

Institution: University of Brighton

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

a. Overview

Since RAE 2008 we have extended and strengthened our position as an intellectually vibrant and mature research centre. In this submission, art and design is located within the wider context of the arts and humanities underpinned by cross-disciplinary innovation and rigorous scholarship. It presents new ways of understanding how the bringing together of creative practices, technology, history and theory enhances every aspect of our contemporary and future lives. Characterised by a blend of scholarship, knowledge exchange, traditional and cutting-edge practices, our research has been influential in collaborative developments with communities and partners of all types. For over two decades this has allowed us to shape new alliances and work confidently and effectively with stakeholder groups and leading institutions worldwide.

Our submission comprises 63.9 FTE researchers, including 18 professors and 16 Early Career Researchers (ECRs). It derives primarily from the Faculty of Arts, with research being managed by our Centre for Research Development—Arts and Humanities (CRD A&H), supported by a critical mass of qualified research managers and administrators. For REF2014, we have redistributed the overall volume of our research between Units of Assessment (UoAs) and are also submitting 14.7 FTE to D36 in recognition of growing research in media, cultural studies and cultural informatics. These two submissions share a single infrastructure and, although not directly comparable to RAE 2008, together they embrace the same scale and scope of our research.

Since 2009, we have extended the interdisciplinary breadth and quality of our research, through a range of initiatives, which include the recruitment of leading professors and ECRs. Our expanded portfolio includes media, screen and film studies, literature and linguistics, alongside the visual and performing arts, architecture, design and humanities; it encompasses circa. 70% of the disciplines within REF Main Panel D. This has subsequently led to the reshaping of our infrastructure in order to be more responsive to interdisciplinary research and international agendas as they emerge.

Research at the University of Brighton (UoB) is managed in three broad areas: *Arts and Humanities*, *Social Sciences*, and *Life and Physical Sciences*. Each is led by a Director of Research Development (DRD) who reports to the Pro-Vice-Chancellor (Research). Supported by the university's Research Office, the DRDs are responsible for the leadership and strategic oversight of research developments. These have included an additional University investment of £8.82m in new initiatives that comprise: Doctoral Studentships, the Research Concordat, Research Sabbaticals, Research Innovation Awards and a university-wide programme for ECRs. Moreover, an investment of £26m will develop a City Campus for the arts and humanities that includes a new library and research and innovation space; this will also stimulate enhanced public engagement through widening access to our renowned design and screen archives.

b. Research Strategy

Twenty years of research progress: Since our first RAE submission in 1992, we have sustained a trajectory of growth and progress. This includes a significant step-change between 2001 and 2008, and a further reorganisation and expansion of our infrastructure in 2009.

	1992	1996	2001	2008	2013
Submitted researchers (FTE)	36	50	54	74	64
External research income (HESA) / £m	0.03	0.06	0.54	3.72	3.38
Other research awards / £m	n/a	n/a	1.46	1.35	2.44
Total research income / £m	0.03	0.06	2.00	4.07	5.82
Research students (FTE)	3	19	23	42	52

We have been successful in diversifying our sources of income to include a broader range of funding from the EU, charities and other funding bodies such as Arts Council England (ACE) and the Heritage Lottery Fund (HLF) (identified in the table under 'other research awards') and increased the number of medium-scale RCUK awards since 2008. In addition we have developed our support for emerging research areas exemplified through our REF2014 submission to D36.

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Since RAE1996, we have also worked to position UoB as a world-leading centre for arts and humanities research. We have pursued this goal through the development of thematic research that addresses and responds to key challenges that we face in society, in tandem with the systematic refinement of our research infrastructure. Our pursuit of research excellence has been guided by four principles:

- to encourage productive partnerships as a key means to address significant challenges in an increasingly complex, fragile and interconnected world
- to embrace unpredictability, often intrinsic to original research, as well as encourage rigorous development and translation to users and beneficiaries
- to support future generations of researchers and their career development within a challenging and inspiring environment
- to stimulate the vitality of the research environment by minimising constraints, and continuing to build a responsive, robust and sustainable infrastructure.

Strong performances in Art and Design in RAE2001 (5*) and RAE2008 (35% 4*) demonstrate considerable growth since 1996. Since 2008 this has included over £2m of institutional investment in people, specialist scholarly resources, and in the research infrastructure.

Research progress since RAE2008: Organisational innovation and the consolidation of critical mass has enabled us to enhance the quality and enrich our research environment, balancing discipline-based research with more flexible, cross-cutting interdisciplinary strands of research enquiry. This has allowed us to respond effectively to the changing external environment while ensuring organisational stability (section d). We have implemented considerable investment to support the development of early career and established researchers (section c); strengthened partnerships with key research stakeholders, and; contributed to the research base (section e). Within this submission the following are indicators of our success:

- the percentage of staff holding doctorates has risen from 33% to 53%
- income supporting research (all sources) has grown from £68.5k to £90.9k per FTE
- the number of appointments to RCUK and international research committees have increased from 42 to 92
- significant increases include: keynotes, 89 to 117; conference papers, 341 to 851
- the number of registered research students has increased from 57 to 81.

Research infrastructure and investment plan: Since 2008 we have rethought the way we understand and shape the research we do in more integrated, interdisciplinary and flexible ways. Within the CRD (A&H), members of the Faculty's professoriate and senior researchers work together to lead a matrix of disciplinary and thematic research. Over a stable and established set of five disciplinary areas (Arts Practice and Performance, Design, Media, Architecture, and Humanities), are laid cross-cutting themes that engage researchers from all disciplines. These are currently: 1) Sustainability and Climate Change; 2) Creative and Digital Economies; 3) Performance, Making and Meaning; 4) History, Culture and Heritage; 5) Agency, Society and Space; 6) Inclusion, Health and Wellbeing. The flexible nature of these themes, allows us to broaden the range of internal collaborations, exploit external research opportunities and to translate our research both internally and externally through training workshops, seminars and conferences.

The CRD (A&H) is also responsible for delivery of the university's Doctoral College framework through the Doctoral Centre (A&H), the Research Concordat Action Plan in support of researcher career development, and the university's framework for Research Ethics and Governance. It provides the conduit between the university's governance of quality and our research communities, partners and beneficiaries (section d) and is responsible for the local delivery and oversight of the University's £8.82m investment in research initiatives, including:

- research sabbatical scheme providing research leave of 3-6 months
- 'Rising Stars' scheme to support ECRs, with individual awards of £10k
- research challenges and innovation schemes of up to £100k per award
- doctoral studentships, each worth £58k
- Research Grants Support Panel to mentor the development of proposals
- the *Future's Bright* annual conference for ECRs.

Environment template (REF5)

Research themes and types of research: As outlined in our RAE2008 submission, we identified four types of research that remain intrinsic to the diversity of arts and humanities and which our matrix of cross-cutting themes and disciplines address effectively. These are: i) the production of new knowledge; ii) the challenging of existing knowledge; iii) the recovery of lost knowledge; iv) the advancement of the scholarship of knowledge. The matrix also provides the means to tailor our support, whether researchers are individuals whose scholarly networks are geographically and institutionally dispersed, or by bringing together researchers whose work crosses disciplines and requires additional brokerage and support. The following highlights are indicative of these themes and illustrate the balance of research income and links to our REF3b.

Sustainable Development & Climate Change: Research income 65%; other 35%; REF3b [6, 7] DOYLE's monograph [2] *Mediating Climate Change*, STIBBON's *Terra Infirma* [2] and *The Waste House* (BAKER BROWN [1]) examining the construction of the UK's first domestic building from designated waste are examples of how research in this strand converges around approaches to sustainable development and perceptions of climate change. Our researchers have explored ways to engage different public and professional audiences and communities, including values-based decision-making [HARDER, 3] and the convergence of sustainability, emotional durability and human relationships with material culture [CHAPMAN 2, 4]. Convened by senior researchers, including CHAPMAN, HARDER, DOYLE and MCEVOY, their work will be complemented by the strategic appointment of Professor Peter Lloyd (2014), and his expertise in design thinking. Major grants include: MCEVOY's EU IFORE project (€3.1m, Interreg IVA, 2010–14) and HARDER's EU ESDinds (€815k, FP7, 2009–11) promoting *Values-based Education for Sustainable Development*. Current PhD studies include: *Envisioning the Future Village*; and *The future shape of design—a toolkit for designing longer lasting material experience*.

Creative & Digital Economies: Research income 52%; other 48%; REF3b [2] Research within this strand explores the impact of physical and digital convergence on human experience, cultural organisations, businesses and remote communities. Senior researchers working within this strand include YOUNGS (D36), BODDINGTON and GANT, augmented by the recently appointed Professor SERMON, who brings specific expertise in telepresence neural networks and digital arts. Researchers have examined cross-sector creative learning and research spaces between universities and museums and the role of design (BODDINGTON [4]; LYON [2]) and the convergence of design and innovation studies (BODDINGTON [2, 3]). Notable projects and awards include: BEHRENDT's EPSRC (£301.5k, 2011–14) e-bikes project, exploring 'how commuters and communities engage with electrically-assisted cycling'; *PATINA (Personal Architectonics Through Interactions with Artefacts)*, (EPSRC/AHRC £1.4m, 2010–13), in which BODDINGTON is a Co-Investigator, and the design and development of a web-based community platform *Community 21* (GANT [1]). Current PhD projects include, for example: *The Interface between art & design education and the creative digital and IT sector in the South East*; and *Designing a design curriculum—British schools 1988–present*.

Performance, Meaning & Making: Research Income 17.5%; Other 82.5%; REF3b [3, 4] Award-winning interpretations of Baum's *Wizard of Oz* (RAWLE [1]) and Gee's *Going West*, ANDERSEN [1] exemplify how researchers in this strand reframe and adapt cultural archetypes through for example, the innovative use of narrative or animation; or through making as in NEAL's [1] 'George III' from his *Cut and Groove* series (V&A *Telling Tales, Fantasy and Fear in Contemporary Design* 2009). Others have explored the agency of spatial representation as in CHARD [4]; and WINGHAM's [2] *Mobility of the Line: Art, Architecture, Design* (2013). Our researchers also explore the language of gesture through performance, as in COWIE's [1] 3-D *Tango De Soledad*; AGGISS, [2], *Beach Party Animal*, or theoretically, in WHARTON's [2] *Pragmatics and Non-Verbal Communication* (2009). Senior researchers in this strand include: AGGISS, HOOKER, and CORNFORD, working with WINGHAM, WHARTON, NEALE, GANT and RAWLE. Their work has been augmented by the strategic appointment of Professors CHARD in architecture and SERMON in visual communication. Awards in this strand include a Leverhulme Artist in Residence Award (£12k 2009–10) and CORNFORD's [1] *The White Bear Effect* received £40k in support from the Wellcome Trust, ACE, the Film and Video Umbrella and the De La Warr Pavilion. Notable PhD projects include: *Fugitive tales from the edge of memory—A visual interpretation of female narratives, 1900–1939*; and *Men's Art Embroidery in 1980s Britain—a critical study of textile art practices*.

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History, Culture & Heritage: Research income 32%; other 68%; REF3b [1, 2]

This theme is characterised by research in design history, material and visual culture, and their influence on unearthing and reshaping the cultures, histories and politics of place. Drawing together work from the Centre for Memory Narrative Histories and IOTA (Image-Object-Text-Analysis), leading researchers in this strand include WOODHAM, DAWSON, TAYLOR, JULIER, MORIARTY, PERRY and RIBAS, complemented by the strategic appointments of Professors BUCKLEY and Aynsley (2014). Research achievements include: MORIARTY's monograph [3] *Making Melbourne's monuments, the sculpture of Paul Montford* (2013); JULIER's [4] the *Journal of Design and Culture* Design Activism special issue (2013); PERRY's [4] (with Dimitrakaki) *Politics in a glass case: feminism, exhibition cultures and curatorial transgressions* (2013) supported by a Leverhulme International Network Award (£56k, 2010–12). Other grants include PERRY's FP7-PEOPLE Intra-European Fellowship *Hospitality vs hatred of the other* (€270k, 2012–14). Current PhD projects include: *The role of the Design Museum in the 21st Century—national and international perspectives*; and *Investigations into Green Shield and Cooperative stamps schemes*.

Agency, Society & Space: Research income 65.5%; other 34.5%; REF3b [3, 7]

POWER's [2] *Black country stories* exemplifies this strand's concern for the intersections of social and cultural history, politics and geography and its creative agency and philosophical implications. Research in this strand draws on creative and critical practice, and on the work of the Centres of Applied Philosophy, Politics and Ethics (CAPPE) and Memory, Narrative and Histories (MNH). Leading scholars in this strand include CORNFORD, POWER, PURBRICK, DAWSON, NOAKES AND VILJOEN, working alongside cultural geographers such as DAWNEY, LIM, and WRIGHTON whose work explores the philosophy and politics of language. Their research is complemented by the appointments of Professors NEWBURY and HODGSON, with their knowledge of photographic culture and histories. Significant achievements include: *Sustainable food planning: evolving theory and practice*, VILJOEN et al. [3], examining international food security; *Defiant images: photography and apartheid in South Africa* (2009), NEWBURY [1]; *It happened here* (2010), a permanent installation at the Commandery in Worcester, CORNFORD, [2]; and WRIGHTON's [1] monograph *Ethics and politics in modern American poetry* (2010). Notable awards include: *Authority Research Network: creative/performative approaches to democracy and authority research* (AHRC £41,086k, 2013) and *Traces of nitrate* (AHRC £264k, 2012–15). Current PhDs include: *Post-Copenhagen politics—towards a theory of ecological cosmopolitanism*; and *Hidden histories and the invisible space of memory and representation*.

Inclusion, Health & Well-being: Research income 30%; other 70%; REF3b [4]

Harnessing the use of performance, analytical and persuasive design, research in this strand aims to enhance social inclusion, LIM [2] as well as the resilience of disabled or disenfranchised communities, MACPHERSON [1] and their health and well-being. Drawing on the work of the Centre of Applied Philosophy, Politics and Ethics (CAPPE) and under the leadership of BRECHER, FARRER and AGGISS, working with KARIKIS, LIM, LYON, MACPHERSON and FOX, their research will be augmented by the appointment of LLOYD (2014) and approaches to design thinking. Research achievements include: *Sea women*, KARIKIS, [1], shown at the 54th Venice Biennale; *Side by Side*, FOX, [1] at the South Bank Centre (supported by £58.5k from Arts Council England), which unlocked the creative potential of artists with learning disabilities. Current PhDs include: *Live art, refugees and political engagement*; and *Choice, choosing and deciding in health and social care*.

Research strategy 2020: Our research strategy supports a future vision in which the art and design research environment in 2020 will increasingly depend on external partnerships and strategic alliances with other institutions, both within higher education and beyond. Three recent developments have set our future research course for 2020:

- £26m investment and planning approval for our City Campus development (2013–18), tailored to facilitate new innovation space, provide a world-class art and design research environment and increase public access and civic engagement [REF3a]
- the appointment of eight new professors to provide strategic leadership, underpin and support interdisciplinary working
- our success as a partner in two AHRC BGP2 consortia and one EPSRC cluster which allows us to explore new models of cross-institutional working and doctoral development.

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In this respect, our future digital architecture will be as vital as the architecture of our new campus. The CRD (A&H) remains central to our long-term vision, augmented with support for developing new audiences and reaching new user-groups to enhance impact. Specifically we will:

People: section c

- achieve Athena SWAN status for the Arts, Humanities and Social Sciences
- identify and facilitate quality international research opportunities with staff and students
- advance our doctoral experience and build a career continuum that includes postdoctoral and academic leadership opportunities and progression at all levels.

Infrastructure: section d

- increase the application rates, quality, diversity and success of research income per FTE
- explore new formats for research degrees, including collaboration, practice, and publication
- enhance public access to our research and scholarly resources physically and online.

Research base: section e

- show research excellence through increased public events, exhibitions and publication
- develop effective pathways to impact with our strategic partners (V&A, BFI)
- contribute to leadership, sector development and the international research base.

Our integrated research environment is designed to support and develop talented researchers at all career levels and to engage with an increasing range of publics and practitioners.

c. People, including: I. Staffing strategy and staff development

Since RAE1996, we have prioritised the intellectual and creative capital of our research community as our primary asset and have set out to ensure its sustained support and development. We value the contributions of all colleagues by:

- retaining and rewarding staff who are central to our research strength
- recruiting talented and outstanding researchers to bring fresh ideas and insights
- providing an environment that stimulates innovation and minimises constraints
- ensuring fairness and equity in the allocation of research support.

The ethos and values of our commitment to researcher development has been advanced by the university's Research Concordat Action Plan. This has been designed to implement the UK's Concordat to Support the Career Development of Researchers, which is aligned with the *European Charter for Researchers and Code of Conduct for their Recruitment*. Our action plan has been recognised by the European Commission through a European HR Excellence in Research Award in 2012. Central to the University's values, our research strategy is underpinned by the principles of equality and diversity supported by online training, informed by Equality Impact Assessments (EIAs) and augmented by specialist expertise from colleagues in the arts and humanities that enhances research quality and governance, for example research ethics (BRECHER); learning disabilities (FOX).

The CRD (A&H) is responsible for the local delivery of the Concordat implementation and, since 2008, has made significant progress against its key targets. Broad indicators of our research enhancement over the census period include:

- 85.8% of all researchers in the Faculty of Arts hold permanent contracts
- seven staff have been promoted to professor/reader and the number of professors in the submission has increased by 50% from 12 to 18 since 2008
- since 2009, 26 researchers have completed sabbaticals, producing over 80 outputs with another eight awarded for 2013/4
- 71 small grants (£350k) were awarded by the CRD (A&H) to pump-prime research
- A&H researchers were involved in 9 Research and Innovation Awards (£192k)
- £40k has been provided by the DC A&H to support 91 PGR student research activities.

Recruitment and promotion: Our recruitment and promotion strategies have been enhanced to highlight research careers, attract the highest-quality applicants, strengthen our established research, and specifically to contribute to emergent and cross-cutting research themes. In particular, we have revised our professorial framework to:

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- better recognise talented researchers on the brink of professorial standing and established researchers of outstanding quality
- provide a clearer description of qualitative criteria that better express our expectations of professors at each level of attainment
- detail an extended remuneration scale through which to recognise, reward and provide career progression to leading researchers.

Since 2008, six staff within the submission were promoted to Chairs. Notable is CHAPMAN, an ECR in RAE2008, who became Professor of Sustainable Design in 2013, and MORIARTY, Curator and Director of the Design Archive, who became Professor of Art and Design History (2013). We have also made a series of strategic postdoctoral appointments, including: LEGA (Politecnico di Milano), PERALTA (Cambridge University) and TAYLOR, following his postdoctoral fellowship at TU Delft. Our eight professorial appointments all have expertise in leading interdisciplinary research and will work with our established communities to draw out and strengthen our cross-cutting research strands.

Development and training: Staff at all levels receive an annual Staff Development Review designed to reflect on, identify needs, and plan support for, their research and career development, (for example mentoring, sabbatical leave applications, conference attendance). New staff are provided with a mentor and receive a research induction within the CRD. ECRs, postdoctoral fellows and academic staff new to research are given reduced teaching loads during their first year and are supported to undertake appropriate development, for example research supervisor training. Research time is allocated by Heads of School through the distribution of core QR, and through competitive or start-up funding to support new initiatives. To enhance support for ECRs, the university appointed an ECR Ambassador (0.2FTE) in 2012, to co-ordinate an institution-wide network of over 100 ECRs to encourage regular peer-to-peer communication.

Support and oversight of funding applications is managed and mentored through the CRD's network of experienced peer reviewers or through action-learning support groups established through schemes such as Proposal.net to improve the quality of our grant proposals. The effectiveness of these measures is evident in the quality of the applications to our internal research schemes, the growing scale and number of external grant applications and increased success rates (section d). Since its launch in 2009, our competitive sabbatical scheme has enabled researchers to produce six monographs, 36 journal and book chapters and over 20 exhibitions or performances.

The CRD (A&H) works with the university's Research Office to deliver a comprehensive programme of workshops supplemented by online training. The programme benefits from specialist inputs from colleagues in the arts and humanities, covering topics such as ethics and governance, intellectual property, copyright, open-access publishing, Horizon 2020 for arts and humanities, how to find a publisher, peer reviewing and being reviewed. At the close of each academic year the CRD curates a festival of research to celebrate and reflect upon the year's activities. This event aims to generate new ideas and cross-disciplinary dialogue. It also provides a showcase through which we can engage with new research partners, user-groups, and beneficiaries.

Economic and social engagement: (REF3a) We value our long history of applied research and our extensive network of partnerships with key user groups. These provide trusted collaborators for the co-development of research and the pooling of resources. We consistently aim to achieve a cycle of knowledge development that generates research ideas alongside the search for appropriate applications, the building of new audiences and the formulation of new and novel research questions.

We have created the physical and online conditions in which dialogue and encounters with other institutions, businesses and stakeholders can occur through regular events and training, as well as encouraging this by valuing and allocating academic time and resources to translational activities.

Building on our experience with the V&A, we have consolidated new relationships through five collaborative doctoral partnerships, with the Chartered Society of Designers, the V&A and Action in Rural Sussex each holding one studentship, with two in the Design Museum. We have

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welcomed independent researchers and academics to work within our Design and Screen Archives, exploring, for example, public histories of the everyday for the BBC and ARTE (Screen Archive), and Dr Harriet Atkinson, independent researcher and faculty research fellow, worked in the design archives to complete her book *The Festival of Britain: a land and its people* (2012). We have created research opportunities for residencies and fellowships in other HE and non-HE organisations, including: the V&A's Research, and Learning and Interpretation departments; Wired Sussex (through the Brighton FUSE); Nagoya University of the Arts in Japan, and; the Korean Design Research Institute at Seoul National University.

Working with the CRD, our Business Development Manager (BDM) supports partnership development and residencies or placements with cultural and creative organisations, business users and community groups. Where appropriate, the BDM draws on the expertise of the university's renowned Community University Partnership Programme (CUPP), a specialist unit with expertise in brokering and facilitating mutually beneficial activities between universities and external communities. For example CUPP's support of FOX's research, working with artists with learning disabilities, contributed to the *Times Higher Education* (THE) Award for Outstanding Contribution to the Local Community 2008.

c. II. Research students

Our investment in doctoral research has ensured a substantial and diverse postgraduate community, from which our students progress to rewarding careers, whether in the academic, private or cultural sectors, or as independent practitioners. The university has made significant strategic changes to the environment for doctoral students, all of whom are now located within the Brighton Doctoral College (BDC), established in 2011. The QAA Institutional Audit (2013) commended the launch of the BDC noting that, *the trajectory of almost all success indicators has been upward*. The BDC has governance responsibility for the quality and standards of the PGR environment, ensuring that all new students receive a full needs-analysis to establish their skills profile, mapped against the Vitae Researcher Development Framework (RDF). Formal training is provided via the University Researcher Training Framework within the BDC, which offers an array of generic and specialist programmes from across the university and encourages students to challenge as well as deepen the foundations of their research.

Within this governance framework, PGR students in the Arts and Humanities are managed through the Doctoral Centre Arts & Humanities (DC A&H) under the leadership of NEWBURY. Physically located in the heart of the Faculty, the Centre is integral to our research culture. Since 2008, our time to completion has markedly reduced and we have committed considerable investment to build the critical mass of our student community and our supervisor capacity, as outlined in the adjoining table. All PGR students have a minimum of two supervisors and access to support of circa £5k over the course of their studies to augment their research. Our Centre for Learning and Teaching provides accredited modules as part of doctoral training, creating opportunities to gain teaching experience and circa 20 per cent of our students regularly teach during the latter years of their study programme.

	2008	2014	Change
Student numbers (headcount)	51	81	+42%
Supervisor numbers (headcount)	38	87	+129%
Conferment (FTE, over the period)	23.57	37.5	+59%

We continue to develop our postdoctoral opportunities and the CRD (A&H) employs a minimum of two fixed-term one-year postdoctoral students each year as part of our researcher development programme. They receive identical support to other ECRs and gain project management experience and international networking opportunities, under the guidance of senior academics on research and knowledge exchange projects funded, for example, through the EU Tempus or Interreg schemes.

Postgraduate Scholarships: Since 2008 we have established the UoB as a trusted location for AHRC studentships and the university has committed £3.5m to investment for full-time PGR studentships over three years allocated, through internal competition. This has enabled us to build capacity in emerging fields and foster interdisciplinary dialogue through co-supervision (across the University and externally), for example, *Drawing as a pedagogical tool in medicine*

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and the allied health professions. To date, university investment in A&H studentships totals £870k, including investment in a new capacity building doctoral cluster (six studentships) entitled Understanding conflict: forms and legacies of violence.

Studentships awarded	Open competition	Capacity building	Collaborative doctoral awards	Large grant	Total
AHRC	10	8	7	1	26
UoB	12	3	–	–	15

Our successes in the AHRC Block Grant Partnerships as a partner of the TECHNE consortium (seven HEIs), led by Royal Holloway, University of London, is focused on interdisciplinary practice and the craft of contemporary research. It comprises 176 studentships over five years and a total value of circa. £13.5m. We are also a partner in the AHRC Design Star consortium (five HEIs), led by the University of Reading, for a Centre for Doctoral Training in Design comprising 30 studentships over five years with a value of circa. £2.1m. These awards will develop our collaborative skills through internal and external interdisciplinary PhD projects. We have also secured an EPSRC for a Doctoral Training in Science and Engineering in Arts, Heritage and Archaeology that will also engage us in an innovative partnership with University College London and the University of Oxford.

d. Income, infrastructure and facilities

Income: see also Research strategy, section b

Research Indicators (per FTE)	1992	1996	2001	2007	2013
External research income	£0.69k	£1,12k	£9.93k	£50.20k	£52.88k
Other research awards	–	–	£27.03k	£18.24k	£38.10k

Since expansion in 2009, we have focused on improving the rate, number and quality of funding applications to RCUK. The table above represents an increased diversity and scale of research projects and a growing critical mass of researchers able to lead applications, as opposed to a reliance on small numbers of experienced applicants winning larger awards. Income has increased steadily and we continue to support applications that sustain our research imperatives through a wide variety of funders aligned with the interests of individual researchers or research teams.

Operational infrastructure: The CRD is led by WOODHAM, Director of Research Development, supported by two deputy directors and members of the professoriate, BUCKLEY and YOUNGS (D36), with NEWBURY as the Director of Postgraduate Studies (DPS A&H). Collectively they are responsible for shaping and delivering the research strategy for Arts and Humanities, working closely with the Dean (BODDINGTON), the two Heads of schools (Humanities; Art, Design and Media) and their respective management teams. Line management for the majority of academic staff remains in the schools. Operationally the CRD (A&H) is responsible for the:

- development and delivery of a research strategy for the Arts and Humanities
- quality assurance and enhancement of research
- communication and delivery of the Concordat Action Plan
- integration of the Doctoral College (A&H)
- management and development of the scholarly archives and collections
- brokerage, quality and oversight of research partnerships
- research dissemination and building pathways to impact
- integration of Research, Economic and Social Engagement
- achieving research income targets (with schools)

The CRD is supported by a highly qualified and dedicated team that includes the following:

CRD (Arts and Humanities) FTE staffing	Academic	Support	Project Staff
Core Leadership	3.0	4.0	4.5
Doctoral College (A&H)	1.5	1.8	–
Archives (Design and Screen)	6.1	3.8	4.7
Impact and research translation	1	1.5	1

Committee and reporting structures: Senior researchers (BODDINGTON, WOODHAM, LLOYD (2014), BUCKLEY) are members of the university's Research Strategy Committee; NEWBURY

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represents the Doctoral College (A&H) on the Brighton Doctoral College Board and the university Research Degrees Sub-Committee. Within the Faculty, WOODHAM chairs the CRD Management Group, which brings together research strategy, organisational and operational infrastructures, and our support team for research translation, dissemination, economic and social engagement outlined in REF3a. It reports to and advises our Faculty Management Group and contributes directly to the University's Research Strategy. YOUNGS chairs our Faculty Research Ethics and Governance Committee, and BUCKLEY the Professoriate.

Organisational infrastructure: Our matrix structure (outlined in section b) endows the research environment with both flexibility and order. Bringing together five disciplinary areas that we identify as Research Initiatives (Arts Practice and Performance; Design; Architecture; Media; Humanities), with the series of six cross-cutting Thematic Strands (eg Creative and Digital Economies or Agency, Society and Space). Our central investment against this interdisciplinary matrix is illustrated in the appointment of a new professoriate (circa. £500k per annum). The key aim of this vision is to strategically position the critical mass of our research leadership at the heart of an integrated network of arts and humanities scholars. Within each strand, members of our enhanced professoriate bring together and develop teams of researchers in response to emerging research ideas; realising projects, and assuring their quality and clarity.

Scholarly infrastructure: This comprises three key elements: the Design Archive, Screen Archive South East (SASE), and our partnership with the V&A. It is managed within the CRD (A&H) and has been central to the development of subsequent projects. As scholarly resources, our archival collections are significant and distinctive within their respective communities. They attract academics, independent scholars and doctoral students, providing researchers with access to international professional, cultural, and scholarly networks that also aid our translational reach. They also offer a resource-rich environment within which researchers at all levels can learn archival skills as well as undertake research. Since 2008 the archives have benefited from £900k of university investment and attracted a further £1.7m externally in support of our commitment to stimulating research and knowledge exchange (for example, HLF, ACE).

The Design Archive (est.1994) comprises 20 collections (430 linear metres) and has grown by 13 per cent since 2008, with four new acquisitions. Its focus is three interconnected fields of international design history: 1) Design and the State, and government-sponsored design promotion; 2) the organisation and shaping of design professions, and; 3) the practices of designers within wider socio-economic, political and cultural contexts. It is curated by MORIARTY, with Whitworth, BREAKELL, and a team of digitisation and conservation specialists. Since 2005 the Design Archive has been an integral part of the Archives Hub. Its research significance was recognised in 2010 by HEFCE's Museums, Galleries and Collections Fund with an award of £300k over five years. See also REF3b [1].

The Screen Archive South East (SASE, est.1992) is a public-sector moving-image archive that collects, preserves and promotes screen material and the histories of pre-cinema and early cinema, comprising over 10,000 films, 10,500 19th-century lantern-slides and unique historical documentation. Its mission is to capture and curateable life, work, creative endeavour and representations of regional and national public history. Directed by GRAY and supported by a team of archival specialists, it has attracted external project support of £1m to support research from, for example: AHRC (2009), HLF (2010 and 2012) and the BFI (2013). See also REF3b [5].

Partnership with the V&A's research department (est. 1997) provides research space and access to specialist resources and expertise. It continues our ongoing commitment to research focusing specifically on museological and curatorial strategies for contemporary design (REF3b [2]), and is sustained by a Principal Research Fellow (PAVITT 2008–10 and JULIER 2011–present) and a PhD cluster (six students). In 2013, JULIER was commissioned by the AHRC to map the field of social design in the context of the museum, building on the work of the Design Commission's Parliamentary Enquiry on Design and the Public Sector.

Space and Facilities: The CRD (A&H) is located in the heart of Brighton's cultural quarter and at the centre of the Faculty of Arts. It enjoys 351m² of dedicated offices, quiet study and flexible meeting spaces for lectures and seminars and boasts dedicated video-conferencing and IT facilities for researchers and PGR students, as well a distinctive Arts and Humanities library (100,000 items) with specialist design history collections and artists' monographs. Strategic

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programming for our 260-seat public theatre and gallery and two further exhibition spaces, present research in the public domain and stimulate public dialogue. Since 2008, we have invested £650k to augment our digital production facilities and to upgrade our workshops, seminar and studio spaces to accommodate research. We have also targeted investment to support experimental, environmental and community projects, including the design and construction of The Waste House (REF3b [7]).

Digital architecture: Our digital architecture complements our physical environment: integrated with the university's Research Information System, it reflects the vitality of our research community. It provides a comprehensive online presence for all researchers, dedicated project sites and an array of social media channels. Our City Campus investment plan (2020) includes a new purpose-built Arts and Humanities library, a 170-seat public lecture theatre and exhibition space for the archives and showcasing of research, and a new media hub that will bring together the Screen Archive, Cinecity, the new BFI Audience Development Hub, Photoworks and the Brighton Photo Biennial and realise Brighton's aspiration to become a City of Film and part of the UNESCO Creative Cities network.

e. Collaboration and contribution to the discipline or research base

Contribution to the sector and to research strategy and review: We maintain a commitment to 'advancing the scholarship of knowledge' (RAE2008), to developing leadership and academic citizenship within the Arts and Humanities, and to ensuring the recognition and value of research and its potential to impact and enhance every aspect of our lives. Despite a shorter census period, our researchers have made a significant contribution to the Arts and Humanities from 2008 to 2014, as demonstrated below.

We have developed mentoring and peer-review expertise through our internal mechanisms and encouraged researchers to contribute their knowledge and expertise to the sector and to shaping RCUK strategies. The years 2008-14 saw a significant overall increase across the sector. Notably, a number of colleagues provided strategic advice through chairing panels or peer-review (WOODHAM, GRAY, NEWBURY), and 17% (20) of our submitted researchers are members of RCUK peer review colleges (the majority for AHRC, but also including ESRC, EPSRC, the British Academy and Leverhulme). BODDINGTON is a member of the AHRC Advisory Board, Deputy Chair of Sub Panel D34 and a member of the Equality and Diversity Panel (EDAP) for REF2014.

Peer review for research bodies	2001	2008	2014	2001	2008	2014
	Count			Per FTE		
Peer review for RCUK or research bodies and international committees per FTE	20	42	92	0.47	0.58	1.43

International peer review increased by circa 45% and includes, for example, the National Science Foundation (USA), the Research Foundation (Flanders), the Canadian Social Science and Humanities Research Board, Deutsche Forschungsgemeinschaft and the EU COST Programme.

Shaping and contributing to sector debate: We support researchers at all career stages in contributing to the vitality and intellectual development of their respective fields. They do this through leading and engaging with the review and editorial processes of journals and conferences, through keynote addresses and conference contributions, invitations to show work or perform, and by building creative networks through residencies and fellowships. We have seen a marked increase in participation and in the summative geographical reach of work, which spans 5 continents and more than 20 countries.

Indicator	2001	2008	2014	2001	2008	2014
	Count			Per FTE		
Editorial boards	16	34	39	0.30	0.47	0.61
Keynote addresses	38	89	117	0.72	1.24	1.83
Invited conference papers, lectures, performances and exhibitions	123	341	851	2.32	4.75	13.3
Residences and fellowships	18	33	44	0.34	0.46	0.68

Editorial roles: BUCKLEY and NEWBURY, are editors for the *Journal of Design History* and *Visual Studies*, respectively. Editorial board roles in the census period include: *Philosophy of*

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Management (BRECHER); *Environmental Communication: A journal of nature and culture* (DOYLE); *the Journal of Visual Arts Practice* (FRANCIS); *Early Popular Visual Culture and Screendance* (GRAY); *Contemporary Photographer* (LOWRY); *Women's History Review* (NOAKES); *Design Issues, Journal of Media and Communications* (WOODHAM).

Keynote invitations: These were over 65% international, and include: CHAPMAN at the US Sustainable Furniture Council, North Carolina (2013); BRECHER's plenary for the International Network for Sexual Ethics and Politics annual conference, University of Ghent 2012; DAWSON on 'Imaginative Geographies and Contested Memories' at the Conflicting Views: Visual Culture, Conflict and Northern Ireland Conference, Dun Laoghaire, 2010; WOODHAM on 'Design Peripheries, Hidden Histories and the Cartography of Design' at Another Name for Design: Words for Creation, International Conference for Design History and Design Studies, Osaka (2008).

Invited conference contributions: GRAY on 'Being Post-Cinema – Screen Heritage in the Museum' at Moving Image and Institution: Cinema and the Museum in the 21st Century Conference, University of Cambridge (2011); WINTLE on 'Fidelity and Fairytale: Cultural Representations of the Andaman and Nicobar Islands in Victorian Britain, 1850–1900' at the Centre for Historical Studies, Jawaharlal Nehru University, Delhi (2011); WOODHAM on 'Design, Histories, Empires and Peripheries' at the Design Frontiers: Territories, Concepts, Technologies Conference, Sao Paulo, Brazil (2012).

Invited performances: COWIE's premieres of Art of Movement and Dark Rain, Kyoto International Performing Arts Festival (2013); MARTIN's composition Cromwell's Sorrow, for violin, viola and bass, performed in the Musée des Beaux Arts, Nîmes at the Fête de la Musique (2008).

Selected exhibitions: POWER's The Sound of Two Songs at the International Cultural Centre, Krakow, which toured to Italy, Singapore and UK (2010–12); STIBBON's Emma Stibbon: StadtLandschaften touring shows including at the Ephraim Palais, Stadtmuseum, Berlin (2009) and Glacial Shift at the Scott Polar Research Institute, University of Cambridge (2009).

Residencies and fellowships: WINTLE's Caird Research Fellowship, National Maritime Museum, Greenwich (2013); MORIARTY's Macgeorge Fellowship, University of Melbourne (2008); WRIGHTON's International Research Fellowship at the Modern Literature and Culture (MLC) Research Centre, Ryerson University, Canada (2011-13); STIBBON's Derek Hill Scholarship Award, for a residency at the British School in Rome (2010).

External academic partnerships: We support all researchers in building interdisciplinary and cross-sector academic networks through participation in RCUK sandpits, research networks, research projects, and PhD examination. Since 2008, our researchers have been invited to examine 48 PhDs, of which 15 were overseas. We have built research and knowledge exchange through a range of EU programmes (REF3a), and through two RCUK interdisciplinary sandpit projects: *PATINA* (£1.4m, EPSRC/AHRC); and *E-Bikes* (£301.5k, EPSRC).

Visiting research scholars and fellows: visitors continue to bring new perspectives, stimulate dialogue and debate and enhance our research environment. Since 2008, these have included: British Council Visiting Fellow A Naslednikov, Hermitage Museum (2008); FP7 Marie Curie Fellow Dr T. Kitlinski from Poland (2012); Associate Professor J. Kim, Chungbuk National University, South Korea (2009); Dr Q. Gao, Associate Professor, Department of Art and Design, East China University of Science and Technology (2012–13); Dr G. Moane and Dr A. Feldman from University College Dublin. CAPPE's visiting scholars programme also welcomed for example: Dr J. Boll, University of Konstanz, Germany; Dr N. Gertz and M. van de Sande, KU Leuven.

International research partnerships: These are selectively and strategically developed to complement the quality and breadth of our own knowledge and provide opportunities for visiting professorships, PGR exchange, research residencies, co-publications, shared conferences and exhibitions. Our partnerships include: Politecnico di Milano; the University of Southern Denmark; the Prague Academy of Art, Architecture and Design; KU Leuven, Belgium; the Universities of Notre Dame, and Case Western in Cleveland, USA; Nagoya University of the Arts, Seoul National University; Tsinghua University, Beijing.

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Museums and gallery partnerships: These are vital to our research culture and a means to reach new audiences. Since 2008, through our partnership with the V&A, we have supported the research and co-curation of two major exhibitions: Cold War Modern (2008) and Postmodernism (2011) [Pavitt 1997–2011]. Between 2005–10, our partnership was extended to include research on object scholarship and the rethinking of learning and research space within museums and universities through the HEFCE-funded (£4.85m) Centre for Excellence in Teaching and Learning through Design (CETLD). The appointment of JULIER (2011) has resulted in the introduction of new professional and public ‘design salons’ and a focus on the social role of design in the context of the museum. We have also consolidated research links with the Design Museum, the Tate Modern, the Southbank Centre and the British Museum, as well as the Smithsonian Museum of Women’s Art in Washington through PERRY’s Leverhulme International Research Network. Our researchers work as advisors, consultants and co-curators to the Brighton Museum and Art Gallery and the Ditchling Museum of Arts and Crafts and our researchers have curated a number of exhibitions that include: NEWBURY’s People Apart: Cape Town Survey 1952 at the Pitt Rivers Museum Oxford (2011–12) and BEHRENDT’s New Interfaces for Musical Expression (2011) at the Norwegian Museum of Science and Technology.

Contributions to juries, selection committees and professional networks:

Awards and prizes	2001	2008	2014	2001	2008	2014
	Count			Per FTE		
Merit awards and prizes	27	48	63	0.51	0.67	0.98

Our researchers have contributed to learned societies, professional associations networks and juries. Others have received awards recognising their significant contribution and standing within their respective communities. They include, for example: STIBBON as a Royal Academician (2013), POWER as a member of Magnum; HARDIE as a Royal Designer for Industry, and; BRECHER as Hon. President, Society for Applied European Thought. AGGISS and RAWLE both received honorary doctorates for their contribution to the field from the Universities of Gothenburg and Norwich, respectively; WINGHAM was invited to judge the Annie Spink Award for Excellence in Architectural Education (2012); AGGISS, the National Review of Live Art, Glasgow (2010); and JULIER, the City-to-City Award, FAD, Barcelona (2010). MCEVOY (REF3b 7) was awarded the Built Environment Prize from the Institution of Engineering and Technology (IET) for Dwell Vent (2009).

Strategic interventions in policy and expert evidence: Since 2008 our researchers have received a number of requests to present expert advice and evidence to parliamentary and governmental groups. Presentations included CHAPMAN’s (2008) ‘Evidence Paper’ to the Science and Technology Committee for the Enquiry into Waste Reduction, and McDOUGALL’s (2011) to the all-Party Parliamentary Group on Sustainability and Ethics and Fashion, both at the House of Lords. JULIER was invited to join the Design Commission, Parliamentary Enquiry on Design and the Public Sector. BOHN (2008) advised the Federal Ministry for Building and Regional Planning, in Bonn, Germany, on ‘Renaturation as a strategy of sustainable urban development’ and VILJOEN (2009) provided advice on the role of the Planning and Housing Committee for the GLA.

Over the last six years we have positioned our research at the heart of a series of creative, cultural and economic networks. We have played a central role within the university and have developed productive, longstanding and influential cross-sector partnerships. Our aspiration for 2020 is to strengthen our leadership in art and design and be recognised as an international centre of excellence that makes vital and enriching contributions to the future research landscape within and beyond the arts and humanities in a changing and increasingly fragile world.