

Institution: Birmingham City University
Unit of Assessment: 34 – Art and Design: History, Practice and Theory
a. Overview

This submission is from the Birmingham Institute of Art and Design (BIAD) of the Birmingham City University (BCU) and includes world-leading work conducted in the state-of-the art research environment of this long standing and highly regarded faculty. The delivery of the research continues to be organised through two overarching structures: the Centre for Design and the Creative Industries (CDCI) and the Centre for Fine Art Research (CFAR), the same arrangement reported in the RAE2008. Led by established researchers, the centres provide direction and mentoring for integrating activities and for embracing existing and new research developments across the five schools that make up the faculty.

The distinctive nature and full range of BIAD art and design work makes a number of powerful contributions: it provides a space for critical reflection on values, assumptions and practices; it stimulates innovation and addresses issues regarding, culture, the environment and the economy; it informs interventions in real world contexts to improve the quality of life and well-being. Art and design research underpins the development and understanding of the spaces we inhabit, how we shape our towns and cities, the objects with which we interact and the images through which we learn about society, the wider world and ourselves.

These aspects are reflected across the outputs submitted by the 42 staff in this submission and the 4 impact case studies presented.

Since 2008 more than 50% of our staff returned in the last RAE have moved on, so we have been able to engage many new staff, giving particular consideration to new and early career researchers (ECRs). Therefore the number of people returned for this REF exercise equals that returned in RAE 2008, the work of CDCI and CFAR each being represented by 21 staff working across the various strands pursued by the two centres. Both have experienced researchers (nearly half have doctorates and 13 are full professors) together with five ECRs. There is a vibrant community of masters students and 54 PhD students working with staff on the concerns of the centres and providing the next generation of researchers in the field.

b. Research Strategy

Achievements

Since 2008 the aims of our vigorous and externally looking strategy have remained broadly the same. Our research is characterised by a close relationship between theory and practice. We have a track record of outward facing applied and practice-based research, which adds value to funds received and is engaged in highly practical ways with communities and industry. External income has come from diverse sources, including Research Councils, the TSB and the EU (see section d.). Impact is high: for example we have for over a decade run one of the most successful national schemes for Knowledge Transfer Partnerships (KTPs) and through our business support programmes assisted over 300 SMEs in design management methods [e.g. Burns and **impact case study D**]. At the regional level BIAD is a major player in the cultural life of the country's second city via a diverse curatorial outreach in fine art, digital and media arts [e.g. Professor Butler and **impact case study B**]. Our leadership is acknowledged internationally, for example in seating design [e.g. Professor Snell and **impact case study C**], Chinese visual arts [Professor **Jiang** and **impact case study B**], zero carbon retrofit building developments [e.g. Professor **Jankovic**] and the landscape and architectural environment [e.g. Professor **Coles**, Professor **Moore**]. The Jewellery School is a world leader in its field [e.g. Professor **Cunningham**] and the associated Jewellery Industry Innovation Centre has produced pioneering work in synthesizing craft and digital technology [e.g. Dr Carey and **impact case study A**].

BIAD is also recognised for its doctoral programme and research training. We are one of only a handful of post-1992 universities to hold an AHRC Block Grant Partnership for masters and doctoral studentships. In addition to our continuing success in attracting funding for AHRC

Collaborative Doctoral Awards we have a number of studentships funded from European sources, e.g. the Fundacao para a Ciencia e a Tecnologia, Portugal.

New developments

In line with our strategy of nurturing new initiatives that show promise and fall within the broad scope of our overall research agenda, a number of exciting new strands of work have been initiated during the review period.

CDCI new developments

1. Architectural History and Cultural Context is a strand of work supported by the Naddermier professorial chair, recently created through funding from an alumnus, and enabling a significant extension to the cultural dimension of our work in architecture;
2. The Typographic Hub taps into the printing traditions of the region (e.g. the Baskerville connection) and has been set up as a focus for research and scholarship in typography;
3. Urban Futures and Design Resilience. Typified by collaboration across universities and non-academic practice partners, this strand is looking, *interalia*, at post occupancy evaluation including social and cultural contexts of building uses;
4. Well-Being and Environment. A number of our strands of research, which have received funding from EPSRC and AHRC, focussed on issues faced by older populations and society have now been consolidated into this newly established research group;
5. Zero-Carbon Retrofit Housing Research is making a major contribution to our environmental research that has attracted substantial external funding and local authority engagement.

CFAR new developments

1. Art and Curatorial Practice in the Public Sphere is about innovation in making art accessible to the public and includes: Turning Point West Midlands (TPWM), the largest research arts network in the region, Eastside Projects, a major urban regeneration platform and the Centre for Chinese Visual Arts (CCVA);
2. Fine Art, Philosophy and the Wild Sciences is developing immersive and transdisciplinary processes linking fine art, digital media, contemporary philosophy and science and includes: The Birmingham Photography and Archive Research Group (BPARG) and *Zetesis*, the internationally peer reviewed journal by ARTicle Press;
3. Ars Erotica and the Queering of Sense is about enhancement of the logic of senses as the primary feature of art and cultural practices and includes: Kalaboration, a unique yearly festival linking diverse communities to the 2012 Olympics and Queer Textu-realities dissemination platform for new methods in feminist and gender studies.

All these new developments, together with existing strands of research, are described in more detail under 'Infrastructure' in section d.

The future

In order to support and grow our current research activities across both of our research centres we are focussing our energies on four principal activities: (1) building new and effective strategic partnerships, (2) developing a more diverse range of communities and individuals with whom we engage, (3) growing the scope of our knowledge exchange programmes; and (4) expanding our network capabilities in order to help improve our reach and enrich our practices. These activities are enabling us to achieve regional, national and international reach into an impressive range of professional bodies and associations and helping our researchers engage with a diverse range of practitioner networks. Over and above these activities, we have also invested in our ECRs and PhD students through our collaborative research skills development programme.

Central to our future plans will be the introduction and development of a third research centre that will focus on 'making'. This will build upon current growing research practices and will be driven by an over arching strategy that focuses on making research more accessible and inclusive. Our primary aim is to foster a research culture that encourages greater staff engagement and participation across the Faculty through the introduction of more participatory-based research forums that encourage communication, exchange and collaboration of research interests. This will be assisted through the introduction of a broader research mentoring programme to support up to

50 staff per year. Secondly our aim is to embed research (activities and outcomes) more extensively across our curricula in order to develop an even closer relationship between art and design research, practice and teaching. This will create defined communities of practice supported by the research centres and facilitated on the ground by the introduction of five Research Co-ordinators, one for each of the schools in the Faculty.

Our UoA 34 and the University's research activities will also be strengthened by the opportunities provided by the new AHRC collaborative Doctoral Training Partnership (DTP) with our regional consortium partners (£14.5m). This will offer a total of 410 studentships over the next 5 years. Our aims are to use this initiative to help BIAD develop the range and scope of its PhD provision, across our research centres, with more opportunities for work experience and external engagement in order to enhance the research student learning experience.

c. People, including:

I. Staffing strategy and staff development

BIAD has a mature research culture developed over successive periods of the RAE. In a challenging higher education context, we are committed to sustaining a research environment, which supports staff at all points of their research careers, from research students through to world-leading scholars and practitioners. This is underpinned by an infrastructure comprising major research centres and research platforms, creating opportunities for sharing and collaboration and support for individual researchers. We support researchers through a number of mechanisms:

- Arrangements and encouragement for ECRs to undertake doctoral study (six staff are currently working towards their PhD and a further five completed during the period 2008–12).
- A competitive internal funding scheme for awards to support the full range of research activity, from the initiation of new projects to dissemination and impact enhancement activities and including periods of relief from teaching (29 staff have benefitted from this support for one or more periods of teaching relief since 2009).
- Funding for travel to national and international conferences (34 staff were funded to attend between them 81 conferences during the review period).
- Mentoring for ECRs and staff preparing major funding bids.
- A commitment to staying abreast of the latest developments in researcher development through our Researcher Education and Development (RED) platform.
- A dedicated research support office and finance support team to assist in bid preparation.
- A repository of past successful bids as examples of good practice.
- Research Café and research student events, including summer schools and seminars where students and early career staff can present their work to a wider audience, e.g. in preparation for conference presentations, bid applications, etc.
- Engagement of students and ECRs with international conference programmes, peer reviewing, presentation and organisation.

c. II. Research students

BIAD has an established reputation for doctoral training, both nationally and internationally, in a field where doctoral study is still relatively new. The philosophy behind our approach to research training is to:

- promote methodological awareness.
- stimulate reflective debate around the nature and methods of research in art and design.
- enable external engagement to help inform and critique practice.
- support individual research training needs of students in relation to their specific projects.

Research training is delivered and monitored at clearly identified points during the course of all studentships. All students are required to undertake the Postgraduate Certificate in Research Practice, an innovative, AHRC recognised, research training course developed within the Faculty, but recently adopted as a university-wide model. Students are supported through team supervision complemented by additional training workshops and personal development planning. Research students are an integral part of the research culture of the Faculty and attend and present at

regular seminars and selected external events. For example 18 PhD students have been funded by the Faculty to attend between them 44 conferences during the review period.

Researcher Education and Development (RED) forms a specific focus of interest, within which we support a range of events and initiatives (developed from our earlier Research Training Initiative project, which had an international reputation). In 2012 we launched the AHRC-funded Knowledge Exchange in Design (KED) programme, which aims to enhance public engagement with design and provide career development opportunities for research students and ECRs. Knowledge exchange is achieved through pairing researchers with individuals from partner organisations to work on agreed projects. Led by BIAD this project involves collaborative partners, including Nottingham Trent University, Coventry University and Sheffield Hallam University, each with established collaborative relationships with a number of external partners, such as commercial organisations, galleries and museums.

We encourage student-led research events and initiatives: one of our current PhD students was successful in gaining a collaborative training award from AHRC supporting a workshop series, in conjunction with staff and students at the University of Westminster, exploring creative research methods (Amy Twigger-Holroyd).

d. Income, infrastructure and facilities

Income

Our QR funding has been invested directly into the research infrastructure and facilities of the University and Faculty (as indicated later), faculty research appointments and academic staff and research student activities, as previously outlined (ci and cii). As well as periods of staff teaching relief for research, QR has also provided fractional posts for faculty research leadership (e.g. Professors **Golding, Richards, Stanley**) and funded some full-time and some fractional research posts (e.g. **Burns, Dr Carey, Cooper, Hewett, Professor Jiang, Dr Prytherch, Professor Snell, Wade** and **Dr Walker**). In addition to reinvesting our QR monies to support our research activities, we encourage and actively support staff to seek external funding. Over the review period we have succeeded in attracting in excess of £3.7m funding from a diverse range, including: research councils, British Academy, central government bodies, local authorities, health and hospital authorities, industry, commerce, public corporations and the EU. Examples follow of sources and the related projects.

Arts Council England (ACE). The School of Art has been an ACE Regularly Funded Organisation (RFO) and is now a National Portfolio Organisation (NPO). The School's ACE portfolio includes the Eastside Project (£528,808 since 2008 – to be £776,600 by 2015), a national exemplar of an artist-led gallery and also the acclaimed International Project Space (IPS) at Bournville (£340,684 2010-13), both making a major contribution to the arts infrastructure of the region. As a strategic partner with Arts Council West Midlands we have been successful with G4A funding for projects such as Turning Point West Midlands (TPWM £340,684 since 2010) – developing a visual arts strategy for the region, and Kalaboration (£47,497) – an Olympic kite-marked project in partnership with the Drum (an Afro-Caribbean Art Centre) celebrating ethnic diversity and the anniversary of Jamaican independence. These initiatives, led by Professor **Butler**, have received nearly £1m from ACE since 2009.

Arts and Humanities Research Council. Since 2008 BIAD has received over £553,000 funding from the AHRC. Projects supported include the Connected Communities Programme, Cultural Engagement Fund, KED and the Collaborative Doctoral Training Awards (CDA). We are also a member of the recently formed, Midland 3 Cities Doctoral Training Partnership that will award 410 AHRC PhD studentships over the next 5 years.

Engineering and Physical Sciences Research Council. Funded projects include: Urban Futures in the EPSRC Sustainable Urban Environments (SUE 2 programme, 2008–12, £3.2m across the consortium of four universities) CIs Professor **Coles** and Professor **Jankovic**; Analysis of Well-being Parameters/Castle Vale Well-Being Project in the EPSRC Systems Approach to Well-Being programme (2008–11, £277,000) PI Professor **Coles**, CI Professor **Jankovic**.

ESRC. Residual Landscapes (2012–13, £164,000) PI Professor Scott (Built Environment, BCU) CI Professor **Coles**.

European Union and the Regional Development Agency have supported major externally-facing initiatives, including: Design Knowledge Network (2002–8, £2.6m); Interiors and Lifestyle Futures,

(2009–15, £3.5) see **Burns** and **Case Study D**; Jewellery Industry Innovation Centre, (2008–13 £180,000 from commercial consultancy) see **Cooper**.

Leverhulme Trust Post-Doctoral Research Scholarship. Awarded in Architecture in (2012–13).

Paul Hamlyn Foundation. A major award for curator/director **Wade** providing investment in our work through Eastside Projects with pioneering artists in the city and beyond (£360,000).

Oscar Naddermier. A new alumnus funded (\$1m) chair [Professor **Frost**] of Architecture in History, Theory and Cultural Context.

TSB initial funding (£1.1m December 2013) in collaboration with Carillion and Birmingham City Council for our Retrofit Plus (Zero-Carbon project). PI Professor **Jankovic**. KTP grant (in excess of £750,000 over the review period), KTP Director Dr **Walker**.

British Academy. A small research grant (£4,360) awarded in 2009 to support art historical research on Cosimo Rosselli's Birmingham altarpiece. PI Noszlopy (deceased 2011), CI **May**.

In addition to research grants, etc., administered through the university, occasionally funding is awarded directly to staff personally. Since 2008 nearly £95,000 has been achieved this way by four staff from various sources (e.g. Professor **Cunningham**, £17,250 from BCC, 2010, **Deepres**, £22,000 from the Royal Opera House, 2008; Professor Stanley, £8,000 from the Leverhulme Trust, 2009).

Infrastructure and facilities

During the review period the faculty has undergone a dynamic and reflective critical review with major management and operational restructuring allowing us to develop a stronger more focussed research and enterprise culture, directly aligned to the University's overall vision. The institution has invested significantly in estate development for the faculty and its research infrastructure, providing a supportive intellectual environment and a management framework for stimulating new initiatives and enhancing the impact of our research. The research context has been greatly enhanced by the building of a new, state-of-the-art £65m art, design and media complex at Parkside in the centre of Birmingham. Opened in August 2013, it offers the highest international quality studio and workshop resources and other spaces for our world-class research and teaching programmes, archives, partnerships, exhibition and design innovation. This, together with our world-leading Jewellery School and its associated Jewellery Industry Innovation Centre, situated in the heart of Birmingham's famous jewellery quarter, plus our fabulous Victorian (c.1875) purpose-built School of Art on Margaret Street, magnificently restored, provides artists, art historians, theorists and craft, cultural and design practitioner/researchers with stunning working environments. All three buildings together now comprise a world-class context for the planned full range of teaching, practice, research and consultancy of BIAD, providing an infrastructure to support research active staff, ECRs and research students across the faculty, so they can operate at the highest levels.

Our research environment will continue to be maintained and developed through the academic leadership and organisational structures established within BIAD. To strengthen the leadership and management of the research strategy over the past two years BIAD has appointed: a new Associate Dean (Research and Enterprise), Professor **Bolton**; engaged two Faculty Directors of Research, Professor **Richards** (Design) and Professor **Stanley** (Art); appointed a new Director of Doctoral and Post-Doc Students, Professor **Green**, and two new Directors for the existing two major research centres, Professor **Coles** for CDCl and Professor **Golding** CFAR.

There is a Faculty Research Office within the BIAD Deanery at the Parkside Building where there is also accommodation for PhD students. The Research Office provides administrative, record keeping and financial accounting support for the research activities of BIAD.

The Faculty Research Committee, normally chaired by the Associate Dean (R&E), deliberates on faculty research policy and monitors research activity within BIAD; it includes research student and ECR representation. There is also a Faculty Research Funding Scrutiny Committee that reviews staff bids for faculty support for conference attendance or for other research activity, including periods of research leave, as well as reviewing external grant applications. At university level there is Research Strategy and Policy Committee; a Research Degrees Committee that approves all research degree applications and monitors research student activities, to which the Faculty Research Degrees Committee reports; and an Academic Ethics Committee. The University also provides wider research support through the Research Innovation and Enterprise Directorate (RIE) which assists with the processing of RC UK applications and access to specific funding, e.g.

HEIF, plus help with conference development, management and delivery, links with industry, IPR matters together with related issues.

The undergraduate and postgraduate teaching programmes of BIAD are delivered through its five schools: Architecture; Art; Fashion, Textiles & 3D Design; Jewellery; Visual Communication. The research work of the academic members of the schools is aligned to one of the research centres. These two major centres provide the principal organisational framework for supporting and driving forward the research agenda of BIAD and enabling cross-disciplinary activities. The work of each centre is clustered around a number of strands, and the current arrangements for these are as set out below.

Centre for Design and the Creative Industries (CDCI)

This is a well-established, interdisciplinary research centre that encompasses a broad range of creative design practices, dealing with innovation and external engagement, covering a wide range of research and knowledge exchange niches. It operates under the strong belief in the ability of curiosity-driven research to deliver knowledge and innovation in design, at the same time responding actively to wider agenda.

Although work is carried out within the traditional design groupings of architecture, fashion and textiles, jewellery, product design and visual communication, the combination of cognate disciplines brought together by the Centre also gives the opportunity to build genuinely interdisciplinary design research and respond to cross-disciplinary research themes and challenges. The Centre fosters and supports individual and collaborative research, leading to exhibitions, hosting international conferences, designed products, as well as articles, conference contributions, knowledge exchange and books.

There are 21 staff aligned to CDCI returned in this submission and currently there are over 20 PhD students working across related theoretical and applied research specialisms, including a number of collaborative, funded projects (AHRC, CDA). Related masters programmes: Consumer Insight, Design Management, Design and Visualisation, Interior Design, Jewellery, Product Design, Silversmithing and Related Products.

Strands of research within CDCI include:

Architectural History and Cultural Context. Initiated in 2013 this research hub is being led by the recently appointed Naddermier Professor [**Frost**]. The research focus emphasises the exploration of built and urban form in the context of the contemporary cultural, religious and social imperatives prevalent at the time and which need to be understood in advocating conservation strategies.

Birmingham Photography and Archives Group (BPARG) brings together practitioners and academics interested in exploring the relationship between photography and a multiplicity of archival forms and practices. Membership of the group encompasses expertise in photographic history and theory as well as photographic and curatorial practice. BPARG hosts a number of funded research projects and has a range of national and international collaborations. It has close links with the Library of Birmingham, which holds a nationally significant photographic collection.

Research staff includes: **Deepres, Whipps**.

Critical Artistic Thinking in Design (CATiD). Research undertaken through the CATiD hub explores how deeply the radical approach of *Overlooking the Visual, Demystifying the Art of Design* by Professor **Moore**, used in design teaching globally, can impact on other disciplines in order to effect real, material change in the creation of the kind of quality environments now expected by society.

Design Knowledge Network (DKN) was founded in 2002 and led by **Burns**. It has been part funded throughout by the Regional Development Agency, Advantage West Midlands (AWM) and the European Regional Development Fund (ERDF). It has helped businesses in the West Midlands to find new high-value markets and create profitable and collaborative partnerships with other businesses. DKN augments the value of this work through academic research exploring the experiences of the network, the implications for public policy and effective methods for improving the use of design in SMEs. The success of this led in 2009 to the follow on and continuing programme, Interiors & Lifestyles Futures. [**impact case study D**]

Human Computer Interaction Design (HDI-D). The specific focus and the particular strengths of the group are its arts-based philosophical locus, underpinned by a deep understanding of traditional HCI approaches and the broad applicability of its outcomes to a range of interdisciplinary

application areas requiring user experience input. These include: user-centred design and participation in the design process; user experience design for the web (including e-learning) and software; user experience evaluation and qualitative methodologies; comparisons of arts-based and engineering-based approaches to HCI; natural user interfaces including gestural and haptic; the role of user emotion/motivation in response to system interfaces. [Dr **Prytherch**, Dr **Walker**]

The Innovation in Product Design (I-PD) research group conducts research in product innovation and development supported by design, manufacture and multi-disciplinary manufacturing technologies. The group investigates and contributes to current developments in product and industrial design through theoretical research, knowledge transfer and knowledge application partnerships with industry, and the application of innovative design processes. Research staff includes: Professors **Bolton** and **Snell** [see for example **impact case study C**]

Jewellery Creative Practice Group is one of two strands of jewellery research. It has a particular interest in contemporary European jewellery; the prevalent themes, paradigms and the cognitive interaction between maker, wearer and viewer observed through the process and production of narrative collections. Research staff includes: Professor **Cunningham**, Professor **Astfalck**, **Robertson**.

The Jewellery Industry Innovation Centre (JIIC) researches the application of new technologies to manufacture and new product development in the jewellery sector. It is a centre of expertise at the forefront of CAD/CAM, laser, rapid prototyping and related technologies and their application within the high value added product industries. It addresses the particular problems of working with precious metals linking knowledge regarding making and process with aspects of metallurgy and related research. Research staff includes: Dr **Carey**, **Cooper**. [**Impact Case study A**]

The Typographic Hub is an initiative based on the unique typographic heritage of Birmingham, but looking outwards to the typography of all eras, from all nationalities and in all its guises. An annual typographic symposium is organised by the Hub and involves postgraduate and research students. This strand of research is led by Dr **Archer**.

Urban Futures and Design Resilience developed out of a series of major funded projects examining Sustainable Urban Environment (SUE) funded by the EPSRC (£3.1m overall grant) and subsequently developed as an urban futures methodology/approach for testing the resilience of sustainable design strategies. This strand is led by Dr **Caserio** (an ECR mentored by Professor **Coles**).

The Visual Communication Research Group supports staff specialising in a range of areas including: digital media, film, information design, performance, photography, typography, and cross-cultural studies of visual communication. The group investigates and contributes to current developments in visual communication through both theoretical research and visual practice. Research staff includes: Dr **Archer**, **Deepres**, **Jeffrey**, Professor **Richards**.

Well-Being and Environment. Focussing on the development and design of innovative multidisciplinary research methodologies this project is conducted across three BCU faculties. It focuses on person-centred experiential explorations addressing the unique role of the arts, design and humanities. This group is led by Professor **Coles**.

Zero-Carbon Retrofit Housing. This unique research project on zero-carbon retrofit of buildings is linked to the University cross-disciplinary Low Carbon Research Centre. The work is developing methods and tools through experimental research, including the monitoring and post occupancy evaluation of a zero carbon retrofit house. Working with Birmingham City Council and Carillion to secure the impact of this research on regional and national housing policy (TSB grant of £1.1m commencing from December 2013), this strand of research is led by Professor **Jankovic**.

Centre for Fine Art Research (CFAR)

The Centre embraces contemporary philosophy, discourse and fine art practice with inventive intersections of 'old' and 'new' technologies alongside the questions of embodiment, incorporeality and the queering of sense. The academic and technical staff, research students and fellows, whose works are showcased on CFAR's web site and social networks, include internationally recognised artists, scholars and practitioners, whose research is generated by curiosity. CFAR's major objective focuses on making sense in the fullest use of the terms making, exchanging, translating into everyday knowledge the techniques, methods and practices that challenge and embolden the landscape of fine art – particularly in our modern/postmodern digitally transforming environments. Dedicated to teasing out the intra- and trans-disciplinary links with materials,

spatiality, archive, memory, history, representation and time, it fosters expression and production via a strong emphasis on painting, philosophy, sculpture, installation, media arts, lens-based media, print making. CFAR's exhibitions, performances, interactive web platforms, international conferences and symposia foster debate, knowledge transfer and exchange at national, regional and international levels.

There are 21 staff aligned to CFAR returned in this submission and currently we have 23 PhD students working across our practical and theoretical research specialisms including AHRC, BCU bursary and collaboratively funded projects. Related masters programmes: Art and Design, Art, Health and Well-being, Contemporary Curatorial Practice, Arts and Project Management, Fine Art, Media Arts Philosophy Practice, Queer Studies in Arts + Culture.

CFAR's strategy supports individual as well as collaborative research, which over the past ten years has evolved into five major research strands that embrace all art research and practice.

Ars Erotica and the Queering of Sense. Covers: feminism, queer theory/practices, incorporeality, embodiment and the erotic arts, logic of the senses, glitter. Research staff includes: Professor **Astfalck, Derbyshire** (Wheatley Fellow), **Dupré**, Professor **Butler**, Professor **Golding, Hindle, Rogers**.

Art and Curatorial Practice in the Public Sphere. covers: curatorial theory/practice; exhibitions; public interactivity and immersive learning. Research staff includes: Professor **Butler, Derbyshire, Hewett**, Professor **Jiang**, Professor **Makhoul**, Professor **Stanley, Vaughan**.

Documentation, Archives and Interpretation. Covers: archive, print works, cultural interpretations.

Research includes: **May**, Professor **Stanley**, Dr **Walker, Whipps**.

Electronic Media and Art Philosophy Practice. Covers: electronic/digital arts, media writing, acoustic and non-representational imaging, poetics, mixed reality and contemporary philosophy.

Research staff includes: **Hagen, Longhurst, Wright**.

Fine Art, Philosophy and the Wild Sciences. Includes: traditional processes, immersive aesthetics, materialities, enframing, discourse/figure, pedagogy, non-representational methods, techniques and materials for contemporary fine art, philosophy, the new sciences and their free-spirited intersections. Research staff: **Cheeseman**, Professor **Golding, Hellings, Schenk**.

Research Platforms

In addition to the research strands of CDCI and CFAR set out above there are both long established and newly created 'research platforms'. These underpin and facilitate research practice and enhance our commitment to engaging with external communities, organisations and agencies and provide access to unique research resources, facilitating impact and dissemination and supporting researcher development. The platforms include: KTPs; RED; the galleries – Eastside Projects, ARTicle and International Project Space; the publishing house ARTicle Press with its internationally peer reviewed journal *Zetesis*; the Art and Design Archives.

Other activities supporting research include:

Forums, such as our Research Café series, to share work in progress and facilitate networking in the research community.

Lecture series. Guest lectures by eminent researchers and practitioners.

Research conferences. e.g. the annual university research conference; a series of International conferences on well-being; KED workshops; Typography Hub events and symposia.

Websites. In addition to the BIAD research web presence, separate sites for our two major research centres are under development, see for example the current one for CFAR. This links world-leading research fellows to exchange knowledge and hosts seminar and workshop podcasts:

www.cfar-biad.co.uk

BIAD's inclusive research culture ensures that there is no artificial divide between research and teaching. Research-active staff are involved in teaching at all levels from foundation, to undergraduate to research degree supervision. Research developments in areas as diverse as fine art practice and zero-carbon retro-fit housing contribute directly to shaping the undergraduate and postgraduate curricula.

e. Collaboration and contribution to the discipline or research base

Advancing our research agenda through collaborative and partnership working has always been a significant characteristic of much of our work and a key factor in a substantial part of our contribution to the discipline range embraced by the Faculty. Our collaborations and partnerships fall into five broad categories:

1. Commercial research and development collaborations and client consultancy
2. Joint arrangements with other universities to pursue specific research programmes
3. Knowledge exchange networking with private enterprises
4. Partnerships with public bodies for community based engagements
5. University consortia to provide research training facilities

Commercial research and development work has been a particular feature of some of our celebrated design work, for example our sustained collaboration with Hille, and other manufacturers, through the design research and consultancy work of **Snell**, featured here as **impact case study C**. Also Professor **Bolton** has established with Procter and Gamble annual funding for a BIAD research group that undertakes various projects in Europe and Asia related to design product innovation. Our Zero Carbon work with Carillion and Birmingham City council, supported by TSB (£1.1m initial funding) is of particularly high significance for the green agenda. [Professor **Jankovic**].

Joint arrangements. We have had or continue to have a number cross-disciplinary funded collaborations with various universities including on, for example: Urban Futures (EPSRC) with Birmingham, Coventry, Exeter, Lancaster; Connected Communities (AHRC) with Cardiff Metropolitan, Birmingham, Edinburgh.

Knowledge exchange. We are well known for our knowledge exchange networking activities. BIAD has run 44 KTPs (18 during the review period, some continuing) for organisations working in architecture, archiving, fashion, interior design, jewellery and visual communication. We lead the field in this range of work – no other faculty of art and design has run more. Led by Dr **Walker** partners have included: AGA, D5 Architects, Ikon Gallery, Prism Jewellery Design and Studio Digital Media. There is also our extremely successful Design Knowledge Network scheme and the follow up, Interiors and Lifestyle Futures programme, with over 300 client partners. Led by **Burns** these highly effective schemes are set out in **impact case study D**.

Partnerships with public bodies are extensive, many initiated by Professor **Butler**. These include working with ACE and various regional agencies to develop a West Midlands Arts policy under the national umbrella of the Contemporary Visual Arts Network, for which work, unusually for an academic institution, we have been granted the status of a National Portfolio Organisation. This work in the public sphere has been conducted through a number of notable projects leading to significant urban regeneration [see **impact case study B**]. This work includes: Colmore Business District; Eastside Projects, Turning Point West Midlands (TPWM) and the International Project Space (IPS).

On the global stage our strong partnership with the Guangdong Museum of Art and the Guangzhou Opera House (China) has resulted in several cross-cultural major international exhibitions and student exchanges as part of the Third Guangzhou Triennale in China [see the outputs of Professor **Jiang** and also **impact case study B**]. The Birmingham Photography and Archive Research Group (BPARG) was formed in 2011 and is supported by our Photography Research Network (an AHRC joint grant with LSBU). BIAD is collaborating with a number of regional and national partners, including most significantly, the outstanding new Library of Birmingham, the latter of which holds the largest photographic archive on urban development in Europe. Our joint collaborations involve research and exhibition projects that explore the relationship between photography, industrial and digital transformation, documentation and archive.

University consortia. BIAD/BCU is the cornerstone of the highly effective research training consortium, Research Education Development (RED). The partners in this include Coventry, Nottingham Trent, Sheffield Hallam and UoAL. Under BIAD's leadership they form a mutually supportive network for assisting in the training of PhDs and the development of ECRs, thus bringing on the next generation of art and design researchers. We are also a member of the recently formed, Midland 3 Cities Doctoral Training Partnership along with the universities of, Birmingham, DeMontfort, Nottingham, Nottingham Trent and Leicester. This will award 410 AHRC PhD studentships over the next 5 years