

<b>Institution: Anglia Ruskin University</b>
<b>Unit of Assessment: 32</b>
<p><b>1. Unit context and structure</b></p> <p>The unit comprises 21 (16.7 FTE) researchers and practitioners engaged in the practice, history and theory of Art and Design. It combines colleagues in the Cambridge School of Art (CSA), the Cambridge School of Creative Industries (CSCI), and StoryLab, an institutionally recognised Research Institute, all located in the Faculty of Arts, Humanities and Social Sciences (FAHSS). The unit contains expertise in a wide range of disciplines including Animation, Digital Media, Fashion, Fine Art, Film, TV and Multi-Media Production, Graphic Design, Illustration, and Photography. This breadth of activity reflects the University's commitment to research in <b>creative practice &amp; creative industries</b> as a priority area in its Research and Innovation Strategy 2018-2022.</p> <p>Research in the unit connects with the wider University research themes of sustainability and inclusive communities. Many projects reflect these concepts and are also collaborative. Interdisciplinary research is a particular feature of StoryLab which combines creative practice research expertise in film and multi-media creative technologies with disciplines such as history, criminology, and health.</p> <p>Alongside StoryLab there are four research groupings in the unit and their development is the realisation of the strategy set out in our UoA34 submission to REF2014. They are:</p> <ul style="list-style-type: none"> <li>• Centre for Children's Book Studies (CCBS)</li> <li>• Design Research Group (DRG)</li> <li>• Fine Art Research Unit (FARU)</li> <li>• LENS – Reportage and Documentary Research</li> </ul> <p>The groups unite researchers in the unit from different disciplines, combining creative practice research with historical and theoretical approaches. They provide a focus for postgraduate researchers (PGRs) giving them a supportive and stimulating study environment.</p> <p><b>Research and Impact Strategy</b></p> <p>We have made significant progress against the strategic objectives of REF2014 as follows:</p> <p><b>Objective 1: Continue to increase the number of research students in the school, and the supervisory support infrastructure</b></p> <p>We have grown PGR numbers from 24 in REF2014 to 30 in this REF period and completions have risen from 4 in 2014 to 16. We have ring-fenced QR funding to support 7 PGR studentships. These have comprised 4 fee-waiver studentships, and three Vice-Chancellor's Studentships providing fees and stipend equivalent to Research Council studentship funding. The growth in PGR numbers has been achieved by expanding supervisory capacity, through the provision of training programmes and developing staff as supervisors.</p> <p><b>Objective 2: Further develop the international profile of the Centre for Children's Book Studies</b></p> <p>The Centre for Children's Book Studies (CCBS) brings together researchers in illustration and book arts. We have made 5.4 FTE appointments, and the appointment of <b>Drummond</b> has enhanced impact through collaboration. International profile has been developed by talks and lectures at international festivals and book fairs, and <b>Salisbury</b> has acted as jury member and chair of judges for international illustration and publishing awards (e.g. Bologna (2014), Frankfurt (2017), and Prague (2019)). <b>Chance</b> and <b>Butler</b> also research in book arts. During this REF period, CCBS has supervised 5 PhDs to completion, and supported 2 academic staff members to complete their doctoral studies. Our contribution to the international academic knowledge base is reflected in the hosting of 3 international Visiting Scholars (from Germany, Italy and Brazil), and influencing university curricula in Mexico and the UK. As both Impact Case Studies demonstrate, CCBS has significantly influenced children's book publishing worldwide.</p>

**Objective 3: Review strategies for external bids and income generation, enabling all staff to become proactive in this area**

The UoA won £38,616 as reported in REF4b, complementing this success with Arts Council England (ACE) funding. We have sought to increase external income generation through bid writing training days (6 per year) supplemented by monthly bid-writing retreats. We have introduced an Intention to Submit panel which looks at all initial proposals, while colleagues receive bespoke advice from our Faculty Research and Innovation Funding Manager as bids are developed. Bids are peer-reviewed and reviewed by the Deputy Dean for Research and Innovation before being approved by the Dean. We have developed competitive internal funding streams which also support us to prepare colleagues for external funding calls and identifying opportunities. This strategy has been effective, with StoryLab being notified in the REF period of a successful Arts & Humanities Research Council (AHRC) bid of £280,000 with a contract start date of August 2020. The unit has had considerable success with internal University calls such as the sabbatical scheme. This competitive cross-institutional scheme provides up to £10,000 of research funding for sabbatical leave of up to fifteen weeks, and staff in the unit have won 12 sabbaticals in the REF period, significantly enhancing outputs and projects.

**Objective 4: Increase the range of research undertaken to include newly established subjects**

In 2014, research was structured through three areas - the Centre for Children's Book Studies (CCBS), the Fine Art Research Unit (FARU), and the Typographic Research Group. Since then, we have grown our unit from 18 staff (13.9 FTE) in REF2014 to 21 staff (16.7 FTE), reflecting deliberate efforts to expand our research and establish new areas. We have grown CCBS and FARU but also expanded and diversified our research groups. The Typographic Research Group (**Hill, Jeeves, Melton**) has developed into the multi-disciplinary **Design Research Group (DRG)** which was established to nurture collaborative research in Fashion (**Moody**), Graphic Design (**Hill, Jeeves, Melton**), and Digital Media Design (**Burton, Godden**). New appointments including the appointment of Senior Research Fellow (**Cologni**) have further strengthened the unit. In 2016, we also established the Reportage and Documentary Research Group **LENS** (see Objective 5 below).

Building on the REF2014 submission, we have grown the **Fine Art Research Unit (FARU)** bringing together the work of **Chance, Greaves, Henderson, Holyhead, Payne, Ryan** and **Spencer** and PGR students. It unites colleagues who have research interests in arts film with those working in more traditional formats. FARU has presented an annual programme of seminars, workshops, colloquia, conferences and exhibitions throughout the REF period. These combine opportunities for PGRs to present work alongside talks from national and international artists and academics. FARU's events often take place in the Ruskin Digital Gallery (see Objective 6 below) and exhibitions are often accompanied by publications by the in-house Ruskin Arts Publications imprint, launched in 2018.

**Objective 5: Create two further research units or centres by 2016, including one to co-ordinate lens-based research in both still and moving image within the submitting unit**

We established the **Design Research Group** and the Reportage and Documentary Research Group, **LENS**. The latter brings together colleagues with research interests in film (**Butler, Patel, Payne**), and photography (**Hacker, Riches**). Both LENS and DRG combine colleagues carrying Significant Responsibility for Research (SRR) as defined in our institutional Code of Practice, professional practitioners working in industry, colleagues undertaking doctoral research and a number of PGR students, creating a vibrant community in which to study. The result has been research events such as the symposium *Continuum* in the Ruskin Gallery (2018).

**Objective 6: Build on the success of the Visualise project, to firmly establish the School of Art, including the Ruskin Digital Gallery, for interdisciplinary practice and research**  
Interdisciplinary work is a particular strength of the unit. Our research groups bring together colleagues from different disciplines and the outputs of many colleagues (e.g. **Chance, Cologni, Nightingale, Patel, Ryan**) are interdisciplinary (see REF2 and also below).

Our Research Institute, StoryLab, grew out of the former Research Institute Cultures of the Digital Economy (CODE) and is inherently interdisciplinary. Supported with £150,000 annually from the institutional Research Investment Fund, StoryLab applies multi-modal storytelling through film, media, augmented and virtual reality to different social contexts. It brings together a multi-disciplinary community to develop interdisciplinary research across the unit, the wider University and external partners. Areas of particular focus have been issues of identity, culture and heritage, and health and wellbeing. StoryLab has run 21 exhibitions and screenings internationally including: Venezia with works from the Victoria & Albert Museum and the Dam Gallery; events at BAFTA London; and in New York, Berlin, Norway, Mumbai, and Glastonbury Festival of Contemporary Performing Arts.

The Ruskin Digital Gallery has been fundamental in the development of an environment which facilitates interdisciplinary creative-practice research using film and digital media (see also infrastructure section below). Its state-of-the art multiscreen system has facilitated the outputs submitted in REF2 of **Chance, Greaves, Hacker, Nightingale, Patel, and Ryan**, all of which have deployed the Gallery's digital capabilities. These exhibitions have been supplemented by external collaborations of local, national and international significance including works such as *Bummock: The Lace Archive* (2020); Annie Catrell's *Transformation* (2017, including documentation of kinetic artwork for ARU's new £45m Science Building, opened that year); and *Yoko Ono: Looking For...* (2019, in collaboration with Kingston University and the Heong Gallery, Cambridge University).

### Enabling and supporting impact

As a university focussed on applied research, ARU particularly supports research with impact. In addition to the annual £150,000 of investment by ARU in this REF period which supports StoryLab, the unit has benefitted from £556,000 of QR and HEIF funding, which has enabled significant investment to support the development of impact across the REF period. Increasingly impact is embedded from the design stage of research projects. Training, advice and support are supplied by the University Research Impact Co-ordinator and two Faculty Impact Support Managers. They work with research assistants (recruited from our PGR and post-doctoral student body as part of their development) to support projects. RAND Europe have advised on impact through workshops and advisory reports and delivered training days as part of regular Faculty development days. Funding targeted at knowledge exchange and impact activity is also invested through Faculty funding calls such as the Collaborative Funding Stream, which in 2019 awarded £21,000 to support impact work in the unit. Projects have included collaborations with the Antarctic Heritage Trust, the Cambridge public art project, Art, Language Location, and The Globe Theatre.

Institutional support has been supplemented by two REF external advisors, and staff attendance at key sector events such as those run by Practice Research Advisory Group (PRAG) and Council for Higher Education in Art & Design (CHEAD). Preparation for REF2021 has enabled us to review our existing research strategy through the lens of impact, encouraging a diversity of approaches including:

- commercial benefit deriving to the sector from activities such as the adoption of **Hill's** typeface by commercial publishers and the significant influence **Salisbury** and **Drummond** have on children's illustrated book publishing
- impact on communities, helping them understand and articulate their sense of identity as a result of creative practice research work by **Cologni, Galeazzi, Greaves, and Hacker**
- impact on education and community groups in understanding issues such as sustainability (**Drummond, Greaves**), care and ecofeminism (**Cologni**), health and wellbeing (**Chance, Cologni, Patel**). The adoption by Essex Police of Patel's *The Crossing* project (see REF2) as part of their training programme for officers dealing with crimes related to sexual trafficking and the prevention of them is one practical example.

Our chosen impact case studies for REF2021 demonstrate the beneficial influence of our creative practice research on the children's book illustration industry, including the economic benefit to publishers. They also achieve educational impact through the communication of

STEM, sustainability and climate change issues to readers, often delivered through schools and community groups.

### Future strategy for research and impact

The unit will seek to increase the number of staff who have SRR, through new appointments and by helping staff to complete doctoral studies and to become independent researchers. We will continue to strengthen our research in creative practice and the creative industries and technologies and develop our work around the themes of sustainability; care, health and wellbeing; and socially inclusive communities. Much of our focus will be on participatory arts and work developed using creative and emergent digital technologies, particularly in extended realities. A Principal Research Fellow will be appointed in this area.

Alongside the focus on creative practice research, we will develop two new areas of research. One will be human-centred design with a focus on social innovation and enterprise. A further strand will be the development of research into pedagogy, bringing research and teaching together more closely. We will prioritise excellent research and maximise its impact.

We will:

- Increase our work in knowledge exchange activity, innovation and impact. We will develop our research and innovation by undertaking both not-for-profit public engagement and business engagement, consultancy, enterprise and commercialisation of research. We will build on our success in KTPs to diversify our public and business engagement and increase our participation in Knowledge Transfer Partnerships by embarking on at least 5 new KTPs over the coming REF period. We will develop relationships with 3 key partners with whom we will develop wide-ranging collaborations, supported by a number of more focussed partnerships. We will promote collaborative research, using a co-design and co-production approach.
- Grow and diversify our research income, seeking grant capture across a range of different income streams including Innovate UK, the Wellcome Trust, the British Academy, the AHRC and design-focussed funding streams. Opportunities for generating income from both research and knowledge exchange funding streams will be pursued. Building on the income that has already been won for the next period we will seek to achieve at least £500,000 of income by the next REF.
- Further increase our PGR cohort by 25% through targeted recruitment in our priority research areas and providing further supervisory staff training and development. We will continue to recruit students nationally and internationally and increase the number of funded PGR positions.
- Increase inter-disciplinary, multi-disciplinary and trans-disciplinary research through the development of a programme of cross-disciplinary research methods that will connect the unit more strongly to the wider Faculty and research partners, both internally and externally, beyond it.
- Develop our research and impact resources, infrastructure and culture by investing in our staff, facilities, technologies, platforms and the infrastructure necessary to foster creative practice research, research in design, pure and applied research methods, and the investigation of the history and theory of creative practice.

### Interdisciplinary Research

Interdisciplinary approaches are key to the unit's work. There is significant interdisciplinary activity within the research groups and StoryLab. The organic and iterative nature of creative research (**Ryan, Cologni, Franco**) demonstrates the inherently collaborative nature of their practice. Research outputs in StoryLab (**Patel, Galeazzi**) apply and disseminate research practice in a variety of disciplinary settings including health, policing, and heritage environments. **Patel** is working with colleagues in Criminology (returned to UoA21) and with Essex Police on a project using film to explore issues of knife crime. From March 2020, StoryLab has run *The Frontline* project, an interdisciplinary research investigation of storytelling and creativity by healthcare practitioners in the UK and USA under Covid-19. Staff in the research groups are also actively involved in interdisciplinary cross-institutional networks (**Chance, Cologni,**

**Drummond, Greaves, Ryan**). **Chance's** interest in running as performance has led her to collaborate with researchers in Sports Science (returned to UoA24); **Drummond** and **Greaves** have both collaborated with ARU's Global Sustainability Institute (UoA14). **Ryan** works with colleagues in music and audio-music technology (UoA33) to develop his projects and the work of **Hoogslag** in illustration and **Nightingale** in film also demonstrates interdisciplinary practice.

Collaboration is fostered and shared in Faculty research seminars and the annual Faculty Research Conference which deliberately takes an interdisciplinary approach. Since 2019, the VC's PhD Studentships have required interdisciplinary teams and the unit has won three of these since 2019. Collaborative work has been a particular feature of StoryLab in its role as a research institute working across the unit. It has hosted 4 major symposia and in addition to collaborative exhibitions, has also delivered the UNESCO Network for Mediterranean Youth training programme in the Middle East and North Africa region. **Cognigni**, in collaboration with Drew University (USA) and the University for Humanistic Studies in The Netherlands has established the international Art & Care seminar series (from September 2020) which includes one strand for the general public and one specifically for PGRs. It addresses global challenges and enables wide networking opportunities with museums and universities such as Cambridge Festival; Kettle's Yard, Cambridge; Middlesbrough Museum, Middlesbrough; Museo d'arte Moderna, Bologna; Leslie-Lohman Museum of Art, New York; Iuav University, Venice; and Ars Electronica knowledge for humanity Research Institute, Austria. In the coming REF period, we will develop a programme of cross-disciplinary research methods that will connect the unit to research in the wider faculty. We will encourage cross-disciplinary research processes as a distinctive research process for art and design.

#### **Open Access and Open Research**

We are committed to making our research accessible: creative practice research is publicly accessible through exhibitions, open digital platforms and screenings, and our researchers regularly deliver public talks and workshops. For more conventional written outputs, researchers can access the University Open Access Fund which has grown from £70,000 in 2013-14 to £100,000 in 2019-20 for gold open access. The University Library has recently joined the Open Book Publishers' Library Membership Scheme - a not-for-profit publisher of open access monographs and textbooks. The unit uses the Anglia Ruskin Research Online (ARRO) repository for green open access sharing, not just journal articles, but also book chapters. We actively use Figshare to store and share creative outputs, moving image and digital artefacts, as well as online platforms such as Vimeo for public engagement. In addition, researchers donate their professional service outside of the institution as peer reviewers for open access journals such as the international OA journal *Arts*.

#### **Research Integrity**

Research integrity and ethical practice are essential to the unit's approach and are underpinned by the University's policy and procedures on research integrity and research ethics. We are committed to the principles of research integrity which are articulated in the Concordat to Support Research Integrity and regard it as fundamental to the development of all our students and staff as socially responsible future creative practitioners and researchers.

The institution ensures rigorous standards through training and monitoring processes that are overseen by the Research and Innovation Development Office (RIDO) and the Research Ethics and Integrity Manager and enacted at faculty, school and unit level. All staff are introduced to ARU's standards and expectations via the Good Research Practice Guide, and to ARU's framework for good practice including research integrity, data management, ethical practice, publication and dissemination, intellectual property, public engagement, leadership supervision and training. All research active staff are required to complete the Epigeum Research Integrity training module during probation. Initial training is supplemented by Faculty training sessions on research integrity and ethics run in collaboration with the University Research Ethics and Integrity Manager.

To ensure integrity in the handling of data and information, staff complete training in Data Protection and GDPR essentials. Staff and PGRs are supported by the University Information Compliance Manager who offers expert advice on issues such as data protection and storage and on privacy policies. Advice on partnership working is also offered and this is supported and implemented by the Impact Support Managers. Jisc Online Surveys, for example, are used for survey work because they comply with data protection requirements.

Our understanding of research integrity also involves actively sharing good practice. Our developmentally focused research environment seeks to foster a spirit of openness and sharing. This is done through informal training sessions such as those on the experience of PGR supervision and workshops on ethics, collaborative working and open access publication strategies. More formal arrangements such as the Intention to Submit panel, and the clear criteria, scoring systems and panel feedback for internal funding streams help ensure openness and support development. Research integrity is also inculcated through participation in key sector networks. Active membership of sector bodies such as the UK Practice Research Advisory Group (PRAG) and the Council for Higher Education in Art & Design (CHEAD) and its Research Alliance has enabled unit researchers to discuss and share good practice and keep up to date on policy issues.

### Research Ethics

We embed an understanding of research ethics through a variety of mechanisms; all of our researchers - including students from undergraduate to postgraduate - undertake compulsory ethics training and submit proposals to the School Research Ethics Panel for scrutiny. All Module Leaders develop their own awareness through membership of this panel; where necessary, issues are escalated to the Faculty Research Ethics Panel. PGRs undertake compulsory research ethics training as part of induction on the Researcher Development Programme. Externally, as part of knowledge exchange, staff contribute understanding of research ethics in public and professional environments. **Riches** is a member of Cambridge Investment Partnership Public Art Steering Committee while **Johnson** (an ECR) sits on Cambridge NHS Research Ethics Committee.

## 2. People

The unit consists of 21 staff (16.7 FTE) comprising 1 Professor, 2 Readers, 3 Principal Lecturers, 10 Senior Lecturers, 1 Senior Research Fellow, 1 Research Institute Director and 1 Head of School. Since REF2014, appointments have been strategically focused on 1) ensuring succession planning in key research areas; 2) developing research leadership in practice-based methodologies; and 3) developing new research through ambitious ECRs.

### Staffing Development Strategy

Our staffing strategy supports creative practice research and theoretical and historical approaches equally, as the even split of outputs submitted in REF2 shows. Research time, training and resources are seen as vital to ensuring all staff are able to develop projects. The Faculty Research and Innovation Committee (FRIC) oversees research and impact activities and resources, setting strategy and monitoring implementation and effectiveness. The Heads of School work closely with the 3 School Research Co-ordinators, Research Institute Director and UoA Research Convenor to support research in the unit and manage the School Research Ethics Panels. Professors and Readers mentor colleagues, guiding them on research publication strategies, bid-writing and external income generation and supporting them in doctoral supervision.

All staff participate in the appraisal scheme, which incorporates an individual research report (IRR). This outlines achievements and enables future action planning. It reflects the Unit's commitment to the Concordat to Support the Career Development of Researchers, and the HR Excellence in Research Award. Staff development is supported by the university Researcher Development Programme, launched in 2018/19. Workshops include advice on relevant skills including bid-writing, project management for research, partnerships development, research

methods, and advice on commercialisation and intellectual property. Unit staff have attended 42 sessions run on the programme. A complementary Researcher Development Network empowers researchers to support each other in a less formal setting. The unit supplements university and faculty provision by running its own sessions such as away-days facilitated by our external REF consultants, and training workshops on research outputs and impact case studies.

In line with University policy, academic appointments require a PhD, and we offer fee waivers to support our staff to pursue one. Five staff are currently enrolled in doctoral study, and 2 have recently completed, with a further colleague pursuing a PhD by publication. Staff are encouraged to engage with sector groups and events and have access through institutional membership to subject leadership organisations including CHEAD, the Graphic Design Educators Network, (GDEN), the Group for Learning in Art & Design (GLAD), the Association for Photography in Higher Education (APHE), and the Association of Illustrators, which provide training and CPD events. StoryLab has also delivered a series of workshops open to faculty staff, PGR researchers and the public focused on identifying, developing and profiting from creative practice. Sessions combining advice from unit staff and external experts have included 'Practice-based Research'; 'Showcasing Creative Practice methodologies'; 'Making Creativity Pay', 'Communicating Practice Research' and 'Defending Practice Research Methodologies'.

### **Unit Staffing and Recruitment Policy**

Training and development opportunities support career progression. Following successful probation, staff have opportunities for annual grading review and applications are assessed via an independent panel in line with published criteria. A number of roles support research leadership development, and opportunities to take up committee membership and secondments are advertised internally. Such roles enable staff to develop experience at Faculty level. **Hacker** has co-organised the annual Faculty Research Conference each year; **Moody** and **Patel** have joined panels assessing applications to Faculty funding streams. Advice and support are provided for staff applying for promotion to Readerships and Professors, evidenced in the promotion of **Payne** to Reader in 2018. The revised Academic Career Framework and Professorial Review process enable staff to progress through the career scales.

Recent appointments at senior level have been designed to strengthen research in the Unit. **Riches** specialises in photography, while the appointment of Senior Research Fellow **Cologni** with expertise in practice-based research methodologies has galvanised this area. Both appointments support the institutional strategy of developing creative-practice research as a priority, resulting in the submission of 18 creative practice outputs to REF2021. To ensure the vitality of the unit and ensure succession planning, we have appointed 3 ECRs (**Palmer, Wang, Jackson**), the latter as full-time Principal Lecturer as Course Leader for Children's Book Illustration, bringing international experience and networks. **Drummond** and **Hoogslag** were appointed at Senior Lecturer level to support the illustration strand. An additional 0.5 FTE Lecturer has been appointed in Digital Media, bringing expertise in digital arts and virtual reality technology, in relation to health and wellbeing. The focus on developing design is reflected in two appointments made in this area at Deputy Head of School level, taking up post in spring 2021. Typically, staff are appointed on permanent contracts.

### **Career Development: Early Career Researchers**

Under the ARU ECR Charter (2019) which has extended ECR status from 3 to 5 years, ECRs receive ring-fenced research time with a guarantee of 200 units (12.5% of FTE) on their Annual Workload Balancing Model every year and a minimum of 500 units (c30% of FTE) twice in their 5-year period. ECRs are guaranteed £2,000 to support their research and are appointed a mentor. They are supported through regular meetings, constructive feedback, and identification of individual training needs. Early Career Researchers are included in PGR supervision teams, to ensure their development. They participate in annual PGR progress reviews and upgrades.

### **Fellowships**

In 2016 the UoA established a £75,000, 3-year Junior Research Fellowship in Drawing. The appointee (**Fava**) co-founded the *Thinking Through Drawing* project - a research network and

professional development provider that focuses on creativity and visual literacy in education and research. Her fellowship produced 4 outputs as well as disseminating research findings into teaching and policy making.

### ***Mid-Career Development and Research Leadership***

All staff can apply for the annual sabbatical scheme every 3 years, and during the review period 12 staff have been successful, leading to the production of 16 outputs and the realisation and evaluation of impact (**Drummond, Impact Case Study**). Where specific research and impact projects are identified, research funding is provided to progress, complete or start new research, or deliver and evaluate impact: **Spencer** (£10,000) in 2017-18, **Greaves, Melton, Hoogslag** and **Holyhead** (£20,000) in 2019-20, have benefitted from such funding resulting in 10 outputs, including collaborative international exhibitions, journal articles and artefacts. All staff are supported financially to deliver research papers, with £30,000 allocated to the development of research outputs in 2016-17, £25,000 in 2017-18, £15,000 in 2018-19, and £20,000 in 2019-20. Staff Development funding enables staff to attend key sector meetings such as those of the Association for Photography in Higher Education or present their research at international sector organisations such as the US based College Art Association.

### **Postgraduate Research Students and Supervision**

In line with our REF2014 objective, we have increased supervisory capacity with most unit researchers now on PGR supervisory teams. To encourage research supervision and introduce undergraduate students to consider postgraduate research, the University runs an Undergraduate Researcher Scheme which offers bursaries of £2,000 to students who support researchers on their projects. 6 supervisors in the UoA have benefitted from this scheme, giving 15 undergraduates the opportunity to be involved in research.

Since 2014 we have grown PGR numbers from 24 in REF2014 to 30 and successful completions have risen from 4 in 2014 to 16 in this REF period. We have enhanced our PGR community through investment in both student support and infrastructure. This includes the establishment and refurbishment of a workroom for part-time PhD students, desk spaces in a shared office, provision of dedicated studio space for practice based PGRs over the summer trimester, and £60,000 invested in appointing a 'PhD Community Coordinator' (see below).

We have introduced thorough monitoring procedures, ensuring student engagement through monthly supervisory meetings, regular meetings of the full supervisory team, and regular reporting. The majority of our PGRs are part-time, often balancing study with other work and family commitments. Consequently, we have introduced a range of support mechanisms to encourage engagement with our research culture, including digital support via social networks, as well as on-campus engagement.

PGRs within the unit are supported by the Director of Research Students who acts as primary point of contact and is the conduit for information regarding regulations and processes overseen by the University-level Doctoral School. A PGR Representative sits on the Faculty Research and Innovation Committee (FRIC), feeding into research and innovation strategies and activities, and PGRs are encouraged to affiliate with a Research Institute, research centre or group. In addition to the Faculty Research Conference, and weekly research seminar series, PGRs present their own work at regular seminars.

As well as training provided centrally by the ARU Doctoral School, students in the unit are supported by additional skills-based workshops focused on practice-based methodologies. Opportunities to contribute to undergraduate teaching as Associate Lecturers and Studio Supervisors build skills in teaching; this is further enabled through fee-free access to ARU's PG Cert Teaching & Learning in HE programme, leading to Fellowship of the Higher Education Academy. Skills are developed in other ways: in 2019 PGRs co-curated a Fine Art group show representing work from undergraduate, Masters and PGR students, installing it at a pop-up space managed by 3 alumnae. Our PGR graduates have achieved significant success



particularly in the field of Children's Book illustration where 8 PGRs have gone on to obtain teaching posts in higher education institutions in the UK and abroad since 2013.

### **Financial Support**

As many of our PGRs are self-funding, part-time and from under-represented groups, and in recognition of the particular financial demands arising from research in creative practice, a fund to cover both conference participation and artistic materials was set up from which 25 PGRs have benefitted. In addition, since 2014, PGRs have had an entitlement to £100 for printing costs and £500 to support research activities, including travel and conference participation. They are supported through paid opportunities for their professional development, e.g. as Co-ordinator to Fine Art Research Unit's Visiting Artist research seminars, curating exhibitions in the Ruskin Gallery, or acting as Research Assistants.

### **Developing our PGR Community**

To ensure a vibrant PGR community, a PhD Community Coordinator was appointed in 2016 on a 0.2FTE basis to promote student-led activities, seminars, reading and writing groups and extra-curricular activities. Key activities have been the organisation of subject-specific training including reading groups; a Facebook community; writing retreats; PhD Surgery drop-in advice sessions; and workshops focused on 'Developing Conceptual Frameworks', and 'Entries into Publishing' (2016). *Theorem* was developed as an annual, PGR one-day symposium with exhibition of research artefacts leading to publication of essays in *Theorem* a peer-reviewed collection of conference proceedings. It included an invited external keynote speaker each year. Through this we have established a network of partner HEIs: Nottingham Trent, University of Leeds, Goldsmiths College, Kingston University, University of Plymouth, and Birmingham City University. The conference has grown from 42 delegates in 2016, to c. 65 in 2019. The 2020 conference was postponed due to the uncertainties of Covid-19.

### **Equality and Diversity**

The unit actively supports ARU's commitment to embedding equality and diversity across the University. All UoA Convenors receive mandatory diversity training relating to protected characteristics and the university's REF Code of Practice. As part of probation, all new staff undertake mandatory training modules that engage them with ARU's values and mission, and build awareness of diversity in the workplace, inclusion, and unconscious bias. Individuals within the UoA serve on initiatives to enhance the University for the benefit of all such as **Moody's** participation in the Faculty Attainment Gap Working Group. The University achieved the Athena SWAN Bronze award in April 2015, renewed in 2018 and the Faculty application for a Bronze award has recently been submitted. 4 female members of staff have engaged with the Advance HE Aurora leadership development programme.

Of staff submitted in the unit and carrying significant responsibility for research, 10 (48%) identify as female and 11 as male, exactly in line with the overall staff composition across the disciplines eligible for this UoA. We have dedicated staff support networks including: the women's network - which offers mentorship for women to address gender-based imbalances in career progression - and LGBT and BME networks. We support staff with disabilities and those returning after long-term sick leave. Staff on parental leave are supported with Keeping in Touch (KIT) days and the Returner scheme provides funding for a research assistant post for those returning from parental leave to enhance their research activity over a shorter period of time than would otherwise be possible. Timetabling and scheduling of research activities is mindful of the diverse needs and caring responsibilities of staff and students. All staff are entitled to apply for flexible working and one member of staff has benefited from this.

ARU has policies and clear procedures for supporting disabled students, providing training in Dyslexia Awareness, Inclusive Teaching Practice, and Understanding Reasonable Adjustments that enables supervisors to ensure that necessary adjustments in assessment are made. The Doctoral School provides guidance for supervisors as part of the Good Supervisory Framework and the PGR Wellbeing Strategy. We provide additional support to the small but significant proportion of PGR students from BAME and low participation POLAR1&2 backgrounds, and

under Covid arrangements we have provided additional contact time – increasing from monthly to fortnightly contact to support both academic progress and well-being.

### 3. Income, infrastructure and facilities

#### Income

The unit recognises the importance of external funding to support research and development and has won £38,616 in the current REF period. Much of this has come from industry, commerce and public corporations including Knowledge Transfer Partnerships. **Patel** has won £38,920 for a project with Essex Police, £6,000 of which falls in this REF period. A further £1,000 of consultancy income won from The Antarctic Heritage Trust led to a successful AHRC KTP award of £200,000, with the project starting in January 2021. In addition to the focus on KTPs, the unit strategy has been to partner with other researchers, fostering interdisciplinarity. StoryLab won £25,462 as part of an ERC Starter Grant led by colleagues in History. Although the PI moved to Dublin due to uncertainty around Brexit, the agreement with StoryLab remains in place and the project will be completed in the next REF period, having been delayed by Covid-19. Likewise, StoryLab has won £32,139 as part of a £2.8m Horizon 2020 grant awarded in July 2020 with a start date of January 2021. StoryLab's largest grant win of £284,486 for the AHRC *Stories in Transition* project about the importance of arts in helping veterans return to family life, commences on 1 August 2020.

Since REF2014, we have attracted Arts Council England (ACE) funding for individual projects totalling £58,000 and won other awards held outside of the Faculty/University. **Greaves** received a £2,000 commission from the AHRC-funded network *Debating Nature's Value* for her film, *The Flaming Rage of the Sea*. This work was part of the Ruskin Gallery exhibition she curated, *Liquid Land* (2018). Research outputs have been supported by other sources of funding: **Greaves** won £15,000 from ACE, as well as support in-kind for exhibitions and dissemination events; **Ryan** (ACE, £15,000 (2017)) also won an award which supported an output in REF2, as did **Cologni**, whose significant track record (2014, £15,000; 2016, £5,000; 2018, £5,000) has continued at ARU (2020, £3,000). She has also gained funding from the Austrian Ministry of Culture. Collaboration with the British Council is supporting 1 PGR to take part in the British Council Fellowship programme at the Venice Biennale (2021). We also support colleagues who win fellowships and residencies such as **Ryan** (British School at Rome, 2016) and **Holyhead** (SoART, Austria 2018).

Since her appointment (2019), **Cologni** has acted as UoA Research Convenor, supporting staff in identifying shared thematic interests, funding opportunities and stimulating debates across the unit's breadth of subjects. In addition to support from RIDO colleagues, regular support is augmented by school-level workshops at away-days and Faculty Staff Development days that have included workshops with sector organisations including Arts Catalyst, and The Culture Capital Exchange.

#### Infrastructure

Our creative practice research is supported by a team of 14 FTE technical officers with expertise across digital media, 3D, fashion, animation, photography and moving image. The unit sees the development of its technical staff as critical and subscribes to the Technician Commitment. Staff have access to a printmaking studio, including offset, litho, letterpress and screen printing; Apple Mac and PC suites installed with industry standard software; a 3D making workshop; film and TV production studios; photographic studios; and a colour and black and white dark room. Funding is available to offset additional costs of materials, fabrication, transport, installation and related exhibition costs. There has been significant capital investment over the REF period including £140,000 (2014) for the refurbishment of the photography suite. In the same year £130,000 was invested in Fashion while 2016 saw £170,000 invested in equipment for Fashion, Film TV, and 3D labs and an additional £300,000 for a new TV studio. In 2019, £200,000 was spent on equipment for Animation, Digital Media and Graphic Design.

The Ruskin Digital Gallery consists of 3 overhead projectors, 9 HD screens and a Plasma screen. It is an important site for disseminating the results of research collaborations, including for example that with Avans University Breda which built on the success of CoDE's *Visualise* project and featured in Dutch Design Week 2018 in the Openbare Bibliotheek, Eindhoven. The Ruskin Gallery is an important catalyst for practice-led research exchange within the unit, such as **Ryan's** interdisciplinary projects and **Chance's** work (2014), in which the artist transmitted GPS location data of a live performance running the London Orbital to an audience watching screens in the Gallery, contributing to the critical discourse of performance and live art in the hyper-mediated digital era (see REF2). In 2020, **Hacker's** collaboration with photographers in Zambia was shown in *Stories of Kalingalinga*. PhD research is also programmed, such as the *Theorem* conference and exhibition (2016-2019), and 'Ways of Visual Storytelling' (2020). Researchers within the UoA have also curated significant group and individual shows, including **Salisbury**, *Ronald Searle* (2016), and **Hoogslag**, *Decriminalising Ornament* (2018), in collaboration with the international network *Illustration Research*.

The Ruskin Gallery also delivers a programme of research-informed practice by external artists including London Fields/Gustave Metzger (2014); Ivan Chermayeff (2016 and 2017); and Chris Meigh-Andrews (2019). In the same year, the Gallery exhibited Andrew Bracey, Danica Maier and Lucy Renton's *Bummock*, a collaborative research project in response to an historical archive of lace; and hosted a re-performance of Yoko Ono's 'Cut Piece' as part of a city wide cross-institutional exhibition in collaboration with the Heong Gallery, *Yoko Ono: Looking For...* (2019).

The unit benefits from substantial library holdings including nearly 300,000 e-books, 54,000 e-journals, and 194 databases. There are a number of specialist journals and databases of relevance to the unit such as Arts and Humanities Full Text, Arts Premium Collection, Bloomsbury Applied Visual Arts, Bloomsbury Screen Studies, Cambridge Core, JSTOR, JSTOR EBooks, Project MUSE, ProQuest Art, Design and Architecture Collection, Screen Studies Collection, Visual Arts, and WGSN.

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

##### Collaboration

We recognise that collaboration is integral to research in our disciplines. Artistic collaborations often grow organically such as the series of annual artist's retreats - 'Cambridge Sustainability Residencies' - hosted by Cambridge School of Art from 2013-2016. These led to exhibitions on the theme of sustainability (*Liquid Land, Debating Nature's Value* 2018), two curated artist's books *MILK* (2016) and *ROAR* (co-edited with **Greaves**), and ongoing collaboration with ARU's Global Sustainability Institute.

With an established history of collaborative research practice in experimental filmmaking, **Henderson, Nightingale** and **Payne** regularly work together on programming initiatives, including 'Three Experimental Filmmakers' at Changing Space, Cambridge (2014). The series 'Contact' was curated by **Payne** in collaboration with Andrew Vallance (Arts University, Bournemouth), and included work by **Nightingale** (in 'Resonant Objects', 2014), and **Henderson** (in 'Film and Poetry', 2014). All three were represented in the Contact Festival (May 2016); the season 'Assembly: A Survey of Film and Video Art Made in Britain', Tate Britain (2013-14) co-curated by **Payne**; 'Negative Light', Microscope Gallery, NY (2015); and as part of the lecture and screening 'Four Modes of Anti-Image' presented by **Payne** at the State Hermitage Museum, St Petersburg in 2015. Public engagement with film was enabled through the Cambridge Film Consortium, which enabled the dissemination of staff creative practice and research, including to local schools and colleges. Likewise, researchers in FARU are committed to collaborative practice. **Ryan** and **Spencer** continue to collaborate as part of the international research network *Réseau Peinture* (est. 2010) which undertakes research into and through contemporary painting in the digital age.

Local and international collaborations are central to the development of **Cogni**'s research with Paradox Fine Art European Forum, and on the ethics of care: 'Seeds of Attachment' (funded by ACE) was created in collaboration with New Hall Art Collection, Centre for Family Research, the Applied Social Science Group (University of Cambridge), as well as the Freud Museum (London), and the Eleanor Glanville Research Centre (University of Lincoln). Related projects including 'CARE: from periphery to centre' (2018-21) have enabled collaborations with Homerton College, the Moleskine Foundation (Milan), and an ongoing relationship with Gibberd Gallery, Harlow. New work on the theme will be displayed as part of the Venice Biennale of Architecture (2021) and will support cross-university inter-disciplinary research for the next REF.

### Sharing our knowledge and contribution to the Economy

We believe that our research should be at the heart of our city's creative community. We apply our expertise to inform policy, contributing to council policies on the development of creative workspace, and host the annual conference of the Cambridge Arts Network.

Staff curate exhibitions such as **Hoogslag**'s 'De-Criminalising Ornament: The Pleasures of Pattern' 2018, hosted in collaboration with Illustration Research and the *Illustration Research Journal*. *Liquid Land* (Ruskin Gallery, 2018) curated by **Greaves** was supported by the AHRC 'Debating Nature's Value' network with Harriet Loffler (Kettle's Yard, University of Cambridge). We also deliver gallery and exhibition talks locally (**Butler**, Heong Gallery), nationally (**Riches**, National Galleries Scotland), and internationally (**Salisbury**, Tsinghua Academy, Beijing (2016); **Riches**, Guggenheim Museum, NY (2016); **Cogni**, CAA, Chicago (2020).

We have used £4,000 from QR funding to collaborate with Art: Language: Location to disseminate staff research in pop-up venues in the city, bringing critical contemporary fine art practice to a wider audience. We have engaged the community with dialogue about issues of art and social engagement through panel discussions on the role of public art in engaging communities with social change as part of the Cambridge Festival of Ideas (**Cogni**, 2018, **Chance**, **Riches** 2019).

The outcomes of creative practice research directly impact the economy. **Hill**'s typeface is now commercially available and the exhibitions, film screenings and festivals have generated income for the hosting venues. The commercial distribution of artefacts such as illustrated books, commercially available typefaces, apps, and artists' books have expanded markets through book sales and trade titles. **Salisbury**'s work has opened the UK children's book illustration market to European and international influences, diversifying that sector of the industry. **Drummond**'s children's books on environmental sustainability have sold at least 28,000 copies and licensing agreements have been made for the production of nearly 3 million copies. **Salisbury**'s books have sold at least 111,000 copies generating significant financial benefit for the publishing industry (see REF3).

### Consultancy

A number of researchers work in the areas of design commercialisation (**Salisbury**, **Drummond**, **Hill**), and on knowledge exchange activities, through involvement in ERDF-funded Knowledge Exchange and Embed Partnership (KEEP) projects that have facilitated 3-way collaboration between business, graduate employees, and our staff's specialist knowledge.

Our subject expertise is sought after at industry events worldwide: **Salisbury** regularly sits on prestigious juries and selection panels, including Global Illustration Awards (Frankfurt/Shanghai); Klaus Flugge Prize (Random House) and annually at the Bologna Children's Book Fair. **Hacker**'s ongoing work in Africa resulted in the invitation to act as Advisor to the Zambian Institute of Fine Art. **Cogni** has a memorial commission from the University of Pisa, because of her participatory approach.

### Contribution to research base & sustainability of the discipline

Faculty leadership is provided by PVC and Dean of Faculty, **Wade**, Vice-Chair and Chair-elect of CHEAD. The disciplinary impact of our research is evidenced in keynotes at prestigious

academic institutions: **Salisbury's** work establishing children's book illustration as an academic field, has been shared at University of Aalto, Helsinki (2015); Conversas ao Pe da Pagina V, Sao Paulo, Brazil (2015); Shenkar College, Tel Aviv (2016); Bergen Academy of Art & Design (2016); Javeriana University, Bogota (2018) and Any de la Literatura Infantil Juvenil, Barcelona (2019). He won the Best Academic Book, UK Literary Association (2013) Prize for *Children's Picturebooks: The Art of Visual Storytelling*. **Patel** has given key note lectures at a number of events internationally including at *EsoDoc & XN:Projections*, in Norway and at *University of Groningen, Netherlands* and the *National Institute for Health Research & Brain Injury*; StoryLab has won 5 awards including the British Association of Film and Television Screen Studies Award 2018 for *The Crossing* and the AHRC Research In Film Award: Mental Health & Wellbeing 2019 for *The Golden Window* project.

Subject leadership is recognised by researchers' contribution to editorial boards. Notable examples include **Hill's** work on research-informed typography as editorial board member of *Writing Systems Research* (Taylor & Francis); **Cologni's** position on the editorial board of *Body, Space and Technology Journal* (Brunel University), **Ryan's** contribution to the *Journal of Contemporary Painting* (Intellect, 2013-17), and **Hoogslag's** participation of the steering committee for *Illustration Journal* (Intellect) which led her to bring the 9<sup>th</sup> International Illustration Symposium to ARU in 2018.

We contribute to the sector through our appointment as doctoral examiners and chairs at institutions that have pioneered doctoral level creative practice research including Royal College of Art, University of Reading, Kingston University, University for the Creative Arts (UCA), University of the Arts London (UAL) and the University of Edinburgh/Edinburgh College of Art.

We support best practice in the sector through our acting as peer reviewers for leading disciplinary journals including *Photography & Culture* (T&F); the *Journal of Artistic Research* (**Cologni**); *Journal of Further & Higher Education* (Routledge); *Journal of Illustration* (2016); *International Journal of Fashion Design, Technology & Education* (T&F) (2018); *Moving Image Review Art Journal (MIRAJ)* (Intellect) (2017) and *Art History* (AAH/Wiley). These contributions ensure academics are aware of developments in their field as well as offering critical insights. We are also active in the development of contemporary public discourse through journalism and art writing. This includes essays in *The Literary Review*, *the Guardian*, and the *Observer* by **Salisbury**, regular contributions to *Screen* by **Payne**, and **Riches**, as writer on contemporary media arts and photography for international journals *Afterimage: Journal of Media Arts and Cultural Criticism* and *Source: Thinking Through Photography*.

Externally, staff expertise has been recognised in a number of Visiting Scholar and honorary roles: **Hacker** is Honorary Research Fellow of ESRC-funded Centre for Understanding of Sustainable Prosperity (Guildford, 2016-present). Internationally, reflecting the reach of the Unit's strength in research in contemporary fine art, **Ryan** was awarded the Abbey Fellowship in Painting at the British School at Rome (2016); and **Holyhead** was awarded residencies by SoArt, Millstatt, Austria (2018), and PRAKSIS, Oslo, Norway (2019).

Mid-career recognition takes many forms: the World Illustration Awards in 2018, for **Butler's** artist's book *Blackrock Sequence*, Best Experimental Film at the Dumbo Film Festival (NY, 2019) for **Greaves' The Flaming Rage of the Sea, and **Hacker's** paper 'Visual Self-Governance in Zambia' was awarded 'best paper' at the Bridging Gaps conference, University of Western Australia; **Patel's** film *The Crossing* won AHRC Research Film of the Year, 2019. In addition, creative outputs by researchers are held in national and international collections including the Yale Center for British Art, the Art Institute of Chicago, and the Tate.**