

Institution: University of Sunderland
Unit of Assessment: 32 - Art and Design: History, Practice and Theory
<p>1. Unit context and structure, research and impact strategy</p> <p>Overview:</p> <p>1.1 The Unit sits within the Faculty of Art and Creative Industries (FACI) and has a well-established record of outwardly-facing practice-led research, based on the principles of thinking-through-making. Individual researchers are encouraged to develop and expand their research methodology in ways that are sympathetic to their own practice and also reflect our belief that the research process (the significance, rigour and originality of research), can reside within the artefact or the digital realm as well as the written word.</p> <p>1.2 Our research embraces collaborative and cross-disciplinary practice (section 4), as demonstrated by staff sharing their ideas and research through workshops and seminars (section 2). There are currently three full-time and two P/T 0.2 Professors and two P/T 0.6 Associate Professors working within this area, alongside academics from across the School of Arts and Design. The Unit works in partnership with the Northern Bridge Consortium - an AHRC funded CDT, which supports PhD scholarships for research students across seven Northern universities (University of Northumbria, Newcastle University, Teesside University, Durham University, Belfast University, Queen's University and University of Sunderland). Staff in the Unit undertake research work across two campuses and have access to excellent facilities (section 3) and technical support.</p> <p>1.3 Since REF14, there have been significant changes in both the research landscape within the Faculty as well as the research funding structures (section 3).</p> <p>1.4 The Faculty values all research irrespective of whether a member of staff has yet been submitted to the REF or not. This approach encourages the development of future research in the Unit. Staff are encouraged to share their research - with each other, with our student body and our local community as well as with our regional, national and international peers.</p> <p>1.5 Our REF return of outputs has followed this ethos. We have worked with PhD alumnus Dominic Smith to present our UoA32 practice-led outputs in the form of a digital Mural – an open-source, ethical digital platform developed by Smith during his PhD studies. It is intended that Mural will eventually supplement the currently popular digital platforms favoured by artists - Facebook and Instagram. For our Unit, this process has involved each member of staff participating in a series of group and individual workshops sharing their research and looking at how to best present it on Mural. The decision to present our outputs in this way arose out of our successful series of monthly research seminars for staff and students (run by Moschovi) where staff in the Unit regularly present their research, demonstrating both the process and the clarity of their research aims, as well as giving emphasis to impact and dissemination.</p> <p>Strategy:</p> <p>1.6 In REF2014, the UoA34 strategic aims were to:</p> <ul style="list-style-type: none"> • achieve real world impact (achieved for example by supporting Collier, WALK – Walking Poets: Wordsworth and Basho in Japan; Clayton, Writing: Making your Mark at the BL touring to China and USA) • enrich our dynamic, attractive curriculum (achieved for example by funding CRUMB and Co/Lab); • explore innovative practice informed by excellent research and extend its international reach (achieved for example by funding researchers to attend international conferences and present papers in USA [Ewins, Watkinson, Hutchinson and Rennie]; Korea [Livingstone]; China [Graham]; Japan [Collier, Clayton and Ling]; France [Hutchinson]; Greece and Indonesia [Moschovi]. • further develop a sustainable and vibrant environment (achieved through a series of regular FACI research seminars and research conferences);

- support research in the creative industries (achieved by supporting the successful ACE bids to establish Creative Fuse, DRAWING and Co/Lab).

1.7 The Unit's current Research Strategy emerged from an evaluation of our REF14 return and evolved out of discussion in the Faculty Research and Innovation Committee chaired by the Dean of FACI (**Prof Arabella Plouviez**). This committee includes FACI Dean and Heads of School; Research Student Managers and UoA32/34 leaders and student reps.

1.8 As in 2014, the Faculty's Professoriate oversees the delivery of the Unit's research strategy and meets three times a year to monitor progress. **Professor Plouviez** led the UoA32 return in 2014 and subsequently became Dean of FACI in 2016. Her support remains central to FACI's overall research strategy. She says 'Having led the REF14 submission for Art & Design, supporting the strategic development of the research activity and environment has been a core part of my subsequent role as Dean of the newly formed Faculty of Arts & Creative Industries. The development of our partnership through Sunderland Culture and the embedded research opportunities, which have included research-led exhibitions and research students working within cultural venues, has further enhanced our real-world impact and informed the curriculum. Partnership and collaboration have continued to be key in the development of research across Art & Design and the enabling infrastructure supports a shared context for research support.'

1.9 Unit research aims for 2019-25 are to:

1. ensure that all academic staff have the opportunity to develop research relevant to their subject specialism and their teaching.
2. support the research environment that enables staff to engage with relevant research both on-campus and through conference attendance.
3. support research students across the faculty to develop opportunities to share their research.
4. support opportunities for the sharing and dissemination of research, ensuring the benefit for students at all levels.

Our current strategy objectives are to support:

- Research culture and impact. Developing research as a habit, so that research is a part of every academic's everyday experience.
- A shared research environment for all researchers (academics and research students). Bring together a programme of on-campus events that operate in different subject areas, and which enhance the research environment.
- Research student opportunities to meet and share their research. E.g. Regular reading/writing groups, workshops, research student conferences and colloquia?
- To develop Co/Lab as a mechanism to encourage cross-faculty research collaborations and interdisciplinary research.

1.10 Research Structure: There are two main research themes which run across UoA32:

- **Theme 1 (*Art, Design and Society*):**

Research in art and design which explores and contributes to, challenges, reflects and shapes our communities and the wider world. Included in this theme is work that could be described as extending the vocabularies of art and design; researchers who often explore the territory between different disciplines, sometimes in a collaborative and participatory way - for example artists and designers working with the sciences, film, dance, music, curation, health and wellbeing and performance, as well as examining issues around sustainability, climate emergency and site-specificity (**Collier; Götz; Brög; Hutchinson; O'Hara; Kefala-Kerr; Clayton, McKay; Moschovi**).

- **Theme 2 (*Materials, Materiality and Media*):**

Research in art and design which encompasses the exploration of ideas specifically through the use of materials (painting, drawing, the photographic image etc) and making; and research in art

and design which explores new/digital media and the networked image including the impact digital media has on the presentation and interpretation of culture in museum collections. This may include the interplay between digital and physical materials as well as experimentation with print and materials. For example, as a result of COVID-19, cultural audiences must now encounter the materiality of physical art, design and craft-based outputs through virtual, often networked experiences. (**Ewins; Graham; Ling; Livingstone; Petrie; Rennie; Watkinson**).

1.11 In UoA32 there are seven active research groups (also section 4). These Centres have developed international networks of researchers across the globe and add to the richness of the research environment:

In theme one (*Art, Design and Society*):

- Northern Centre of Photography (NEPN)
- WALK (Fine Art, Landscape, Walking)
- space/socialspace (Fine Art)

In theme two (*Materials, Materiality and Media*):

- CRUMB (Curating New Media)
- National Glass Centre Research (Glass)
- CARCuos (Ceramics)
- IIRC (Calligraphy)

And three research major 'projects' support aim 4

- DRAWING (Art, Design and Society)
- Creative Fuse (Art, Design and Society)
- Co/Lab (Art, Design and Society)

1.12 Each group and research project operate both within the University and externally in collaboration with other researchers, curators, and relevant communities regionally, nationally, and internationally. Academics may be operating in one or more of the research groups, depending on their specialisms.

Theme one (*Art, Design and Society*):

- **WALK** (Walking, Art, Landskip and Knowledge) was established by **Collier** and **Thompson** in 2010 to explore the world creatively as we walk through it. **Collier** has 6 completed PhD supervisions (5 of which are PhD by Published and Creative Works)
- **NEPN (*North East Photography Network*)** is a research hub run by **McKay** and **Moschovi**. Established in 2009, NEPN directly benefits the research environment by developing contexts for critically engaged photographic practice and debate. **McKay** has 1 and **Moschovi** 2 completed PhDs.
- **space/socialspace** was established in 2014 as a collaborative project for artists working together in the Fine Art Department (Bainbridge, Brög, Götz and Hutchinson). It provides a framework for research that is increasingly focused on issues of space in relation to a public audience, and space (types of space) encountered as physical or immaterial space.

Theme two (*Materials, Materiality and Media*)

- **Graham** co-founded **CRUMB (*Curatorial Resource for Upstart Media Bliss*)** – a centre that aims to help those who 'exhibit' new media art, including curators, technicians and artists. **Graham** has 8 completed PhD supervisions (7 AHRC funded).
- National Glass Centre Research is run by **Rennie** and **Watkinson**, assisted by **Petrie**. Its research sits within the National Glass Centre and explores methods of practice that expand traditional approaches to glass. **Watkinson** has 1, **Rennie** 2 and **Petrie** 5 completed PhD supervisions.
- **Livingstone** and **Ewins** run **CARCuos (*Ceramics Arts Research University of Sunderland*)** CARCuos is a research centre for the ceramic arts aiming to develop,

support and disseminate new knowledge and scholarly activity whilst also providing a platform for discussion aligned to the ceramic arts. **Livingstone** has 9 and **Ewins** 1 completed PhD supervisions.

- **Ling** and **Clayton** run **IRCC - International Research Centre for Calligraphy** which has an international reputation for running research conferences in the UK and abroad. **Ling** has 3 completed PhD supervisions.

Projects:

Theme one (*Art, Design and Society*):

- **DRAWING**: between 2014-20, the University of Sunderland initiated and developed a national research project called DRAWING – a project supported by ACE through grants totalling £75K and developed by former Research Fellow (2015-2019) **Esen Kaya** (Curator at the Aga Khan Centre) and **Collier**.
- **Creative Fuse North East** is a unique partnership between Newcastle, Northumbria, Durham, Sunderland and Teesside Universities and is funded by the Arts and Humanities Research Council, the European Regional Development Fund, and Arts Council England.
- **Co/Lab Sunderland** was devised within the context of the University of Sunderland's Research and Innovation Strategy (2017) and run by **O'Hara**. Co/Lab encourages cross-faculty research collaborations and interdisciplinary research. In 2018/2019, FACI worked in partnership with colleagues within the Faculty of Health Sciences and Wellbeing (FHSW) to develop a pilot project which was supported by a series of Experimental Micro Grants which staff applied for. **Collier, Hutchinson, Rennie** and **Kefala-Kerr** were successful applicants.

1.13 The Unit's in-depth programme of external lectures invites distinguished researchers and scholars (section 4) to contribute to, and share in, the life of our Research Community. The introduction of Co/Lab (**O'Hara**); REF Preparation and Peer-Review Workshops (**Collier**); a Research Seminar Series (**Moschovi**); a series of Creative Lives lectures (**Watkinson**); the appointment of dedicated Research Mentors (**Collier, Moschovi, Petrie** and **Livingstone**) for early career researchers; and the introduction of the University's Individual Research Plan (IRP) process (section 2), all combined to provide strategic support to researchers across the Unit, supporting researchers at all levels in the production of high quality research outputs. The University provides funding annually to enable staff to disseminate the findings and impact of their research at national and international conferences. IRP (section 2) funding to the School lends further support to cross-disciplinary and interdisciplinary collaborations through the provision of targeted internal funding and through the allocation of additional research time.

Impact Strategy:

1.14 Theme One: (*Art, Design and Society*): The Unit's staff have focused on impactful research between 2014–2020. This can be seen in a number of examples in section 4, our two Impact Case Studies but perhaps especially in NEPN's lead (in collaboration with activists from Amnesty International) on a mass public exhibition to campaign for the release of Visiting Professor **Shahidul Alam**, across the UK, Europe and USA. The photojournalist and activist had been in police custody since his arrest on August 5, 2018 for discussing issues raised during the then-ongoing student protests in Dhaka. Alam was released from prison in November 2018 after more than 100 days behind bars.

1.15 See section 4 for further information on Impact.

2. People

Staffing Strategy and Staff Development.

2.1 Our staff are vital in ensuring that we maintain a vibrant and sustainable research environment, capable of supporting the achievement of research excellence and extending our research capacity. The primary aim of our research strategy is to ensure that all colleagues can, in time, develop leadership in research. All potential candidates for academic posts are required to demonstrate previous research success and future research potential. Our Appointment Panel

Members receive training in fair selection and recruitment. Our workload model is strategic and research-enabling, guaranteeing protected research time with additional time for funded research and PGR supervision. Our staffing strategy is distinctive in supporting the research careers of staff, at all levels and at every stage in their academic careers (e.g. **Ewins, O'Hara, Watkinson** and **Kefala-Kerr** have achieved PhDs within the past six years), and staff are encouraged to produce related publications with the support of School of Art and Design, Faculty and University funding (**Collier, Moschovi; Graham; Ling; O'Hara; Livingstone; Petrie; Ewins; Brög; Götz; Kippin; Clayton**).

2.2 In UoA32, there are currently three full-time (**Collier, Graham** and **Petrie**) and two P/T 0.2 Professors (**Livingstone** and **Clayton**); one F/T Associate Professor (**Moschovi**); one P/T 0.6 Associate Professor (**Götz**) alongside six F/T and two P/T academic staff from across the School of Arts and Design. Of these research active staff between 2014-20, **Collier** and **Livingstone** were appointed Professors; **Moschovi** and **Götz** Associate Professors. Over this period, three Professors have retired and are now Emeritus Professors (**Thompson, Bainbridge** and **Kippin**); Between 2014-20, 1 F/T Associate Prof and 1 academic member of staff have retired; 3 staff have moved elsewhere to take up new posts; one member of the Unit is being supported to undertake her PhD and **Alistair Robinson** (Director, NGCA) is now employed by Sunderland Culture but remains closely involved in the Unit's research. These staff have been replaced by a number of new, early career staff who are being mentored by **Collier, Moschovi, Graham** and **Petrie** and we anticipate they will be submitted to REF27. The balance of M/F staff is currently 11/5, with one staff member from BAME background. The Unit is committed to ensuring staff equality and diversity and through our mentoring programme we anticipate that this gender balance will be redressed for REF 2027.

2.3 In selecting research outputs for submission in the REF 2021 portfolio, we have taken steps to ensure that the distribution of outputs reflect the Unit's approach to equality and diversity, including research outputs from staff on part-time contracts, staff in phased retirement and staff with protected characteristics.

2.4 Between 2014-17, central University funding was devolved to each faculty and in FACI awarded directly to research groups on an annual basis. An institutional evaluation of this structure in 2016/7 looked at ways of encouraging cross-faculty collaboration in research as well as ensuring that the funding process became more transparent and open to any researcher, including new researchers. As a result, a more inclusive internal funding and support mechanism, the IRP (Individual Research Plan), was introduced alongside funding routes for cross-faculty research groups (**Collier** and **Graham** are currently involved in two of these; see section 4). In 2018, all staff in the Unit were invited to submit an IRP with, if they wished, a request for funding up to £5K per project, as well as formal mentoring or support to study for a PhD. Access to internal research funding is now available through the IRP process and through the Dean's Discretionary Research Fund. All staff, including those with protected characteristics are supported by a research mentor from the Unit. For UoA32, the IRP process is overseen by the Dean of FACI, the Head of Research for the University, the FACI HoS and the UoA32 Leader. As a result, there has been support for new researchers (**O'Hara, Kefala-Kerr; Ewins**). All staff submitted in UoA32 for REF21 were successful in gaining support for their research via the IRP process. Professors and Associate Professors are line-managed by the Dean and have an extra allocation of time to dedicate to their research aims and objectives as agreed at their Appraisal.

2.5 Staff in the Unit continue to be supported by the Institution's policies of flexible and remote working, career breaks for staff with caring responsibilities and phased retirement opportunities. In accordance with our commitments in the University Research Code of Practice, we support the career development of all of our researchers. Contract research staff are able to participate in all research related activities including access to conference funding and periods of study leave to enable them to develop their research and employability skills and research mentors also offer support for bid writing and funding submissions and the preparation of abstracts and book proposals.

2.6 The University encourages and supports staff to undertake a PhD and since 2014, three staff have completed their PhDs (**Ewins, O'Hara** and **Kefela-Kerr**) and three more have been funded through the IRP process to study for a PhD in our research area (**Rennie; Woodhouse; Ryley**). This offer is helping to build capacity in our Unit and will ensure that staff who have left will be replaced in the near future by early career researchers. A number of the Unit's Professors and Associate Professors are P/T (**Livingstone, Clayton** and **Götz**) as are some academic staff (**Brög** and **O'Hara**). This allows these staff time and space to develop their internationally established research careers.

2.7 Leadership in the Unit has become more diverse since 2014: **Moschovi** now runs a successful series of research seminars and deputises for **Collier** on the REF Working Group; **O'Hara** is assisting **Collier** in the preparation of the Unit's Mural digital outputs, along with one early career researcher currently not part of the Unit's submission (**Lewis**). This is a formal attempt to engage staff in academic leadership mentoring, helping them to progress their academic careers.

2.8 Theme one: (Art, Design and Society) Co/Lab Sunderland was devised within the context of the University of Sunderland's Research and Innovation Strategy (2017) and is run by **O'Hara**. Co/Lab is designed as a mechanism to encourage cross-faculty research collaborations and interdisciplinary research. In 2018/2019, FAcI worked in partnership with colleagues within the Faculty of Health Sciences and Wellbeing (FHSW) to develop a pilot project that was supported by a series of Experimental Micro Grants which staff applied for. From UoA32, **Collier, Hutchinson** and **Kefala-Kerr** were successful applicants.

2.9 Theme one: (Art, Design and Society) Staff are actively encouraged to work collaboratively (supported via the IRP process) with other HEI's: for example Bath Spa University (**Ling** and **Collier**); Lancaster University (**Ling** and **Collier**); Northumbria University (**Collier**); Newcastle University (**Collier**) Teesside University (**Collier**); Durham University (**Collier, Watkinson** and **Rennie**); Oxford University (**Watkinson** and **Rennie**); CAFA Central Academy of Fine Art, China (**Graham**), Hong Kong University of Science & Technology (**Ling**), Edinburgh Napier (**Moschovi**)

2.10 Theme two (Materials, Materiality and Media) The appointment of three Emeritus Professors in UoA32 since 2014 has helped to consolidate and develop already existing regional, national and international links through our research centres.

- **Thompson** was a founder member of WALK in 2010 and his work has been seen through exhibitions, collections and lectures in Europe, Australia, USA and Asia.
- **Bainbridge** was a founder member of space/socialspace and was included in "Modern British Sculpture" at the Royal Academy, London – the most significant exhibition on British Sculpture in recent years.
- **Kippin** was a founder member of NEPN. He has been a central figure in the emergence of photography as an independent art form in the UK since the 1970s and 1980s.

Research Support and Staff Development

2.11 Since 2014, the Research Office (RO) has expanded from three to seven staff and support from the RO has enabled the Unit to develop a number of new, high profile research/ impact projects (e.g. Creative Fuse). For a relatively small Unit, staff continue to be successful in gaining research income and are supported in their applications by two dedicated staff in the research office (section 3).

2.12 Theme one: (Art, Design and Society) By appointing an Impact Officer and by offering impact workshops and seminars, the institution has addressed one of its 2014 strategic aims by bringing about a sea change in an understanding of impact. This has allowed all research staff and students in the Unit to reconsider both the importance of impact in their research as well as to embed broader ways of identifying impact beyond just the number of visitors to an exhibition.

For example, this approach has been captured in the Unit's two Impact Case Studies – **Clayton**, working with the British Library on *Writing: Making Your Mark*, built an exhibition, a publication and events' programme that conceived writing broadly--as a multi modal, global ecology of writing systems, tools, materials and genre; and the Curator of the Wordsworth Trust, Jeff Cowton, said of **Collier's** research project *Wordsworth and Bashō: Walking Poets* 'this exhibition brings us closer to the words of these three great writers: we come to them from new directions, stimulated by the work of living artists who have each worked closely with the words and manuscripts from the past'.

(section 4)

2.13 The University introduced a new process for research ethics approval with the epiGenesys online system in 2016. The new process has increased transparency, raised awareness of policies and procedures, improved the quality of applications and reduced delays. The Research Ethics Group (**Collier** is a member) is responsible for: monitoring the effectiveness of ethics review; periodically reviewing and offering guidance on the Research Ethics Policy; actively promoting awareness of this policy; and providing advice or dispute resolution regarding any research ethics matters referred to it. Much of the work in this Unit is outward facing and engages with people (for example **Kefela-Kerr; Collier; O'Hara** and **Brög**) and the introduction of robust and transparent ethics structure is welcome.

Research Students

2.14 Promoting excellent postgraduate research is fundamental to the Unit's research strategy. We use a team-based approach to doctoral supervision in order to maintain regular and consistent supervisions with our PGRs, to mentor new supervisors and to expand our supervision capacity as rapidly and effectively as possible. Doctoral students are recruited from across the UK home nations and internationally. Research students are managed by **Moschovi** who is the Student Research Manager. Over the period 20/414-2019/20 the Unit has had 34 PhD completions and 5 PhD by Published and Creative Works. Of these 68% are female, 32% male and 24% are from BAME groups. The University provides a comprehensive programme of skills development for its PGR students which is reviewed regularly at monthly tutorials and at Annual Monitoring Review.

2.15 The University's Code of Practice for Research is complemented by School-specific guidelines to assure the quality of PGR provision. All supervisors complete the University's supervision training programme, accessed online. All supervisory teams have at least one experienced supervisor and in UoA32, each PGR student is allocated a Director of Studies with a minimum supervision track record of two successful doctoral completions and at least one additional supervisor. Regular supervisory training sessions are offered by the University PGR support team. The progress of each student is monitored at research proposal stage and through annual, face-to-face progress reviews, and in the Post Graduate Research Committee (**Collier, Petrie, McKay, Watkinson** and **Moschovi**). These are recorded in electronic supervision logs, personal development plans and are carefully monitored by the supervisory team and staff from PGR support services team. Mock VIVA examinations are held for PGRs who have submitted their thesis in preparation for final viva examination. A rigorous two-stage ethical procedure is in place for all research.

2.16 In keeping with the University's emphasis on collaborative and interdisciplinary research practice, supervisors regularly work across faculties, for example since 2018, **Collier** has worked with **Prof Maggie Gregson** on SUNCETT's Practitioner Research Programme (PRP) sponsored by the Education and Training Foundation (ETF), chairing panels, interviews and AMRs. This programme enables FE practitioners to develop their research skills at postgraduate level.

2.17 In 2017 and 2018, the Unit successfully applied for six PhDs funded by AHRC with the National Productivity Investment Fund (NPIF). **Soden, Smithson, Gilchrist** and **Ure** (DoS **Graham**), **McDade** (DoS **Collier**) and **McGhie** (DoS **McKay**) working with partner organisations including Open Data Institute, D6, and Kielder Observatory. **McDade** and **McGhie** are both now

staff in UoA32 - two of our new researchers moving forward to REF27. The Unit also successfully applied from the same fund for a practice-led Creative Economy Engagement Fellowship (**Tani** mentored by **Collier**).

2.18 The quality of our supervision is evidenced by high completion rates, declining withdrawal rates, increasing submission rates and PRES rankings: for example, 11th/103 Overall Satisfaction, 6th/103 for Supervision (2019); 2nd/63 Overall Satisfaction (2018).

2.19 Theme one: (*Art, Design and Society*) Graham and Collier are part of the Cross-Faculty Research initiative RaCE (Sunderland Race, Class and Ethnicity Network) and the 'The Decolonising Group' - formed in order to challenge the worldview that constructs all knowledge as white, male and Eurocentric. The Group seeks to decolonise the structures, policies and practices of the university and importantly the educational curriculum, recognising that decolonisation is an ongoing process.

3. Income, infrastructure and facilities

Income

3.1 Within the period 2014-2020, the total income for grants awarded within UoA32 is £1.8m (full economic cost of £2.8m) and there has been a steady year on year growth in income from £185,690 in 2013/4 to £441,936 in 2019/20.

Headline figures include:

- Arts Council England (WALK, 2015; DRAWING, 2015 & NEPN, 2018) = £112,350
- AHRC (Block Grant Partnership, 2017, Northern Bridge, 2019 & Creative Fuse 2, 2020) = £1.023m
- HLF (WALK, 2015) = £86,476
- Private sponsorship of a number of Unit32 projects = £35,350

Over the same period (2014-20) the Unit has secured grants to the sum of £2.992m full economic cost, and within this unit the University has committed substantial in-kind/match funding for many of our research projects.

Example 1 Theme two (*Materials, Materiality and Media*)

As part of the Northern Bridge Consortium the university has committed £203,000 in-kind. This consists of staff time, overheads and cash contribution across the project duration. Northern Bridge Consortium is a Doctoral Training Partnership funded by the Arts and Humanities Research Council. (see also 1.2)

Example 2 Theme one: (*Art, Design and Society*)

Over the REF period we have been part of the Creative Fuse Project (see also 1.12, Projects). Academics work alongside industry, cultural organisations, charities and the public sector to explore how creative, digital and IT firms can have a sustainable future in the region adding value to the region's broader employment base. So far, the university has invested £285K (cash, staff time and overhead contribution) of its own funding to enable us to be part of this important research and innovation collaboration. University support has been essential for leveraging external funds.

Example 3 Theme one: (*Art, Design and Society*)

The North East Photography Network (NEPN) has attracted a significant amount of funding from the Arts Council England and to enable this activity the university has contributed £110K in cash, existing staff time and university overheads towards these projects to develop photographic practice in North East England.

Facilities

3.2 Exceptional facilities are available to research staff and students in the Unit who are supported by excellent technicians, all of whom are themselves practicing artists/designers and frequently engage directly in the research undertaken by staff. It is worth pointing out that one of our technicians has been appointed to the academic team (**Winter**) and will be contributing to the REF27 submission. There are four separate buildings across the two sites in which our research takes place. Each building has dedicated space for research students to use daily.

- There are world-leading facilities at the **National Glass Centre** enabling staff to operate at the cutting edge of research in this area. (**Rennie, Livingstone, Ewins** and **Watkinson**). There has been considerable investment since 2014 in both equipment and space, with a new research hub and research gallery in the studios as well as the establishment of a research gallery in the National Glass Centre itself – a space for research staff and students to show their work more widely. Staff frequently avail themselves of the first-class facilities at NGC when running conferences and events
- The **Northern Centre for Photography** (NCP) has industry leading technical infrastructure and has continued to see investment in both wet and dry processing as well as the establishment of a research hub in the building (**McKay** and **Moschovi**). The centre is also the fulcrum for NEPN activities and work by research staff and students can be seen in a revolving exhibition on the walls of the building. NCP has benefited from substantial investment in industry leading equipment over the current REF period.
- The **Media Centre** with world leading sound and media facilities houses CRUMB (**Graham**). Here research staff and students have access to TV and radio studios complete with green rooms and control rooms. There are over 50 workstations with state-of-the-art HD Edit systems, including Final Cut Pro, Avid and Media Composer. We also have our own 200-seat cinema with full HD projection and a 7.1 surround sound facility.
- The biggest change since 2014 has seen the move of Design into the **Priestman Building** to work alongside Fine Art. Here staff have access to 3D modelling, photographic and sculpture workshops and sound studios, as well as three dedicated Mac suites and a lecture theatre. (**Collier, Brög, Götz, Ling** and **Hutchinson**). This move was accompanied by a significant upgrade of facilities and a large investment in new equipment/technology that replicate real life working studios as well as a new research gallery in the centre of the building, which shows staff and student research.

3.3 In spite of these excellent facilities, the one problem faced by the Unit is that it is split across four buildings over two sites. However, the University is embarking on a major programme of capital investment and restructure of its Estate which will see all UoA32 staff and students working side-by-side in newly upgraded facilities on the St Peter's Campus. This move has been put back by COVID-19 but is scheduled to continue in a series of phased moves from 2021 – 2023. This will allow the research staff and students to work in a more collaborative research environment (see 1.9), making full use of our range of world leading facilities on one campus in a more interdisciplinary and collaborative way.

3.4 Overall, the investment in the Unit's facilities during this current REF period is:

Capital Works at the National Glass Centre	£972,184 (2014-20)
Relocation NGCA	£375,000 (05/2016)
Priestman Development	£106,045 (2014-20)
Photography Investment	£101,515 (06/2020)
Sub Total	£1,554,744

Phase one of the relocation of the Unit to the St Peters

Riverside campus:

Relocation Photography (Goldman Building)	£2,300,000 (12/2020)
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Together, this amounts to a total capital spend during this REF period of £3,854,744.

The timescale for the further moves (Fine Art and Design) is currently under consideration as part of the overall investment plan. Current estimates are that the moves are likely to take place in the 2022 to 2023 timeframe. The exact level of investment is also to be decided but is likely to be over £2m.

University Library Services (ULS):

3.5 Library and Study Skills support both staff and students with the provision of a high-quality learning environment; comprehensive print collections; extensive e-resources; extensive study places to enable a range of study options including individual, group, silent and quiet areas; individual skills training facilities and study skills support; PCs and iMacs, and a laptop loan service.

3.6 All research staff and students have the full use of the University's two libraries. The libraries are accessible during extensive opening hours, and in core teaching weeks both libraries have provision for additional unstaffed access.

3.7 Selection of appropriate library materials is carried out largely by academic staff. The ULS book fund for 2020-21 is £446,000 with an allocation to UoA32 of £23,590. An appropriate formula is used to distribute this budget according to student FTE and programme needs. The book fund is also used to extend the range of eBooks – something which has been prioritised in light of Covid-19.

3.8 Periodicals and Databases: ULS subscribe to an extensive range of print and electronic titles to meet curriculum and research needs, and the requirements of UoA32 are well supported. Usage is constantly monitored and the portfolio of titles reviewed.

3.9 Theme one: (Art, Design and Society) Staff in the Unit (e.g. **Collier, Riley** and other early career researchers) are aware that perhaps the biggest issue facing us is Climate Emergency. **Collier** is leading the university's green, sustainability strategy having formed the **University Strategic Environment and Sustainability Group** which is chaired by, **John Mowbray** (Chair of the University's Board of Governors) and facilitated by Chief Operating Officer, **Steve Knight**. It includes a number of research staff, representatives from Sunderland City Council, Student Reps and the Student Union as well as, crucially, staff from Estates – a project that is unique in involving researchers and Estates working together and sharing research and best practice. This group was initiated by Collier and arose directly out his research which focus around environmental issues reflected through a process called biognosis – meaning 'knowledge from life'; research and knowledge that encourages people to care more about their environment and therefore to effect positive change.

Further Support Provided:

3.10 Theme one: (Art, Design and Society) Art Editions North: AEN (Director **Collier**) is an imprint of the University of Sunderland and was established in 1996 with a large Arts Council England grant. It has a back catalogue of sixty-seven regional, national and international publications. AEN produces artists' books, monographs and exhibition catalogues, alongside volumes of new research about curating and collecting contemporary art, and artists' relationships to art's institutions. The University pays for the contract with Cornerhouse (average annual fee of £1000).

3.11 Digital First: The Unit's aim is to continue to develop a culture where digital skills can improve our research culture and environment. A large proportion of our research students (62%) are based elsewhere in the UK and abroad and we have a well-developed way of regularly communicating with them via Skype for Business and now Zoom and Teams. The Research Lecture Programme (a key focus of the unit's research environment) has always been well attended, but now, in its online format (following Covid-19), regularly attracts audiences (staff, researchers, and research students) of over fifty. We are keen to embed the positive learning to have come out of the last twelve months of working online and the university has embarked on an institution-wide consultation with staff about how to adopt best practice.

3.12 Theme one: (Art, Design and Society) Since REF14, the University of Sunderland has established Enterprise Place, helping graduates to set up businesses in Sunderland and underlining our developing partnership with Sunderland Culture (especially with regards to Research and Innovation). For example: **Dr Ayako Tani** – mentored by **Collier** and **Ling** – is one of a number of staff and students to benefit from this service, which has recently helped Breeze Creatives (led by UoA32 PhD Alumni **Zoe Breeze** in collaboration with Sunderland Culture) to establish the Athenaeum as Sunderland’s new gallery and studio complex.

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

4.1 In keeping with Sunderland’s status as a socially responsible and civic university, we have established a reputation locally, regionally, nationally and internationally for delivering high quality research in art and design and for fostering public engagement with that research through regular and sustained outreach. The Unit’s high-quality research makes a significant contribution to the University’s research base, as well as to the community through publishing, conferences and exhibitions.

4.2 The following examples support this statement around impact and collaborative, cross-disciplinary research practice and are embedded within our research centres and research projects:

In theme one (Art, Design and Society) (see 1.10)

- **WALK** has developed a number of national and international projects including Wordsworth and Bashō, Walking Poets for the Wordsworth Trust at Dove Cottage (2016) and in Itami, near Kyoto in Japan (2017) – an exhibition that was accompanied by an international conference at Kobe University. **Collier** has subsequently been appointed Contemporary Art Advisor for the Trust. He recently curated and edited *Songs of Place and Time: Birdsong and the Dawn Chorus in Natural History and the Arts*, published by Gaia Project, which includes chapters from thirty-seven poets, artists and scholars from the UK and abroad.
- **NEPN (North East Photography Network)** Supported by substantial ACE grants and funding from the Local Authority and the Cultural Spring, NEPN has commissioned new work from national and international photographers including: Dublin and Berlin-based photographer **Mark Curran** (2015) in partnership with Noorderlicht Photo Festival (The Netherlands), to make new work in response to the festival curatorial theme of ‘Data Rush’. **Moschovi** has been working in collaboration with **Dr Alexander Supartono**, Art Historian specializing on Southeast Asian art and photography in Edinburgh Napier University to investigate how the online presence of digital archives and the possibilities for online interactivity and repurposing of content have opened new channels and networks for the critical examination of the (post)colonial archive, its ontology, politics and power.
- **space/socialspace: Götz’s** many wall paintings both in the UK and abroad challenge our perceptions of interior spaces and exterior architectural sites and their uses have been extensively reviewed nationally and internationally. *Dance Diagonal* (Towner Art Gallery) was listed by Wallpaper magazine as one of the defining 15 public artworks worldwide in 2019. **Brög’s** extensive cross-disciplinary and collaborative research explores how sound can operate architecturally and as sculpture in an ongoing programme of temporary sound works in public spaces and is best represented in three public ‘sound corridors’ in the Underground-Station, Heinrich-Heine-Allee, Düsseldorf). **Hutchinson’s** eclectic research is collected and disseminated under the umbrella title of *Data Block: Post-Punk Remix*. Work in this ongoing series has been represented in *What Things May Come*, Southwestern University Texas; Saga (Tamarin), Gran Canaria 2015; *EggPix* at Somerset House, London, 2020; Ecole Centrale Supélec Saclay, France, 2019; Filodramattica Gallery Drugomare Rijeka, Croatia 2018;

In theme two (Materials, Materiality and Media) (see 1.10)

- **CRUMB** (Curatorial Resource for Upstart Media Bliss) **Graham** with **O'Hara** and **PhD students** has run a 'Curating New Media Art' one-week professional development course in London annually since 2014, including discussions with curators at Tate, V&A, INIVA, and Open Data Institute, and participants from Hong Kong, Bahrain, India, USA, and Europe. Her book *New Collecting: Exhibiting and Audiences after New Media Art* (Routledge) was supported by an AHRC Fellowship Grant, and an invitation from the South Korean Cultural Department to carry out a research trip in Seoul. She has been invited to Vancouver to consult on a new interactive museum (2019), and to Casa Wabi, Mexico for a Think Tank on collecting new media art (2016). She has been invited to deliver keynotes by museums, art fairs and other organisations in Beijing (2017); Istanbul (2015, 2019); Seoul (2018); and Florence (2019).
- **National Glass Centre Research** The research undertaken is frequently cross disciplinary and absorbs influences from artists as well as glass makers in helping to establish new ways of defining the practice. Research underpins the entire range of the Centre's activities, and the significance of its impact is reflected in both the volume and diversity of the cultural opportunities offered at NGC. **Rennie** and **Watkinson** have developed the *Through a Glass Darkly* initiative in collaboration with Durham University. Both **Rennie** and **Watkinson** presented discussion papers about this research project at Pembroke College Oxford (2018), which were selected for publication in the peer reviewed volume: *Robert Grosseteste: Nature, Craft, and Society*. **Rennie's** work was then exhibited at Pembroke College, Oxford and Toyama Glass Prize Japan 2018 as a shortlisted work and the work of both artists was presented in talk at the Napa Light Festival (California) in 2019.
- **CARCuos (Ceramics Arts Research University of Sunderland)** has established an international profile in research. *The Ceramics Reader* (2017) edited by **Livingstone** and **Petrie** was the first such text (Reader) in its field. **Livingstone** has shown his work in the 9th Cheongju International Craft Competition *Hands+Expansion and Coexistence* and presented a conference paper which was included in conference proceedings for the Gyeonggi International Ceramics Biennale Colloquium Korea 2015. **Ewins** presented a paper at the Conference on Historical Analysis and Research in Marketing (CHARM), held at Copenhagen Business School, and at the Conference *Design Culture: Object, discipline and practice* held at the University of Southern Denmark, Kolding, September 2014.
- **IRCC - International Research Centre for Calligraphy** Since REF 2014, **Ling** has had a major solo show with catalogue at the Hong Kong University of Science and Technology in 2019 and delivered a keynote speech and paper at King Carlos University, Madrid in Spain also in 2019. **Clayton** was appointed by The British Library as sole expert advisor to their major 2019 exhibition *Writing: Making Your Mark* on the strength of his archival research on the history of writing and practice-based calligraphy research. This research project was a critical and commercial success; more than 35,000 people visited the main exhibition in London, generating revenue of over £270,000, and 678,000 people visited satellite exhibitions across the UK. Critical response included 4-star reviews in The Times, The Telegraph, and Time Out. The Lead Curator says that "In my view, the success of 'Writing: Making Your Mark' was due in large part to **Professor Ewan Clayton**."

In theme one (Art, Design and Society) (see 1.10)

- **DRAWING:** between 2014-20 the University of Sunderland initiated and developed a national research project called developed by former Research Fellow (2015-2018), **Esen Kaya** (Curator at the Aga Khan Centre) and **Collier**. Led by the University of Sunderland, DRAWING brought together five of the region's universities (Durham, Newcastle, Sunderland, Teesside and Northumbria) - each institution playing a key role in steering the project, and presented an active programme of events and exhibitions from June 2015 through to January 2020. DRAWING involved artists and researchers from across the UK as well as from the US, France, Scandinavia, Japan and India. It

created 144 new commissions, opened exhibitions for 1250 days and ran 42 sessions for education, training or participation (ACE report 2019).

- **Creative Fuse North East** is a unique partnership between Newcastle, Northumbria, Durham, Sunderland and Teesside Universities and is funded by the Arts and Humanities Research Council, the European Regional Development Fund, and Arts Council England. **O'Hara** is the Faculty's lead on this major project which offers a variety of business innovation support opportunities, insights into the regional creative economy.
- **Co/Lab**: In 2020, O'Hara secured £149k to deliver a 24-month programme of practice-led research with Seascapes, the first marine ecology project to be funded in the UK by Heritage Lottery Fund.

Sunderland Culture:

4.3 Theme one (Art, Design and Society) (see 1.10) The University is closely allied to Sunderland Culture which was formed in April 2016 as a partnership set up by Sunderland City Council, the University of Sunderland and the business-led Sunderland MAC (Music, Arts and Culture) Trust. Its brief is to manage cultural venues across Sunderland and develop city-wide cultural projects. Sunderland Culture's activities are managed by a board comprising directors from each of the three partner organisations along with five independent members. There are six Directors, three of whom are from the University.

4.4 Research staff from the Unit have close links to many projects run by, or linked to, Sunderland Culture. The National Glass Centre (run by Sunderland Culture) forms one of the Unit's two Impact Case Studies. Research staff have a close relationship with Northern Gallery for Contemporary Art (NGCA based at NGC) with **McKay** and **Kippin** having written for and shown at the gallery. **Collier** is Director of Studies (DoS) for PhD student **Katie Mitchell** from Sunderland Culture, whose research explores the impact on the well-being of residents from those UK cities who have applied to become UK Cities of Culture (Sunderland applied in 2016).

4.5 Theme one (Art, Design and Society) (see 1.10) Staff in the Faculty also have a strong track record of publishing monographs and catalogues, often with academic publishers. For example, **Livingstone** and **Petrie** with Bloomsbury; **McKay** with Kerber Verlag; **Moschovi** with Leuven University Press; **Collier** with Routledge, the Wordsworth Trust and Gaia; **O'Hara** with CRC Press; **Ewins** with Bloomsbury Academic; **Graham** with Ashgate (now Routledge) and **Clayton** with British Library Publishing.

4.6 Theme one (Art, Design and Society) A further example of the importance the Unit places on research in the public domain can be seen in our support for Practice-led PhDs by Published and Creative Works. Since 2014, **Collier** has supervised five such PhDs to successful completion: One from South Africa, and four from the UK. The most recent PhD by Published and Creative works was supported through the University's IRP process (**Kefala-Kerr**). **Kefala-Kerr's** practice-led research, 'Composing the Quotidian' examined six musical compositions conceived and realised in unique proximity to key sites of social utility, commemoration and action – including The National Railway Museum, York, The Grainger Market, Newcastle and a series of NHS centres in 'Blood Choir'. (see 1.10)

4.7 Theme one (Art, Design and Society) Staff in the Unit have developed extensive networks and are able to bring in high profile external speakers to talk to the Unit's post graduate students. For example: **Andrew Byrom**, typographic designer from Los Angeles; from INiVA, **Simina Neagu**, Programme & Operations Coordinator; from Wellcome Trust, **James Peto**, Head of Public Programmes, Wellcome Collection; **Douglas Dodds**, Senior Curator in the V&A's Word & Image Department; **Jon Uriate**, Curator of the Photographers Gallery; **Kay Watson**, Digital Curator of the Serpentine gallery; **Jadesola Fadojutimi** from the RCA, who is represented by Pippy Holdsworth Gallery; **Shy Bairns Artists Collective**, Manchester; **Katie Schwab**, British Art Show 9; **Janina Sabaliauskaite**, Lithuanian contemporary artist; **Vidar Hjordeng** MBE, Diversity Consultant for ITV News; Glass artist **Keiko Mukaide**; **Izumi Shiratani**, Calligraphic artist based in Tokyo; **Esen Kaya**, Curator at the Aga Khan Centre, London. (see 1.10)

4.8 Theme one (*Art, Design and Society*): Staff in the Unit represent the University on many external panels, advisory boards etc (see 1.10), including:

Ewins:

Member of the Editorial Board of Journal of Business and Economic Development (JBED). ISSN Print 2637-3866: Online 2637-3874

Livingstone:

Member of the AIC/IAC International Academy of Ceramics UNESCO

O'Hara:

Board member of Cap-a-Pie Theatre Company

Fellow of Royal Society of the Arts

Project Curator UK Public Engagement for Human Cell Atlas, funded by Wellcome Trust

Moschovi:

Peer Reviewer (National Teaching Fellow Scheme), Higher Education Academy

Scientific member, Advisory Committee, Thessaloniki Photography Museum, Greece

Remote reviewer, European Research Council, EU

Academic member (Digital Transformations), AHRC Peer Review College, UK

Petrie:

Member of AHRC Peer Review College

Clayton:

Member of the Academic Board, Royal Drawing School, London

Trustee of the Irene Wellington Educational Trust

Selection panel member (Calligraphy) of the Akademie der Künste, Berlin

Visiting Lecturer to the type design programmes at The Cooper Union Art School, New York City

Graham:

Funding application reviewer, Swiss National Science Foundation Research

Jury member, International Centre for Photography: Infinity Awards, New York

Project Advisory Board, European Union project PERICLES (FP7), Tate

Collier:

Contemporary Art Advisor to the Wordsworth Trust

Board Member, NECVAN (NE Contemporary Visual Art Network) at the Baltic

Director of Cobalt Studios

Hutchinson:

Member of Ars Mathematica Paris