

<p>Institution: UNIVERSITY OF LINCOLN</p>
<p>Unit of Assessment: 34 Art and Design</p>
<p>a. Overview</p> <p>In 2011, the University moved from a Faculty to a College structure and is now organised into three academic Colleges. The majority of the staff returned in this Unit are within the Lincoln School of Art and Design (LSAD) which sits within the College of Arts (CoA). The College Director of Research, Professor Cowman, has overall responsibility for Research across CoA. Research within the School is led by Professor Chick (Design, and Conservation & Restoration) and Professor Dutton (Contemporary Art Practice), who represent LSAD on the CoA's research and funding committees.</p> <p>Following a review of the research within the School, the Centre for Art and Design Research and the Centre for Conservation and Cultural Heritage Research were formed in June 2010. They drive and facilitate their subject areas' research strategy, plans and goals. This new structure aids communication between academics, PGR students, the public gallery/project space group and has resulted in the clarification of research expertise around different themes.</p>
<p>b. Research strategy</p> <p>The School's research strategy is aligned with the University's strategic research objectives. These are to continuously improve the research environment by investing in the building of key research capabilities and resources; supporting the continued professional development of research staff and students; raising the quality of research outputs and strengthening the postgraduate offering.</p> <p>To achieve these objectives the articulation and inter-relationship between research, practice and impact is critical. The School of Art and Design is developing a culture of communication and support within which new meanings, interpretations and knowledge of these areas can grow, while recognising that art, design and conservation practices and theory are fundamentally connected to the outside world.</p> <p>The School Research strategy has been focussed on:</p> <ul style="list-style-type: none"> ▪ The development of our research centres to house a range of research themes ▪ Raising the quality of our research outputs ▪ Attracting quality staff with expertise aligned to our key themes ▪ Strengthening our postgraduate research offering ▪ Improving quality external income generation funding through high-quality research and enterprise bids across the funding spectrum ▪ Improving dedicated research space and resource for research staff and students ▪ Developing collaboration around key themes across the institution with regional, national and international partners ▪ Raising the profile and impact of the School's research outputs. <p>The strategy has influenced the configuration of the new £11 million purpose-built Art and Design building (2013) - the physical structure in which the School's dynamic and progressive research environment thrives.</p> <p>Development of our research centres</p> <p>In June 2010, a revised Art and Design research strategy was created to support our evolving research culture. This strategy built upon our RAE 2008 plans and addressed the growth in new areas of expertise that would underpin our specialist and interdisciplinary ambitions. This is shown by strategic growth in research in the areas of action-based conservation and cultural heritage, and contemporary art and curatorial practices and is also reflected in appointments over the census period. In November 2011, Professors Chick and Dutton were appointed to lead the School's research strategy and development.</p> <p>The strategy led to the clarification of the two Research Centres - the Centre for Art & Design Research (CADR) and the Centre for Conservation and Cultural Heritage Research (CCCHR). These Centres evolved from the two centres cited in UoA63 in RAE2008 (the Centre for Critical Design Practice and the Centre of Art Media). Professors Chick and Dutton have led on the establishment of themes under CADR and CCCHR to enhance the quality by attracting relevant</p>

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staff to join the School and to develop the research strengths of staff in the Unit.

The themes under CADR are:

- Artists' Books and Performance Print: The interplay between the written word and visual communications (Diss, Dunne, Eastwood, Peacock, Robinson, Tullett, Twigg, Verity, Wood)
- Art, Design and Cultural History: (Cheshire, Maycroft, O'Neill, Richardson, Waites)
- Contemporary Art and Curatorial Practices: The blurring of roles between artist and curator (Bartram, Bracey, Dutton, Edwards, Evans, Gresty, Griffin, McCarthy, O'Coill [UoA16], Shepley, Wilson)
- Design and Designing: Addressing material culture through designing, design studies and creative entrepreneurship (Belton, Bibby, Bramston, Cherry, Chick, Childs, Gresty, Lingwood, Maycroft, Onol, O'Hana, Poole, Sinclair, Tagg)
- Drawing: Research into and through drawing (Diss, Dunne, Edwards, Esson, Oliver, O'Reilly, Shepley, Twells)
- Image and Sound: Contemporary experimental sound/music practice (Collinson, James, McCarthy, Means, Morrad, Pepper, Tagg, Verity, Wilson)
- Participatory Arts and Sustainable Design: (Chick, Heighton, Lawson [UoA 11], O'Coill [UoA16], Onol, Stocker, Watt [UoA 16]).

The themes under CCCHR are:

- Art, Design and Cultural History (as above)
- Historic and Ancient Materials Research Group: Chemical, physicochemical and biological processes affecting heritage materials (Colston, Skipper, Crick-Smith [I and M], Croft)
- Practice-led Conservation and Restoration of Historic Interiors and Artefacts (Crick-Smith [I], Crick-Smith [M], Croft, Faulding, Schulze).

Strategy for the next 5 years

In the next five years, the School will introduce an Art, Design and Conservation Research Hub, around which Centres, themes, sites of production and dissemination, the gallery/project space, international and interdisciplinary collaboration, postgraduate and early career research convene. The Hub will have a membership of Research Centre directors, LSAD professors, readers and lecturers, and curatorial, international, postgraduate and commercial representatives. The Hub will facilitate collaborations and research-related discussion and debate, which will lead to symposia, conferences, exhibitions, capital investment decisions and funding bids.

It is envisaged that five themes - Art, Design and Cultural History; Contemporary Art and Curatorial Practices; Participatory Arts and Sustainable Design; Design and Designing; Heritage Science and Practice-led Conservation and Restoration of Historic Interiors and Artefacts - will become research groups due to the quality of their research and the increasing breadth of representation across the School and externally. The School's themed approach has resulted in interdisciplinary collaboration across the University. For example, the crossover between conservation and material science (Colston [School of Life Sciences], Skipper); history and cultural heritage (Hill [UoA 30], Cheshire, Croft, Richardson, Waites) and participatory arts (Chick, Lawson [UoA 11], Watt [UoA 16]).

Over the next five years, the aim of this approach is to continue to improve:

- The attraction, retention and development of research staff and students (see section c)
- Income generation and enterprise (see section d)
- The School's building, sites of production and resources (see section d)
- Outward-facing partnerships and collaborations (see section e)
- The dissemination and impact of the School's research (see section e).

c. People, including:**i. Staffing strategy and staff development**

The School's staffing strategy is aligned to its research strategy and aims to support staff development, research leave, and collaborative exchange. This has resulted in the appointment of senior professorial research staff (Chick and Dutton, both 2011). Their arrival has brought new leadership to the School, and resulted in the further development of its research, infrastructure and

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environment.

In order to establish career progression for key research staff, two Reader roles were created. Senior Lecturer Cheshire was promoted to Reader in Cultural History (2013) to work with Chick to lead and manage Design, Heritage Science and Conservation and Restoration research. They work alongside Croft, previously a Senior Lecturer who was promoted to Research Fellow in 2013. Griffin was appointed in 2013 as Reader in Contemporary Curatorial Practice to work with Dutton to lead and manage Contemporary Art and Curatorial Practices. There were five Early Career Researcher (ECRs) appointments to enhance design (O'Hana, Onol), conservation and restoration (Skipper and Croft – previously a Senior Lecturer, promoted to Research Fellow in 2013) and fine art (Wilson) research. In addition, there have been full-time promotions of fractional staff (Evans, Wilson) to underpin our strategic themes.

As part of the research strategy, it is the Research Centres' intention to appoint: a new Professor in an area of conservation and restoration practices, who will continue to extend and enhance our relationship into heritage science alongside Prof Colston; a Reader in an area of design studies; ECRs in an area of practice-led design research; and Research Fellows in Curatorial Practices, Participatory Design and Visual Communications Design.

Staff development

All staff in the School are supported to engage in research and professional practice. This is recognised in research staff contracts, which state that a proportion of their contracted hours are dedicated to research. This is flexible and is decided through individual research plans, underpinned by planned periods of research leave. Staff receive workload adjustments to undertake identified research outputs through the Appraisal and Workload process. This is particularly evident in our support for ECRs.

In order to achieve our research objectives, we have a research development tool called Academic Interactions Map (AIM). This tool is used during an annual process, based on a series of talks between the School's individual research team and research staff which sit alongside staff appraisals. AIM focuses on tailored research planning and support for every academic. This results in a plan, reviewed on a regular basis, which gives a picture of each individual in terms of research, partnerships, professional practice and their reach beyond the University. For the School, this gives an annual snapshot of the health, direction and scale of its research and a sense of where research expertise lies so themes remain focussed and specific. It is essential for strategic alignment with future income generation opportunities and informs the direction of the overall research strategy. All academics have the opportunity to apply for career progression as part of the annual Academic Promotions process (Cheshire, Croft, Bramston) which runs alongside the AIM process, appraisals and institutional Continual Personal and Professional Development (CPPD) plans. AIM and CPPD are aligned to the national Vitae Concordat with which the University and the School are actively engaged.

Staff develop their research plans and outputs through:

- Allocation of a research mentor. Bartram, Bracey, Cheshire, Chick, Dutton, Maycroft and Mooney have worked closely with all staff to aid the development and articulation of AIM.
- Engagement in Research Centres through colloquia, collaboration, networking, debate and presentations on research.
- Financial support from the University Research Investment Fund, CoA's Research Resources Allocation Fund and School Research Development Grants (£108,000 of internal research funds have been allocated to School staff during the census period).
- Active promotion and support of practice-based PhD routes for staff.
- Annual University training and development programmes including courses tailored to ECRs and PGR students.

Key staff strategy and development over the next five years:

- Ensure all staff are provided with opportunities to be research engaged.
- Increase the number of staff with quality research outputs.
- Appoint high-quality, research-active staff aligned to Centres and themes.
- Ensure all staff undertake the AIM process and receive effective mentoring support.

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- Align the sabbatical leave policy to the AIM process.
- Further develop PhD research supervision training for new and existing supervisors, directors of study and examiners.
- Develop specific supervision of PGR students in line with practice-based research themes.

ii. Research students

We have grown the number of PhD supervisors in line with the intake of research students over the census period, resulting in 10 PhD completions (compared to 1 in RAE2008 UoA 63) and 23 PhD and 4 MA by Research registrations (compared to 19 PhD registrations in RAE2008 UoA 63). The success of our MRes programme (established in 2011) is evidenced through progression to our PhD programme (Eisner, Estename). This growth was aided with 2 AHRC Collaborative Doctoral Awards (Colston, 2009; Watt [UoA16] and Chick, 2012) and an AHRC Block Grant partnership award in round one for research students in conservation and restoration (Mooney, 2010).

The School is developing a strong postgraduate research (PGR) culture. Its PGR students are automatically enrolled in to the University's Graduate School (established in 2011) where they benefit from research education and career development programmes in a supportive environment. They are also supported to present at seminars including at the University's annual Postgraduate Student Conference; get work published; exhibit posters and creative research work; identify and apply for potential research funding including from College research development funds and scholarships; and learn skills transferrable to the workplace.

At School level, students are monitored through PGR progress reviews. There is an annual *Introduction to Doctoral Research* programme and a monthly PGR Forum where students present research papers and non-text based outputs in a supportive and engaging environment. PGR students are central to our wider programme of research, debates, lectures and research events, such as the LSAD *in session* programme, which involves students and staff in outward-facing events.

Scholarly engagement of research students with staff and visiting scholars will continue to evolve with the recent move to the new Art and Design building, which has facilitated greater opportunities for exchange and debate. The move brings the School's research students together in one place for the first time.

PGR targets (2014-2019) are to:

- Increase PhD registrations and completions
- Continue to improve the quality of PGR students' facilities (see section d)
- Increase our supervisory base
- Increase applications for funded scholarships
- Establish a principle of collaboration between students and external organisations
- Develop a mechanism to align the Vitae Research Development Framework Planner with practice-based research in collaboration with the Graduate School.

d. Income, infrastructure and facilities**Income**

Research income targets are set annually and supported by the University Dean of Research and a dedicated Research and Enterprise team. They work closely with the College research teams and academics to help identify opportunities for funding and collaborative ventures and to develop effectively written and costed grant applications. At local level, we have established a dedicated External Income Generation (EIG) team that includes the College Director of Research and Enterprise, a College Research Officer, a Business Development Manager, the Arts Partnership Development Manager and a Research Administrator. Collectively, they deliver on an annual EIG Plan, driven by our AIM process and aligned to our expertise and thematic priorities. This has already led to a range of investments beyond the traditional and includes public sector partnerships (Frequency Digital Culture Festival in collaboration with the School of Media [UoA36], £285,000, 2011 and 2013), conservation consultancy (Crick Smith Consulting, £1.01m, 2008 onwards) and new product development (Millhouse Manufacturing Design, £97,000, 2009-2011). This model, established during the census period, has seen income generation rise in this UoA from £195,000

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(RAE2008 census period UoA63) to over £1.92m (Aug 2008-Nov 2013). This has been achieved through the EIG Plan which has led to a more diverse range of funding sources for research activities; improved mentoring and bid writing support with senior researchers; enhanced communication of external funding opportunities and new peer review processes.

Of the overall £1.92m of income generated during the census period:

- Conservation and restoration projects totalled more than £1.06m (including English Heritage's Kenwood House £70,000 and Beaumont House Chapel £120,000; National Liberal Club £101,000).
- Arts & Humanities Research Council projects totalled more than £150,000 (including The Art of Reconstruction AHRC Research Network £36,000; Conservation Block Grant Partnership £61,000; Collaborative Doctoral Award with the British Library (£55,000).
- Arts Council England projects totalled more than £340,000 (including *Transplantation* touring exhibition £21,000; the contemporary memorial for Bomber Command £20,000; two Frequency Digital Culture festivals £285,000).
- Knowledge Transfer Partnerships totalled more than £220,000 (including Millhouse Manufacturing Design £97,000; Fizzco £74,000; Steamdesk Ltd £49,000).

The future development of our EIG will focus on widening our relationships with diverse investors aligned to our strategic themes. We will continue to refine our peer reviewing process and we are exploring the inclusion of external experts and advisors. We are developing an archive of successful research applications and funded case studies to encourage a culture for larger-scale research funding applications with partners. A greater emphasis upon commercial income (e.g. commercial conservation) and exploitation of intellectual property (e.g. design licences) is also planned in order to meet our £2.8m target over the next five years.

Infrastructure

Since 2011, when the University restructured from 7 Faculties to 3 Colleges, the School of Art and Design has sat under the College of Arts (CoA). Research and funding committees in the College, which are attended by the College's six Schools, include the CoA Research Committee, CoA Research and Resources Fund, and CoA Research Ethics Committee. The School has greatly benefitted from closer alignment with media and humanities subjects, which in turn has opened up opportunities for closer engagement with new facilities, archives and equipment. This has led to collaborative PhDs (Mooney and Barrow [UoA 36]; Chick and Watt [UoA16]) and cross-disciplinary membership of key research clusters across the institution from the 19th and 21st Century research groups through to the Lincoln Social Computing Research Centre and the Historic and Ancient Materials Research Group.

Alongside School and College level funding is an annual Research Investment Fund (RIF) that opens up a competitive funding call to underpin new and innovative research enquiry, early career opportunities and annual PhD studentships.

A unique role has been created in the School - Arts Partnership Development Manager (Heighton, 2011); the first of its kind in the UK to be co-funded by a local authority and a university to focus on the regional cultural agenda. This, and a new role aligned to cultural policy directives - Principal Lecturer in Arts Advocacy, Cultural Policy and Engagement (Gresty, 2013) - are dedicated to aligning research partnerships with the local cultural and creative sectors. These roles are becoming central to shaping audience development, cultural policy, enterprise and engagement across the arts regionally and nationally. They aim to raise the impact and the profile of the School's research and to bring research students and academics closer to business and external partners.

At School level, we are developing an archive to support the work of our conservation and restoration teams. The National Collection of Historic Decoration was instated in 2009 and is continually expanding. It houses paint and wallpaper samples - from the reign of Elizabeth I to the present day - from major historic buildings owned by key cultural organisations including English Heritage and The National Trust. It is currently used by Crick Smith Consultancy and the CCHR which are working to collate the samples to be utilised as a national archive in a dedicated space in the new Art and Design building. The archive has been intrinsic to conservation research projects including Kenwood House (2009-2013), Tynemouth Gun Battery (2012) and Walmer Castle

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(2013). Without it, the development of related research practices would not have matured as quickly.

Facilities

University capital expenditure has included significant investment in the Arts during the census period, including a major building programme. This follows on from the completion of the Mathers Architecture Building opened in the previous census period. The latest significant investment has been £11m in a purpose-built Art and Design building (2013), which has dedicated areas to foster a thriving and progressive research environment that enables research-engaged art, design, restoration and cultural heritage work of an international standard.

Investment in both building programmes has enabled the School to bring together its disciplines and establish a dynamic research environment. The latest building was designed with consideration of the School's research strategy and includes a public gallery/project space, PGR offices, specialist Conservation and Restoration laboratories and research spaces. The PhD students' offices are co-joined to overlook the new gallery in a practical and symbolic placement, communicating an outward-facing commitment to research and creative practice. The School has received investment for key equipment aligned to its strategic themes including projection and sound equipment for the gallery/project space (£20,000 from the CoA Research Investment Fund, 2013). An initiative between the School and Lincolnshire County Council to research the use of 3D print technology in the conservation and design sectors has led to £34,000 from the Council (2013) for 3D print equipment and software. In the area of conservation and restoration, investment includes an x-ray digitiser (£34,000 from the Clothworkers' Foundation), specialist labs (£9,000 from Crick Smith income generation) and portable equipment e.g. a spectrometer, telescopic tower and specialist computers (£10,000 from the School's investment fund). There will be future investment in portable materials analysis equipment of organic and inorganic materials.

Our future plans around infrastructure and facilities will reside within the work of our Hub, aligning capital investment and use of key sites and venues to our strategic thematic priorities. Our initial focus will be on investment of resources in Art, Design and Cultural History; Contemporary Art and Curatorial Practices; Design and Designing; and Practice-led Conservation and Restoration of Historic Interiors and Artefacts.

e. Collaboration or contribution to the discipline or research base

Collaborations, partnerships and networks not only enhance the reputation of the University, our staff and the discipline in the UK and internationally, but bring additional expertise to bear on the development of our research culture and our contribution to the discipline. Examples include:

Arts and Humanities Research Council (AHRC) projects: *Changing Landscapes, Changing Environments: Enclosure and Culture in Northamptonshire 1700-1900*, (Waites, 2007-2010) with University of Hertfordshire, University of Sussex and English Heritage; AHRC Collaborative Research Training event *The Young Heritage Scientists* annual training conference (Organiser Colston, 2009); Collaborative Doctoral Award *Optimising the Environment for Large-scale Storage* with the British Library (Colston, 2009); *Art of Reconstruction* AHRC Research Network (Healey, Colston, 2011-2012) with College of Fine Arts, University of New South Wales; *Design-led Social Innovation for Sustainability* AHRC Research Network (*DESIS-UK*) with University of the Arts and Royal College of Arts (PIs), Northumbria University, Lancaster University, Kingston University, University of Milan and *DESIS International* (Chick, 2012-2013); AHRC Collaborative Doctoral Award *Developing a Participatory Social Learning Framework for Reducing Energy Consumption in Residential Properties* with architectural consultancy NPS (Watt [UoA16] and Chick, 2013).

European Commission (EC) projects: CHI3-Integrated infrastructure initiative for cultural heritage, EC FP7 (Co-investigator Colston, 2008); *Heritage Innovation Site Mobility* EC CULTURE 2007 (Co-investigator Colston with 10 partners, 2009); *Developing a Life-Long Learning Strategy for the Preservation, Understanding and Stewardship of Cultural Heritage LLL-PUSCH* EACEA. (Coordinator Colston, 2009); *Developing a Life-Long Learning Strategy for Cultural Heritage: Understanding, Preservation and Stewardship LLL-CHUPS* EC's Education, Audiovisual and Culture Executive Agency (EACEA), (Coordinator Colston with 10 partners, 2011).

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Cultural, Heritage and Creative Sector Engagement: More than 250 collaborations have taken place in the census period with national theatres and cultural venues (e.g. The Louvre, Colston, 2008-ongoing), museums (e.g. Victoria & Albert Museum, Croft, Skipper, 2011-2013; The British Museum, Colston, 2012-ongoing), country houses (e.g. English Heritage's Kenwood House, Crick-Smith [M and I], 2009-2013; National Trust's Snowhill Manor, Crick-Smith [M and I]), 2008), sites of religious significance (e.g. World Monuments Fund and Coventry Cathedral, Crick-Smith [I and M], Faulding, 2008), government property (e.g. Houses of Parliament (Skipper, 2013) and the military (e.g. The Royal Navy's HMS Victory and BAE Systems, Crick-Smith [I and M], 2013-ongoing), regional arts development organisations (e.g. artsNK's *Transported* £2.6m Arts Council England-funded project, Critical Friends Heighton and Chick 2012-ongoing) and national arts development organisations (e.g. National Centre for Craft & Design, Advisors Bramston and Chick, 2008-ongoing).

Invited Exhibitions: *Sustainable Futures*, UK Design Museum, London (Co-curator Chick, 2010); *Possession*, an international contemporary art project, with Bangkok University at the Bangkok Art & Cultural Centre (Co-curator Dutton, 2013), that also included contributions from 4 UK universities; *Transplantation*, touring exhibition, 5 UK and 4 Australian venues (Curator Cherry, 2012-ongoing); *Oral/Response*, Grace Exhibition Space, New York (Bartram and O'Neill, 2012); *The Institute of Beasts*, Kuando Museum of Fine Arts, Taipei (Dutton, 2009); *Distance²*, National Academy of Art, Sofia (Shepley, 2011); *but the steady renegotiation of small realities*, Vanguard Gallery, Shanghai (Shepley, 2010); *Signs of Change: Jewellery Designed to Make a Better World*, Form Gallery, Perth (O'Hana, 2010).

Invited international keynote lectures, speakers and workshops: Emily Carr University, Vancouver; University of Calgary (Keynote lecture Chick, 2013, 2008); Industrial Designers' Society of America International Conference, Boston (Bramston, 2012); XIN International Council of Graphic Design Associations (ICOGRADA) World Design Congress, Beijing (Speaker and workshop organiser Chick, 2009); Design Council Intersections: Creative Business Summit Conference, Falmouth, (Chick: 2011); Arts into Society 8, Budapest (Dutton, 2013); European League of the Institutes of Art, Porto, (Dutton, 2012); Senuous Knowledge 7, Bergen (Dutton and Shepley, 2013); Cruzando Fronteras, Gray Area Symposium, Mexico (O'Hana, 2010); P*Si* 16 Performing Publics, Toronto (O'Neill and Bartram, 2010); Performance of Memory in the Arts, Nijmegen (O'Neill, 2010); Conservation Science Annual, Eastern Analytical Symposium, New Jersey (Colston, 2008).

Leading memberships of professional groups and associations: Audi Design Foundation (Critical advisor Chick, 2008-2010); British Standards Institution PAS 8190 (Technical advisor Chick, 2011); Artists' Interactional Representation Council (Elected Council member, Dutton 2012-ongoing); Sheffield Contemporary Arts Forum (Director Dutton, 2005-2011, Director Griffin 2003-2011).

Editorial and peer review positions: *Design Journal* (Associate Editor, Chick); *Journal of William Morris Studies* (Editorial Board member Cheshire); *Desearch* (Editorial board member Bracey); AHRC research proposals (Chick and Mooney); *The Design Studies Journal* (Chick); *Journal of Material Culture* and *Capital and Class* journals (Maycroft); Vienna Science, Research and Technology Fund (WWTF) research proposals (Dutton); AHRC/EPSCRC Heritage Science research proposals reviewer (Colston); *Orpheus* journal (Dutton); *X-Ray Spectrometry Journal*; *Archaeometry Journal*; *Talanta Journal* (Colston); international translation of *Design for Sustainable Change*, AVA Publishing (Chick, 2011, translated into Mandarin, 2013).

Visiting Professors/Artist in Residency/Visiting Scholars: University of Calgary (Visiting Professor Chick, 2008-ongoing); Griffith University, Brisbane, Australia (Visiting Professor Cherry, 2010-ongoing); Royal Armouries (Artist in Residence, Burge, 2011); Ssamzie Contemporary Arts Space, Seoul (International Artist in Residence, Dutton, 2008); Cable Factory, Helsinki (Bracey, 2008); Design Innovation Academy, Delhi (Visiting Fellow Mooney, 2012-ongoing).

External doctoral examiner: Chick, Colston, Dutton, Maycroft, Mooney, Shepley, at universities including the University of Oxford.