery in the Digbeth district of Birmingham. For other case studies, **Deepres** used the Parkside photography, video production and editing facilities, while **Jiang** utilised the Margaret Street gallery. Other examples include the School of Jewellery's technical facilities for **Carey**'s impactful research on the Staffordshire Hoard, and Parkside's professional Digital Print provision for **Moore**'s work on the West Midlands National Park project. *Eastside Projects* has been pivotal in STEAMhouse, which offers experimental space in the creative industries quarter of Digbeth to test and develop new knowledge, and enhance research impact. STEAMhouse brings together science, engineering and the arts through an array of technologies. BCADR members contribute to its programme of workshops, conferences and symposia, with doctoral researchers benefiting from the facilities.

The BCU Library has specialist art and design collections at City Centre campus and the Schools of Art and Jewellery, ensuring easy access for our research-active staff and doctoral students. The library has received significant investment in monographs and in databases such as JSTOR that directly support staff projects as well as our research-informed teaching. The interlibrary loan service makes an even wider range of books and journals available. BCADR staff have worked closely with the Library Collections team to establish core holdings for each cluster, and with the Library Research Services team to build training support for doctoral students and newly appointed staff.

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

BCADR provides leadership to our academic and creative communities and to civic, national and international scholarly and artistic life. Our partnerships simultaneously benefit primary research and creative practice in the public realm. BCU's stated commitment to be the University *for* Birmingham is manifested in our significant contributions to regional arts, culture and environment through the organisations we host and the activities we lead. Our noteworthy national partnerships have enabled us to help shape effective initiatives that have benefited the partners themselves, our nation's cultural vitality, and our own students' education. At the same time, our role in numerous international academic and creative networks has fostered innovation in practice, cemented transnational alliances, and enhanced art and design research. This work is founded on the strong collaborative orientation of our research clusters; by dedicated workloads and IPR objectives for networking and conferences for all SRR staff, with enhanced allocations for leadership roles; through long-term professional planning and mentoring; and by our major investment through CNM funds and FRIS awards.

Collaborations, Networks and Partnerships

Our most substantial and significant partnerships have been built by our three oldest research clusters. Most notable is our strategic partnership with Tate Liverpool with the Birmingham School of Art and realised in showcasing individual projects, in co-produced research, and in the financial support and professional development of doctoral students. The partnership has yielded major benefits: hosting by Tate Liverpool of the 12th CCVA Conference in 2019; a collaborative PhD research project funded by Midlands3Cities and the National Productivity Investment Fund; sponsorship of the annual Spring collaborative artist commissions, aligned to BCU research interests; opportunities for our research students to publish in Tate Papers online journal; and free access for students and staff to all exhibitions at Tate Liverpool, Tate Britain and Tate Modern.

The BCU-hosted *Eastside Projects* (see ICS-B: *The Public That Makes Art* and Section 2), as well as **Harris** and **Wade**'s role in the strategic direction of *New Art West Midlands*, represent significant contributions to the regional cultural sector: a model of how to respond to national priorities and ACE themes. Such work extends to individual collaborations with community groups. **Whipps** and **Kargotis** have established models of participatory practice to co-create research through long-term projects with gallery and public art outcomes. **Downey**'s interdisciplinary collaboration with the University of Birmingham and two higher education institutions in Palestine is realised in the Global Challenges Research Fund *Disability Under Siege* project. This has created a number of partnerships with practitioners and cultural organisations in the region, including the Qattan Foundation (Ramallah), Al Ma'mal (Jerusalem), Sursock Museum (Beirut), and the Queen Rania Foundation (Amman) – a striking example of our responsiveness to international priorities and UKRI themes. These projects realise the ambition of Art Activisms' challenge and extend the potential of contemporary art to change the world, exploring its political dimension and raising important questions about the role it plays in society today.

The Centre for Chinese Visual Arts (CCVA) and the Centre for Printing History and Culture (CPHC) both host thriving research cultures built upon long-term and international partnerships. CCVA is a collaboration between the Central Academy of Fine Arts in Beijing (CAFA) and the China Academy of Arts in Hangzhou (CAA). It fosters new perspectives on Chinese contemporary arts, design, media and visual culture through curated exhibitions, interdisciplinary practice and academic research. Our researchers work on a global scale with 20 collaborating institutions, internationally-recognised PhD research programmes, and an MA in Contemporary Arts China. **Jiang**'s collaborations with government, local communities, traditional craftspeople and artists as part of a curatorial research project culminated his curation of the Thailand Biennale in 2018-19. CCVA has been particularly effective at securing funding for networking activities, based upon its extensive academic and cultural collaborative partnerships (see Section 3).

CPHC is also a leader in its field. A joint initiative between BCU and the University of Birmingham (UoB), CPHC supports research into all aspects and periods of printing history and culture, as well as providing education and training into the art and practice of printing. Working with University of Leeds, **Archer-Parré** co-leads an AHRC Networking Grant *Letterpress printing; past, present,*

future. With the University of Cambridge, the Birmingham Assay Office and our own School of Jewellery, she also leads *The Baskerville Punches* project. In the Performance Research Hub, **Deepres** enjoys longstanding collaborations with globally renowned choreographers, directors and musicians, including Phyllida Lloyd, Shobana Jeyasingh and Wayne McGregor, who is also one of our Visiting Professors, (see ICS-C: *Beyond the Physical*).

We have hosted Collaborative Doctoral Award studentships in partnership with Centre for Chinese Contemporary Art, Grand Union, Eastside Projects, Tate Liverpool, Wye Valley AONB, and Birmingham Children's Hospital. This work has not only benefitted our collaborative partners directly by providing research co-designed to meet their needs, but also develops the professional skill of the students and establishes or sustains important partnerships.

The vitality of our research culture is enhanced by external specialist input provided by our panel of two Visiting Research Fellows, one Visiting Reader, six Visiting Professors and one Professor Emeritus. They ensure we are intimately connected to our most prestigious peer institutions, draw on world-leading expertise and develop important, often externally-funded, projects. Professor Anne Boddington has been invaluable in developing and supporting our research leadership programme through workshops with the research directorate; she has also delivered keynote presentations at BCU-hosted workshops on practice-based research. Dr Malcolm Dick and Dr John Hinks from the University of Birmingham's Centre for West Midland History are active members of CPHC. Our joint initiative with the Library of Birmingham to digitize Aris's *Birmingham Gazette* involves Dick, who also co-edits three volumes published in the Liverpool University Press 'Eighteenth Century Worlds' series and delivers public engagement through the Baskerville Society. Hicks has contributed to (i) the History of the Printed Image Network CPHC research strand, (ii) our work with the National Printing Heritage Trust to establish the 'Virtual Printing Museum', and (iii) with Dick and **Archer-Parré**, to a 6-volume book series published by Peter Lang. Both Dick and Hinks act as joint PhD supervisors or advisers. Professor Phil Cleaver, international award-winning book designer and typographer advises/mentors doctoral candidates, and acts as an ambassador for BCU in the Middle East and China. Joanna Greenhill and Derek Horton have contributed as Visiting Professors to work based at the Birmingham School of Art; Elizabeth Turrell and Roberta Bernabei have been Visiting Professor and Reader respectively in the Birmingham School of Jewellery, while Vanley Burke has been Visiting Professor in Photography in BICA. Clive Richards, Emeritus Professor in Information Design, and past-president of the International Institute for Information Design, advises ADM management on research leadership and strategy. His role has included leadership of workshops with the faculty professoriate and research directors, as well as representing us on the national Practice Research Advisory Group. We are full participants in wider HEI art and design networks, including CHEAD.

<u>Academic Beneficiaries</u>

During this cycle, BCADR researchers have created an impressive volume and quality of work, disseminated through 314 outputs, including: 82 exhibitions (34 in venues outside the UK); 24 performances; 38 other creative works; 12 monographs; 58 book chapters; 74 journal articles; and 26 edited journal special editions or books. Of those, 45 are collaborative outputs, a reflection of our increasing commitment to collaboration as authorial teams within and across our clusters. **Vaughan**'s work with **Taylor** and **Boultwood, Sara**'s collaborations with **Jones,** and **Moore**'s jointly authored publications with **Nikologianni** are typical. The international reach of our work is further evident in the more than 200 international conferences papers (88 overseas) we have presented. Our focus on interdisciplinary collaboration is evident in contributions to conferences and publications in disciplines outside art and design including education (**Vaughan**, **Taylor**), history (**May**, **Vaughan**), natural and medical sciences (**Schenk**, **Baker**), music (**Day**), and philosophy (**Reeves-Evison**).

We have taken particular care to ensure our most experienced researchers, and particularly our professoriate, act as role models and encourage contribution to our disciplines' research base through citizenship activities of editorial work, peer review and conference organisation. The faculty Researcher Education and Development and PGR Studio programmes underpin that ethos through training and support in undertaking peer review, conferencing and networking. We have encouraged and enabled staff to take on editorial roles, securing key positions within their fields. Researchers in this return undertook peer review for 16 conferences and held positions on the

editorial boards of 27 journals, representing the full breadth of our academic engagement. CCVA hosts the international peer-reviewed *Journal of Contemporary Chinese Art*, edited by **Jiang**, and **Downey** is Editor-in-Chief of *Ibraaz*. Other board memberships include **Downey**'s role in *Third Text* and *Digital War*, **Taylor** on *International Journal of Applied Arts & Health*, **Day** on *International Journal of Interdisciplinary* Arts, **Archer- Parré** on *Book 2.0*, *Journal of the Private Libraries Association*, *Printing Historical Society*, *Midland History* and *Printing History*, **Alimen**'s board membership of *Dress: The Journal of the Costume Society of America* and special issue co-editing for *International Journal of Fashion Studies*, **Sara** on *Charrette* and *Architecture and Culture*, and **Xiao** on the advisory board of *Journal of Contemporary Urban Affairs*. Exemplar editorial roles for books include **Downey**'s Research/Practice book series with Sternberg Press in Art Activisms, and the CPHC Printing History and Culture series of edited volumes and monographs published by Peter Lang Ltd (co-edited by **Archer-Parré**). **Harris** is a member of the AHRC's Peer Review College.

We have become a centre for international conferences, attracting the very best of the world's researchers to BCU. Such conferences include CPHC's 32 international conferences and symposia (organised since 1 August 2013), CCVA's annual conferences in their 13th year in 2020, and Dress in Context's biannual Culture Costume and Dress conference (since 2017). The latter conference provides an international platform for researchers to share their approach to studying dress in all its manifestations, and its relationship to the individual and society. Researchers in Urban Cultures have hosted the *International Well-being Conference*,14th *Architecture Humanities Research Association Conference* 2017 and the 10th *European Research in Architecture and Urbanism Conference* 2020. We hosted the 2015 *Vision Plus* symposium of the International Institute for Information Design with an exhibition of the work of Ivan Chermayeff, organised in association with the Da La Warr Pavilion.

Our frequent research cluster seminars and events have created opportunities for ECRs and PGRs to build confidence in presenting their research, as well as welcoming external contributions from academic speakers and senior representatives from industry and the cultural sector. Such cluster events have been a mix of internal and public-facing events, making use of our blend of historic and new academic buildings with their range of gallery and other specialist facilities. CPHC alone has organised 50 seminars in the current cycle. The gallery spaces at the School of Art, the School of Jewellery, and Parkside have similarly facilitated public engagement with research through group, solo and doctoral exhibitions.

Wider Contributions to Culture and Society

Beyond Birmingham, **Archer-Parré** has contributed to BBC 2's *Civilisations Stories*. From the Art Activism cluster, **Downey** has given eight public talks, including events in Moscow, Brussels, Aarhus and Copenhagen; **Harris** has delivered five lectures at institutions in Korea, Hong Kong and Madrid, while **Baker** has been an invited speaker at the University of Cambridge Science Festival. **Jiang**'s six talks include one at Manchester's Imperial War Museum. Our doctoral researchers are involved in *The Brilliant Club*, which introduces research to pupils in state schools from under-represented groups. We value greatly this engagement, which matches our more direct impact on creativity, culture and society set out in our Impact Case Studies.

We utilise our own expertise in enhancing the professional and creative fields to which our research relates. BCADR's researchers have been members of 28 award panels, including L'Association Typographique Internationale (**Archer-Parré**), Association for Contemporary Jewellery, Italian Contemporary Jewellery, and Amberif Jewellery Awards, Gdansk (**Bottomley**), Royal Photographic Society and Flatpack Film Festival (**Deepres**), Confluence Ideathon and Beirut Art Residency (**Downey**), 10th Barcelona Biennale and IFLA Asia-Pac LA Luminary Award 2017 (**Moore**), International Landscape Awards (**Nikologianni**), the Paul Hamlyn Foundation Awards (**Wade**) and Confluence Ideathon International Design Competition (**Sara**). Our researchers have also served on 18 advisory boards and acted as trustees of seven arts organisations, including the Maryam and Edward Eisler Foundation, Strange Cargo community-based arts, Arts Cabinet (**Downey**), and Craft Scotland (**Bottomley**). Our staff belong to 64 creative and professional associations, including RIBA (**Browne**, **Martinez-Sanchez),** ARB (**Jones**), and IFLA (**Moore**).

The output of our research has been shared through public exhibitions in university galleries, which have enhanced the cultural life of the city. For instance, **Grayson**'s *Enamel / Substrate* doctoral exhibition was on public view at the School of Jewellery's Vittoria Street Gallery in 2018, a space which also featured **Bottomley**'s *FERROcity* (co-curated by Visiting Professor Elizabeth Turrell) and *Space|Craft*, both in 2019.

The exhibitions of the Staffordshire Hoard, which include **Carey**'s work have enjoyed extensive exhibition and media profiles. Likewise, presentations of **Moore**'s ideas for a West Midlands National Park have been influential and received noteworthy regional media coverage. **Whipps**'s exhibition *The Kipper and the Corpse* has achieved significant regional resonance through its connection with the iconic British Leyland Longbridge car factory, formerly one of the most successful in the country and the last British-owned volume car manufacturer. **Deepres** has presented screenings at LOIKKA International Film Festival, Helsinki; locally at the Birmingham International Dance Festival and IKON Gallery; and in exhibitions at Parsons College of Design, Paris, at the Manchester Science Festival, Flatpack Asia in Bangkok, and the National Institute of Design, India. The Film version of his work ATOMOS was broadcast nationally by BBC. He also co-produced The Brit Awards 2016 Opening Sequence with choreographer Wayne McGregor, and has contributed Film Design for Canada National Ballet in collaboration with McGregor and Margaret Atwood.