| Institution: Goldsmiths, University of London |
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| Unit of Assessment: 32, Art and Design: History, Practice and Theory |

| 1. Unit context and structure, research and impact strategy |

**Context**

Art, Design and Visual Cultures are three separate departments, operating independently, with distinct research infrastructures, administrations and strategies. But we have a shared focus on **contemporary** art and culture and four key areas of intersecting vision and practice concerning:

- ideas of **publicness** and public engagement;
- the **invention of methods**;
- **transdisciplinarity**;
- **participatory practices** including co-creation and co-production.

Activities such as exhibiting, engaging in new forms of public research and study, and collaborating with non-academic partners, position our work both within and outside of conventional academic contexts and traditional arts venues. Alongside our contributions to academic scholarship we have developed diverse approaches to practice-research drawing on new curatorial paradigms, inventive archival methodologies, new models of user engagement, and new modes of phenomenological, speculative, and post-colonial thought. Many of our projects facilitate encounters between conventionally isolated knowledge groups and many of us, independently or collaboratively, work with large, culturally diverse publics.

**Goldsmiths *Art*** has been breaking down methodological boundaries in art pedagogy and research since the 1970s. Research is produced through individual and collaborative creative art practice as well as academic publication and is best understood through four overlapping modes of enquiry:

- Practice-based research in which artists develop innovative methodologies and forms of creative practice to investigate their own open-ended propositions;
- Research-based creative practices in which artists use archives and other research materials to develop artists' research methodologies, resulting in material, written, filmic or performative art works;
- Research in the history and criticism of contemporary art investigating issues of scholarly concern and contributing to knowledge within the field;
- Interdisciplinary practice-based research in which curators and artists partner with institutions and researchers in other fields and sectors to develop creative and innovative research methods.

During the current REF period the Art Research programme has developed seven collaborative research projects led by core staff:

1. The **MARs (Mountain of Art) Research Hub** (Kreider, Newman, Schmitz, 2015-) and **Research Garden** (Gray, 2020-) incubate emerging research, bringing together the work of academic staff and research students with that of participants from across Goldsmiths and other institutions. Multiple funding from CHASE;
2. The **Nuclear Culture Project** (Carpenter, 2011-; funded by Arts Catalyst and CHASE; supported by Bildmuseet, Umeå University, Sweden, Malmö Konstmuseum CAC/SMK Centre for Contemporary Art and the Energy & Technology Museum in Vilnius, Lithuania,

the latter in partnership with the AHRC networking project *Nuclear Cultural Heritage: From Knowledge to Practice*);

3. The **CHOREOGRAPHIC series** (Schmitz, 2016-; CHASE funded), enables collaboration with invited guests working in choreography and (post-) dance to produce one-off productions at the intersection of artistic, curatorial and discursive labour. This has led to large-scale presentations at the Venice Biennale 2017 and the ICA London;

4. **ANIMATE ASSEMBLY** (Schmitz in collaboration with Birkbeck College AHRC funded + Network funding, 2016 -) produces research at the intersections of animation, animism and technological animacy;

5. **LUMA Foundation Curatorial Network** (Sheikh, 2016-19 in collaboration with LUMA Foundation, CCS Bard; Valand Academy of Arts, University of Gothenburg amongst others);

6. **The Maladies of the Book** (Newman, 2019) a philosophy and literature seminar held at The ICA London, in collaboration with The Goldsmiths Centre for Philosophy and Critical Thought;

7. **Feminist Duration Reading Group** (Reckitt, 2015 hosted at South London Gallery, Barbican Centre) an ongoing public programme encompassing reading groups, film screenings, performance, workshops, and guerrilla translation exploring earlier periods of feminist activity.

**Goldsmiths *Design*** explores the role of design beyond a traditional relationship to industry and consumerism. Our work has three dimensions:

- We collaborate with domain experts or take on new disciplinary skills, creating impact for stakeholders across governmental, industrial and cultural sectors and diverse publics;
- We advocate for design practice as a first-class methodology for knowledge creation. We explore new approaches to pursuing design as research and experiment with novel forms of output and dissemination often informed by insights from and contributing to fine art, sociology, science & technology studies (STS), education, philosophy and cultural theory;
- We explore relations between research and teaching, and support networks and programmes for pedagogic research and the development of creative pedagogy.

We have five research studios:

1. The **Interaction Research Studio** (IRS; Gaver, Boucher, 2007-) designs computational systems for everyday life. It has benefitted from several large research grants, including the 3-year EPSRC funded project *My Naturewatch Camera* for public engagement with wildlife through design technology;

2. The **Prospecting and Innovation Studio** (Pi Studio; Waller, Fairfax, Conreen, 2007-) develops skills in innovation, social design, design with Neuroscience, and sustainability for the transformation of businesses, third sector organisations and government, in the UK and internationally;

3. The **Vehicles of Experimental Design Studio** (Feo, Bannocks, 2014-) explores experimental design practice through major international exhibitions. The studio collaborates with the wider department to produce the annual experimental design book, *Multiplexer*;

4. The **Centre for Invention and Social Process** (CISP; Guggenheim and Rosengarten (Goldsmiths' Sociology); Wilkie, 2003-) is a leading international and interdisciplinary center for expertise in STS focused on examining the critical role of science and technology in society;

5. The **Design Pedagogy Research Team** (Bain, Sprake, 2018-, currently funded by the British Council's Newton Fund Institutional Links Research Project and the Design Museum's Design Ventura programme) works with the Government of the Philippines on K-12 curriculum and professional practice for educators.

Research groups beginning to establish track records and funding streams include:
the **Expanded Fashion Practice Team** (Hoette, May, 2015-), a collaboration that challenges traditional fashion practices and pedagogies; the Erasmus-funded **Speculative Design Network Group** (Ward, Loizeau, 2018-) and experimental performance group **Post Workers Theatre** (Macdonald, Mortimer, 2019-).

**Goldsmiths *Visual Cultures*** began as a unit in 1997 and became an academic department in 2004. Since then, we have helped establish and develop this still relatively new field, which we understand as a meeting point between the artistic, the philosophical and the political. We are one of only a few university departments internationally to teach the subject at all academic levels. Our outputs take varied forms including:

- Peer reviewed monographs, edited books and book chapters and journal articles;
- Practice research;
- Diverse forms of public and collective research that are largely, but not solely, associated with our work in the expanded fields of the curatorial;
- Innovative spatial investigations in the field of Forensic Architecture.

We are home to two research centres and ten Research Clusters:

1. The **Centre for Research Architecture** (CRA; 2005-) has established a robust and creative research and pedagogical practice bridging architecture, human rights, art, law, and the media. Initially led by Weizman, it is now directed by Schuppli. During this REF cycle CRA hosted Awan's *Topological Atlas: Mapping Contemporary Borderscapes* project (2018-; ERC starter grant);
2. **Forensic Architecture** (FA; 2014-) was initiated by Weizman after receiving an ERC Proof of Concept Grant. FA uses spatial mapping and other technologies to investigate human rights violations including violence committed by states, police forces, militaries, and corporations. FA has received recurrent major funding, including an ERC Consolidator Grant for 2016-21;
3. Our **departmental Research Clusters** (2015-) relate to our interdisciplinary investigations of (predominantly) modern and contemporary art and culture from around the world. They are: 1) Culture, Memory, Futurity; 2) Environmental Humanities and Ecologies, which includes expertise in 'the animal question', ableism, and mental health; 3) Globalization and Transcultural Practices; 4) Performance and Live Art; 5) Philosophy, Critical and Visual Theory - we have particular expertise in 'continental' philosophy and post-colonial, African, African-diasporic, Pakistani and Indian thought; 6) Political Aesthetics; 7) Sexes, Genders, Genres; 8) Spatial Practice and Architecture; 9) Technologies of Image and Sound and 10) The Curatorial. Clusters facilitate targeted peer support and collaboration on our themed **Public Programmes**, other research-related events, publications, and funding applications. Most staff and PGRs are affiliated with up to three clusters according to areas of interest.

**Across all three departments**, we are committed to training the next generation of researchers and offer MPhil/PhD programmes (in full- and part-time modes):

- Art's **MPhil/PhD in Art** has 3 'pathways': 'Thesis by Practice', 'Thesis by Practice and Written Dissertation,' and 'Thesis by Written Dissertation';
- Design's **MPhil/PhD** includes both practice-based and thesis-based;
- Visual Cultures offers 3 MPhil/PhD programmes, in **Visual Cultures**; in **Curatorial/Knowledge** (which transitioned into an MPhil/PhD in **Advanced Practices** in 2019); and in **Research Architecture**, all of which share expertise and resources**. Dissertations may be entirely text-based or incorporate elements of practice. Curatorial/Knowledge/Advanced Practices is geared towards professionals working in the fields of curating and is delivered through an intensive, collective think-tank model, six times a year.

As set out in Section 2 of this document, we have strengthened our PhD provision across all three departments during the REF cycle. For instance, Art initiated a 'Thesis by Practice' route and enhanced practice staff contributions to the programme in terms of supervision, mentoring, and running workshops, seminars and symposia by increasing research active 0.2 FTE staff contracts to 0.3 FTE.

**Research Strategies**

Following REF 2014, our Departmental Research Committees (DRCs) have implemented **strategies to support sustainability and new ways of thriving** in a difficult climate for arts and humanities research. These strategies differed according to departmental needs – for instance, in Visual Cultures an initial priority was streamlining and sometimes redesigning our research-administrative processes in order to maximise efficiency and transparency and release capacity – but they were aligned around those shared commitments identified above to **public engagement,** the **invention of methods**, **transdisciplinarity**, and **participation**. These commitments have guided **our impact strategy** over the current REF period. This is evidenced in many of our outputs and in our impact case studies. Coutts' ***The Iceberg,*** for instance, gave voice to the often unspoken, all-consuming experience of caring for someone terminally ill with cancer; it supported cancer patients and their families, influenced medical and social care practices, contributed creative insight to the medical humanities, and won the Wellcome Book Prize 2015 for 'exciting public interest and public debate around medicine, health or illness'.  For her **Nuclear Culture Research Group** project, Carpenter partnered with nuclear agencies, commissioned artworks, curated exhibitions and facilitated transdisciplinary discussion fora across Europe which reimagined relationships between art and nuclear science, developed trust, and fostered new spaces for dialogue. The Design Interaction Studio's *My Naturewatch Camera* project engaged in collaborative research to enable the public to create and use low-cost, DIY computational products. Finally, our three **Forensic Architecture Investigations** pioneered new technical methods and engaged OSINT (open-source intelligence) to expedite the analysis of human rights infractions; these were adopted by Amnesty International, Human Rights Watch, and influential media reporters at the *New York Times* and BBC.

During the REF period, our shared **research and impact priorities** were to:
- Advocate for notions of 'public culture' that combine significance with the broadest possible impact on society;
- Encourage and support research that reaches out beyond academia and develops new forms of critical participation in the arts across all demographics;
- Strengthen our outreach, particularly into local schools and communities, through a mixture of off-campus and on-campus activities;

- Reflect and contribute to the diversity of public life by recruiting more BAME/POC research staff and students;
- Support research capacity into new areas, including ecological and racial justice and health;
- Pro-actively support research time so that all staff, especially fractional staff with careers in the public domain, may better support and shape our research culture;
- Train the next generation of contemporary researchers through PhD programmes designed to engage with, and impact, contemporary concerns.

Going forward we also aim to:

- Enhance our public engagement activities as contexts for conducting practice research and public research, and as pathways to impact;
- Focus on environmentally sustainable, locally-based projects that explore the rich diversity of Lewisham and London;
- Increase the democratisation of research by developing new ways of using public platforms and fora;
- Build research capacity in subject areas related to ecology, justice and health;
- Consolidate and strategically expand our research and arts-advocacy networks in order to reach new practitioners, professionals and publics (in 2022, for instance, we will host the Association for Art History Annual Conference);
- Consolidate and strategically expand our research networks and build research consortia in order to access and share funding streams.

These priorities, activated through individual departmental strategies, will be tailored to our specific research environments.

As evidenced throughout this document, **inter- and transdisciplinarity are shared priorities**. We have a strong record of collaboration with academic and non-academic partners nationally and internationally, and with researchers working across the humanities and the sciences. We disseminate our work in diverse academic and non-academic contexts.

**Research Culture**
At Goldsmiths' we contribute to cross-departmental research via the **Centre for Invention and Social Process (CISP)**, the **Centre for Feminist Research**, the **Centre for Philosophy and Critical Thought**, the **Fashion Research Unit**, the **Centre for Arts and Learning** and the **Centre for Visual Anthropology**.

We engage with Goldsmiths' multi-disciplinary Research Themes: **Technologies, Worlds, Politics**; **Invention, Creativity and Experience**; **Bodies, Minds, Society**; **Social and Economic Justice**. The latter's 'Critical Ecologies' stream (Roberdeau and Sheikh (Media, Communications and Cultural Studies)) is a strong point of intersection also with emerging, wide-ranging work in Art with respect to the ecological (see section 4 for details). Wilkie co-developed the **Invention, Creativity and Experience** Research Theme and serves on its committee. Themes enable Goldsmiths' researchers to garner our collective strengths as we generate and respond to national/international agendas, emerging topics, and funding calls. Competitive Theme-related funding is administered by Goldsmiths' Research Services.

We are committed to developing **open research** in line with UKRI's principles for Open Research and Goldsmiths' Open Access policy (Green Route). Via Goldsmiths Research Online (GRO) our work is available for free public use (subject to publisher embargoes) and, as is the norm, individual researchers also use Academia.edu and ResearchGate. Beyond this, however, Design has supported open access by funding the development of the above-mentioned *Multiplexer* (Goldsmiths Press, 2016–) which features visual essays, academic articles, project presentations and non-traditional presentations of practice research. Access is also a subject of research; Design's *Defiant Objects* project for example, innovates how to archive non-standard research outputs in institutional repositories and informed how Goldsmiths archived work on GRO for the REF 2021.

Our departmental commitments to public engagement often also **reframe common understandings of open research**. For many projects, initiated outside of the academy, we make extensive archives of exhibitions, events, talks and performances feely available on our own websites or those of the research groups or institutions we collaborate with. Likewise, our public research initiatives extend **accessibility** and **democratisation** making the benefits of contestation, a privilege of the arts, more widely available. For instance, in Visual Cultures, Rogoff/*freethought*'s co-curation of the 2016 Bergen Assembly included a 30-month, public City Seminar hosted by Bergen's main civic institutions and supported by online resources. In addition, working with retired firemen who had been campaigning for a 'Museum of Fire', they created a 'Museum of Burning Questions'. This has brought the firemen new and potentially ongoing civic support. Dyangani Ose's curation of the 2015 Göteborg International Biennial for Contemporary Art ('A Story within a Story'), provided opportunities for participatory history-making through a public story-telling platform, 'House of Words'. Furthermore, tools developed by staff are available for public use, including Pezzani's *Watch the Med* online mapping platform which empowers refugees, and Forensic Architecture's open-source software package, *TimeMap*, which visualises geospatial events in an interactive platform.

Given the nature of our research, we test the boundaries of and positively contribute to understandings of **research integrity and ethics**. Due to the often exploratory, processual nature of our research – involving fieldwork, interviewing, and innovative methodologies – our DRCs consistently review the due diligence of projects and resolve integrity concerns. Engagement with sensitive material and trauma recurs in the work of CRA and FA, in Wolf's work with political activists, Schmetterling's explorations of traumatic memory, and our research with migrants and refugees (Awan, Eisa, Graham, Pezanni, Schwindt). In addition, artists funded by the public realm must negotiate how to work within the bounds of those institutions' ethics committees as well as our own. Recent concerns include online interviewing which frequently limits the diversity of participants; obstacles include lack of access to technology and/or confidential conversational spaces. Also, adjusting to new data protection regulations has affected researchers' capacities to access and openly disseminate information.

At project level, robust procedures are in place. We review research projects against Goldsmiths' Ethics Approval Forms or departmental versions thereof. Student projects must be approved by supervisors. Projects are reviewed by DRCs (in Art, a separately convened Ethics Committee is part of the regulatory structure) and by Goldsmiths' Research Ethics and Integrity Sub-Committee - where Keirl (Design) has served as a member and deputy chair for over four years. Overall, our goal is to mitigate any risk for researchers and participants while arguing how the results of the research, and their contribution to the economy and society, justify the methods identified.

| 2. People |
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- Art has 61 Category A staff (32.8 FTE) and is distinctive because ca 80% of staff have fractional posts while supporting international practice careers;
- Design has 28 Category A staff (23 FTE) many of whom support practice careers;
- Visual Cultures has 23 Category A staff (20.1 FTE) of whom over half are artists or curators as well as theorists.

**Staff**

Our departmental **staff development strategies** are designed to **best support researchers** be they artists working individually or in public, designers involved in cross-sector and participatory collaborations, staff undertaking public research, or more traditional academic researchers. Departmental staff development strategies are tailored to our own unique profiles, but we share common priorities.

We support **sustained, regular research time** throughout the academic year in order to help researchers maintain momentum on large-scale projects and in order to enhance departmental provision to students. To this end, Art increased all 0.2 FTE research staff contracts to 0.3 FTE without increasing teaching load. This 50% increase in dedicated research time benefitted 16 staff, from ECRs to Professors, enriching our research culture and strengthening our PhD programme through increased supervision, mentoring, workshops, seminars and symposia, and attracting new staff. Design encourages staff to undertake research and supports a sabbatical process. Visual Cultures allocate 33% of category A staff time to research and organise curricula/calendars to enable teaching/admin/email-free research days every Friday. These strategies have been fruitful: regarding academic publication alone, since January 2014 collectively our departments have produced 82 books (ranging from Gray's *Cinemas of the Mozambican Revolution. Anti-Colonialism, Independence and Internationalism in Filmmaking, 1968-1991* to Turner's *Poetics of Deconstruction: On the Threshold of Differences*, both 2020), 304 book chapters and 261 journal articles.

Each department **funds individual researchers** differently. Art provides seed funding via the research support award, with an average value of £1,000, enabling researchers to pursue commissions and awards and to leverage further funding from external sources (see Section 3). Design provides seed funding from a dedicated Research and Enterprise Endowment Fund and Transfocal Project Fund to nurture the relationship between staff research and teaching. Early support of Quin's project 'Standard Practice', for instance, led to presentations at British Standards Institute (BSI) conferences and Quin received a BSI Standards Makers Award for Education about Standardisation, 2019. Visual Cultures supports all academic staff at an annual rate of £800 pro rata. This investment usually funds conference attendance or publication production costs supporting eventual successful publication/performance. We offer this provision to all staff because research undergirds our teaching at all levels and because we want to support staff on teaching-only contracts who wish to develop research careers.

Given our strategic focus on public engagement and participation we have worked hard to **stimulate exchanges between academia and business, industry and third sector bodies**. Design regularly seconds staff to Arts Council and other residencies (for instance, Wardrop's heritage tourism residency discussed in Section 4) and arranges placements with SMEs. We support residencies and placements via Goldsmiths' Dedicated Research Time scheme and

department sabbaticals, using departmental budgets to cover teaching/admin duties. Facilitating exchanges between relevant professionals and industry has particularly increased our recruitment of practitioners.

Staff benefit from department-based and College-wide **mentoring, research training and professional development** via Goldsmiths' Learning and Development hub. Training in equality and diversity and PhD supervision is mandatory. Practice-based staff in Art receive supervision training internally and externally (i.e. collaboratively with the Courtauld Institute). In Visual Cultures, senior staff mentor colleagues at an earlier career stage and conduct Personal Development Reviews (PDRs). We also embedded **REF-specific diagnostic meetings and mentoring** particularly with reference to the production of Practice-Research Portfolios and Impact Case Studies.

We organise staff research seminars and research-themed away days. **Wellbeing training** is available annually, as is access to College-based and external wellbeing and occupational health services if required.

**Research groups/clusters** support researchers. For instance, Design employs 6–10 predominantly ECRs on UKRI- and ERC-funded projects through Interaction Research Studio. Many have progressed to senior positions in our department, in academia or in the industry internationally. Examples include Bowers, Professor of Creative Digital Practice, Newcastle University; Law, Associate Professor at Rhode Island School of Design, and Hauenstein, Interface Designer at Apple, USA.

Many of our **large-scale funded projects** facilitate network building and cross-departmental collaboration. For instance, for *Nuclear Cultures*, Carpenter commissioned artworks from staff across Art and Visual Cultures (Mabb, Craighead, Crowe, Schuppli) and involved post-doctoral researchers in a major exhibition at Bildmuseet, Umeå University, Sweden. She also facilitated a new research network of over 150 artists and nuclear arts scholars worldwide.

Research and impact excellence have led to **promotions and positions of departmental responsibility**. Wakeford's work on methodologies of creative practice-based research helped her to become Director of Art's PhD Programme; in Visual Cultures O'Sullivan's prolific academic output and his performance practice as part of the collective Plastique Fantastique which disseminates academic research to non-academic audiences, earned him a Professorship. Collectively, since 2014, we have achieved 40 promotions:
- Art: 24 promotions. 5 (out of 8) Professors, 8 (of 12) Readers, 11 (of 15) Senior Lecturers;
- Design: 7 promotions. 1 (of 3) Professors, 1 (of 2) Readers, 5 (of 10) Senior Lecturers;
- Visual Cultures: 9 promotions. 1 (of 3) Professors, 2 (of 3) Readers, 2 (of 5) Senior Lecturers, and 4 (of 12) Lecturers were promoted within this band to Lecturer B.

Staff seeking promotion receive college-level instruction and departmental-level mentoring. PDRs help staff reflect on their achievements and career pathways and help departments monitor issues including equitable working conditions and career development opportunities. Design encouraged female academics to join the Aurora Women's Leadership Development Programme (Kristensen, Sprake). Researchers have also been awarded places on the Leadership Foundation's Research Team Leaders scheme (Kristensen).

We **recruit staff** for their proven (and promising) record of research innovation and leadership

whether in scholarship, art practice and exhibiting, curation, publishing, or consultancy, and in order to support their development as researchers. We also benefit from their relationships with galleries, museums and industry partners, and professional networks. Recruitment during the REF period was as follows:

- Art: 14 ECRs (Abad, Ashcroft, Chalklin, Clinton, Eisa, Faramawy, Harbison, Ifekoya, Makhlouf Carter, McCartney, Reupke, Samson, Williams Gamaker, Zaman); 2 Readers (Nashashibi, Wakeford); 2 Professors (Batchelor, Kreider);
- Design: 8 ECRs (Bannocks, Kristensen, Macdonald, Mortimer, Quin, May, Van Balen, Wardrop);
- Visual Cultures: 5 ECRs (Brar, Dyangani Ose, Graham, Madani, Hernandez-Velasquez).

Across our departments, **Early Career Researchers** received focused peer-mentoring and practice-based researchers learn how best to articulate their work as research and strategize research applications. In Art, targeted external expertise has trained ECRs in evidence-gathering and in archiving their practices. In Visual Cultures ECRs teach one module less than normal weighting in their first year of employment. All ECRs benefit from established departmental relations with external bodies and alumni networks – such as Visual Cultures' global network of Curatorial/Knowledge alumni who participated in our anniversary conference *C/K12* (2018) with invited guests Bonaventure Soh Bejeng Ndikung and Ana Teixeira Pinto to examine the potential of the curatorial to affect the social.

Collectively, our intake of new colleagues has been diverse, increasing the number of BAME staff and extending our research expertise in such areas as black technopoetics; African and African diasporic art-making; Pakistani art and culture; decolonial curating; the colonial legacies of British and Hollywood films; rights-based approaches to participation; liberatory politics and co-creation in filmmaking; the work of anti-racist and women-led grassroots film organisations. Nonetheless, the ethnicity data across our unit shows still-significant disparities between BAME and White staff, and this is an issue that we will continue to address in our future facing staffing strategies:

- Female staff: 18.1% BAME; 71.3% white; 10.6% unknown;
- Male staff: 16.8% BAME; 74.8% white; 8.4% unknown.

**Research students**

Collectively, over the REF period, we had 133 **PhD completions**.

With **PhD applications** we work to attract more BAME students and BAME staff are involved throughout our admissions processes. Overall, we aim only to accept applicants who are well-suited to our programmes and well placed to undertake advanced research, intellectually, creatively, psychologically and from a practical point of view. For instance, in order to best support this intention, in Visual Cultures we streamlined our PGR admissions process in order to make it more diagnostic and self-diagnostic from the applicant's point of view: applicants complete detailed departmental and college applications, answering targeted questions about their research project and identifying research cluster alignments. Departmental review panels meet three times a year and match successful applicants with appropriate supervisors. Across our departments, PGR students are attracted by the diversity and contemporaneity of our research expertise, and by our cultivation of a 'shared' PGR culture and strong research community. Also critical have been the varied modes of practice-based PhD research that are offered in all departments.

A joint strength relates to the number of **studentships awarded though doctoral training**

**programmes**:

- During the REF period, 26 studentships were awarded through the CHASE AHRC Doctoral Training Partnership which funds up to 75 studentships per year;
- 13 Design students were funded through AHRC Design Star;
- Each year, Visual Cultures awards one fully-funded international PhD bursary from departmental monies. During the REF period, an additional 5 Visual Cultures PGRs were funded by their own national governments.

Robust administrative mechanisms are in place, including **recording and monitoring PhD supervision, training and support** through written supervision record forms and online annual progress monitoring reports. These allow MPhil/PhD Programme Convenors, departmental PGR Committees and the Goldsmiths Graduate School to oversee progress and respond to students' needs. Students are assigned a minimum of two supervisors and, as published in our PGR programme-specific handbooks, key monitoring benchmarks include annual reviews co-written by supervisors and students, annual pre-upgrade panels, and the upgrade itself (usually within 18 months of a programme of full-time study). In Art, there is an annual presentation in 'spring review week' to two other researchers and supervisors; one presentation to the cohort in the 'Practice Research Presentation Seminar'; and one 'public-facing installation' to the cohort and outside audiences. Upgrade is usually at 18-24 months of full-time study.

Where research training is concerned, the MARS hub in Art runs regular **practice and writing research fora** for PGRs, funded by CHASE and led by core and fractional staff with invited researchers from outside the department. Topics have included Materiality (White); Fandom as Methodology (Grant); Northern Ireland: Art Media Politics (Harbison); What Can a Garden Be? (Gray); Radiological Deep Time (Carpenter). MARs has also supported other CHASE-funded research initiatives including: Resisting Relations (Grant, CHASE-funded, £2000; Paul Mellon, £2000); and the Women of Colour Index Reading Group (CHASE-funded, £5000). Design's PGR **seminar series** *Design Matters* forms the spine of departmental training. In Visual Cultures, PGRs attend weekly 3-hour **research seminars** for the first two years of their studies. They receive additional bi-annual training through Reskin, an AHRC-funded research skills intercollegiate network for Art History/Visual Culture and Architecture students from multiple London universities. In 2018 and 2019, students in Visual Cultures and Art were offered training in phenomenological research methods (Andrews delivered collaboratively with LASALLE College of the Arts, Singapore). All students have opportunities to advance and diversify their skills through affiliation with departmental **Research Groups and Research Studios** and college-level Research Themes, and by attending **Goldsmiths' Graduate School training** events.

All PGR students are expected to **present research** at national or international conferences or otherwise disseminate their work as part of training and knowledge transfer activities. In Design, for instance, PGRs have presented at the *Conference on Human Factors in Computing Systems*, the Nordic Design Research Society (Nordes) and the European Society for the Study of Science and Technology. Practice-based students exhibit research internationally. Examples include *Three Days of Fat* (Kings College London, 2018); *Play and Psychoanalysis* (Freud Museum, 2017) and a student collaboration with the Department of Nutritional Sciences and Culture Institute, Kings College London, staging a series of 'live' art-science experiments. Students have also run workshops at the British Library and V&A. In Visual Cultures at least one conference presentation is an upgrade requirement.

Several PGR students have been honoured at the **Goldsmiths Warden's Annual Public Engagement Award** ceremonies for their research dissemination. In 2020, Sinclair (both faculty and PGR in Design) with Price (History) won a Special Award for Civic Engagement for *Windrush: Arrival 1948* exhibited at Goldsmiths, City Hall, and Lewisham Shopping Centre. In 2019 Sinclair won the Special Award for Community Engagement for *The Women of Windrush* and she was commended in 2017 for *Dorcas Stories* which again exemplified the experiences and craft practices of Caribbean immigrants to the UK. In 2018, Keene (Design) won the PG Award for *Database Estate* which investigated the critical role of databases in local regeneration controversies. In 2018, Springer (Visual Cultures) was commended for her project *Disappearing Legacies: The World as Forest* and in 2017 Visual Cultures' Barokka was nominated for her book *Indigenous Species* (Tilted Axis Press, 2016) which addressed pollution and consumerism in a global context and was created to be accessible for both sighted and visually impaired audiences. Other awards to Design PGRs include a Creative Industries Fund (Netherlands) award, Foundation Scotland Fan Trust award and EPSRC networking grants.

PGRs wishing to pursue academic careers are encouraged to complete a Goldsmiths' **Postgraduate Certificate in the Management of Learning and Teaching in Higher Education**. This Higher Education Academy-accredited programme provides students with advanced practical and theoretical training and feedback on their observed teaching practice; successful graduation provides eligibility for recognition as HEA Fellows.

Annually, PGRs are invited to apply for competitive **Graduate Trainee Tutor** (GTT) posts in our departments or elsewhere in Goldsmiths. In Visual Cultures only upgraded PGR students may apply and we prefer applicants who have undertaken the above-mentioned teacher training. Recently, PGRs in Visual Cultures have sought to disseminate research via Goldsmiths' Short Courses; Kirkland's 'Black Fashion Discourse' course and Travatt's course on 'Liberalism in the Anthropocene' were postponed due to Covid-19.

Over the years we have worked hard to create **strong departmental research communities** and a bottom-up, shared PGR culture where students collaborate and play a distinctive role in planning and delivering PGR research events. Notable are, 'PhD by Design', the practice-based research conferences developed by MPhil/PhD Design students, convened at Goldsmiths (2014), Leeds College of Art (2015), Brighton (2015) and Limerick (2018), involving 284 doctoral practice-based design researchers from 168 departments in 124 institutions across 38 countries. Key issues, such as the 'messiness' of practice-research, are explored. Since 2018, Visual Cultures PGRs have been gathering as a self-directed practice-research collective, *Counterfield*, producing listening sessions, films, publications and talks exploring their research intersections. In Art, 'Writing for Practice', a student-led workshop and forum organised by PGRs Pickering, Rankovic and Harris and researchers from Sheffield Hallam University (CHASE-funded, £1530) acts as a discursive space in which to gain regular peer feedback on imaginative or experimental approaches to writing in practice-based research.

Many of our **graduates** have taken up or developed their own successful careers. Selected graduate destinations include:
- *Academic Positions*: Our graduates have lectureships at: Art Institute of Chicago; Arts University Bournemouth; Ben Gurion University of the Negev; Birmingham School of Art; Brunel University; Coventry University; Escola de Arquitectura da Universidade do Minho (EAUM), Porto; Goldsmiths; Jacobs University, Bremen; Kingston University; Malaysian

Multimedia University; Nottingham Trent University; Oxford Brookes University; Swansea College of Art; Silpakorn University, Thailand; Royal College of Art; Université de Montréal, University of Brasilia; University of Otago, New Zealand;

- *Post-doctoral researchers*: Mann: Leverhulme Early Career Fellow, Kings College; Ahmed, Faculty of Architecture and Design, Trondheim Academy of Fine Art; he also runs INTERPRT which is dedicated to environmental justice advocacy;
- *Selected Graduate Publications*: In Art, Harbison (*Performing Image*, MIT, 2019) and Gronemeyer, *The Curatorial Complex* (Verlag Wilhelm Fink, 2018). Visual Cultures' Aloi has now published 6 books and is Editor-in-Chief of *Antennae: The Journal of Nature in Visual Culture*;
- *Curators*: Moon: Venice Architecture Biennale, the Nam June Paik Art Center and Head of Programmes (2020) at the Liverpool Biennial; Georgiou: showcases feminist and queer art practices and theories; Mende: international independent curator also leading the CCC (critical/curatorial/cybernetic) Research Programme PhD-Forum at HEAD–Genève;
- *Practitioners*: Park, Artist Commission ARTMargins (MIT Press Journals) and public installation, Southbank Centre, London; Cooter, Solo exhibition *The Mimic, the Model and the Dupe*, New Walk Museum and Art Gallery, Leicester and group exhibitions ICA London, Acores, Portugal, Brussels, The Hague; Abu Hamdan: artist and Researcher in Forensic Architecture, joint 2019 Turner Prize winner.

**Equality and diversity**

All staff have **access to relevant information, resources and support networks** via Goldsmiths' Equality, Diversity and Inclusion (EDI) Hub and our departments have mechanisms in place for staff and students (via personal tutoring, senior tutor access, staff-student fora, and representation on Departmental Committees) to raise and resolve EDI issues.

As described above, we aim to create **inclusive, collaborative and enabling research environments** and to reflect the diversity of our provision in our staff and student profiles. While we recognise there is more to be done, we have been working to address the systemic injustices and lack of representation that exist internally and across the profession. In Art, Ashcroft organises a weekly anti-racist reading group for all staff to discuss unconscious bias and institutional racism in our research culture. Visual Cultures, too, runs an Anti-Racism Working Group for staff and students. All departments are assembling accessible, online anti-racist resources and reviewing/addressing the inclusivity of our curricula. Art financially supported Eisa's *Art and Activism* workshop at Autograph, 2019, and is establishing two fully funded BAME/POC PhD studentships for 2021/22. At doctoral level, Art's Amoah is investigating issues of decolonizing the institution and Smith is researching BAME representation in painting. Design is redressing the gender imbalance that is a legacy of the sector, including reconfiguring DRC membership to represent the diversity of staff and research interests. We are also aligning with the Athena Swann Charter to transform gender equality in HE. BAME staff sit on Art, Design and Visual Cultures PGR admissions and staff recruitment panels.

We support **PhD students with special requirements**, using devices such as RASAs (reasonable adjustments for study and assessments). Students affected by work/life issues may transfer from full- to part-time (or vice-versa) or interrupt their studies.

**Equality and diversity issues in the construction of the REF submission**

The structure of our combined submission includes 54% women and 46% men, with 17% BAME,

72% White and 11% 'unknown'. 7% of colleagues have a known disability, and 90% of the UOA is divided equally between colleagues in the 35-49 and 50-64 age ranges. When selecting outputs for submission, all three departments complied with the Goldsmiths' Code of Practice, albeit in slightly different ways. For instance, Visual Cultures involved all Category A staff, and Art all members of our Research Committee (all Readers and Professors and elected staff) in the internal grading and selection process. We all used external advisers to calibrate and moderate our internal judgements. Our primary criterion for output selection was quality, with representativeness as secondary. That said, our final submission is closely representative of the profile of our cohort as a whole. A majority of staff (62%) are submitted with one output, consistent with the number of staff on fractional contracts. Given the demands of producing practice-research portfolios, we did not generally expect practice-researchers on fractional contracts to contribute multiple outputs to the submission.

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### 3. Income, infrastructure and facilities

**Income**

During the REF period, Art, Design and Visual Cultures obtained significant funding from both **HESA and non-HESA sources**; thus from UK and European Research Councils, from organisations such as the BBC, V&A, and UN Development Fund, and from charities and private sources. Alongside our collective HESA-reported income of £5.67m, in Art alone funding not reported to HESA amounted to at least £2.4m. In alignment with our transdisciplinary interests, these funders represent artistic, social and environmental concerns, human rights, education, mental health, healthcare, STEM and economics.

Our Research Centres and Units provide structured and semi-structured environments for innovative research involving multiple researchers, extensive network building and field-work. Their ongoing sustainability requires a robust approach to **fundraising**. Here, one strategy has been **to build on areas of research expertise and existing funding successes**. For instance, the Interaction Research Studio (Gaver, Boucher) has built momentum to scale and democratise the impact of their self-build devices for user research. A series of EPSRC grants of £739,448 (*ProbeTools* 2015-2018), £957,846 (*Citizen Naturewatch* 2017-21) and £250,167 (SCADs 2020-21) have enabled the team to design open-source devices that have been built in hundreds by other universities and by industry, including Volkswagen R&D, as well as the general public. This has only been possible with the incremental expertise the team developed through their long-term funding strategy.

Forensic Architecture's human rights investigations are enabled by successive core funding plus smaller grants. For instance, an initial ERC Proof of Concept Grant (€150,000, 2014-15) led to further ERC funding (a Consolidator Grant, €2m, 2016-21) and substantial funding from the Sigrid Rausing Trust; Open Society Foundations; and the Oak Foundation. Six further project-specific grants (totalling £492,000) supported work with Black Lives Matter, UK (Vital Projects Fund) and investigations in Columbia (OSF, Porticus, United Nations Development Programme) and Papua (Greenpeace). These smaller projects, often providing evidence in legal fora, were enabled by the collective expertise that this mixed funding model supports.

**Major grants** (recorded in the HESA data) are sought for individual projects, often coalescing around themes of contemporary significance. In Visual Cultures, for instance, Blas was awarded

an AHRC Leadership Fellowship for *Bio-Exempt: Art in the Age of Digital Networked Surveillance* (2018-2021; £202,521) which examines UK Home Office immigration procedures.

Involvement in **multi-institution projects** has also been fruitful. For instance, as a researcher on Birmingham City University's AHRC-funded *Conflict, Memory, Displacement* project (£200,000), Graham (Visual Cultures) coordinated impact work enabling refugees to 'speak back' to negative media representations through projects performed from 2017-2019 in gallery (Nottingham Contemporary), community (Birmingham Association for Refugee Action) and academic contexts (Pirate Care). This led to an advisory role with the arts group Global Sistaz United and co-authorship of *How Media and Conflicts Make Migrants* (Manchester (UP, 2020).

Many projects attracting non-HESA funding, particularly in Art, begin as **commissions** in the public domain. During the REF period, 32 practice-researchers in Art received commissions from 23 organizations including Artangel, Channel 4 Random Acts, Glasgow European Athletics Championships, the Imperial War Museum, the Mental Health Foundation, the Nuclear Decommissioning Agency, Paddington Railway Station, Transport for London and the Wellcome Trust, which were supplemented by awards from a further 20 funders. Visual Cultures researchers have also received art and curatorial commissions from major arts venues including Bergen Kunsthall, Documeta, BAK Utrecht, and the Hayward.

**Major commissions** are invaluable, supporting research over an extended period. For instance, Nashashibi's *Documenta 14* commission to make a film about the artists Vivian Suter and Elisabeth Wild was developed over three trips to Panajachel, Guatamala. The resulting work illuminated a complex instance of post-colonial living. Nashashibi was subsequently nominated for the Turner Prize 2017 for *Vivian's Garden* and her Imperial War Museum commission *Electric Gaza*.

The exploratory and transdisciplinary nature of our research means that **initial commissions often generate further funding** as they develop and hybridize. For instance, Olde Wolbers' fascination with a 'blue plaque' house where Vincent Van Gogh once stayed led to an Artangel commission and a public installation, *Yes, these Eyes are the Windows* (2014) funded by the Arts Council and the National Lottery/Heritage Lottery Fund. Over two years, the project developed multiple strands, exploring myths of illness and creativity with the mental health charity CoolTan Arts. An award from the Mondriaan Fund resulted in a film for exhibition at the Foundation Vincent Van Gogh, Arles (2016, 100,000 visitors).

We also encourage staff to apply for **open competition funding**. In Design, the public sculpture *Every Increased Possession Loads Us with New Weariness* (Van Balen, 2017) exploring materials ecologies and gentrification, was funded through a competitive award by muf architecture/art and Stanhope Schroders. Such funding may also be used to **support commissioned work**. When Aichi University of the Arts, Nagoya commissioned Johnstone (Art) to make a commemorative film, initial funding from the university supported a 2-month residency. Johnstone's subsequent successful application for a highly competitive Graham Foundation (Chicago, USA) grant (2014) enabled the film itself, *For an Open Campus*, be produced. Further funding from The Elephant Trust allowed 16mm exhibition prints to be made after the film's selection for the London Film Festival (2015).

**Infrastructure**

As set out in Section 2, **each department invests** a portion of our budgets to support research. Practice-based research tends not to attract full economically costed grants. Therefore, over the REF period, Art invested **seed funding** of £140,000 via our Research Support Award (RSA), in over 70 individual projects. This enabled 44 staff to secure £2.4m of financial support that is not recorded in the HESA data (applying for an RSA is conditional upon other confirmed applications for funding being in place). The RSA also awarded 29 PhD students with funds used mainly for travel. This funding is competitive, giving preference to projects that support our departmental priorities of public engagement and the invention of methods. Sheikh's transnational research project *Former West* (2016), for instance, investigated the post-1989 condition through a series of formats - exhibitions, interviews, case studies, seminars and research congresses – staged and convened in multiple cities. Meanwhile Nashashibi's film *Electrical Gaza* referenced above was commissioned and funded by the Imperial War museum as part of its IWM Contemporary programme of exhibitions by leading artists and photographers whose work responds to war and conflict.

As noted, Design provides seed funding for early-stage research via our Research and Enterprise Fund and our Transfocal Project Fund for pedagogic research. During the REF period, £142,000 was invested in 27 projects, including a Transfocal project by the OuDePo research group in which Rosenberg, Conreen, and postgraduate students created works based in studio experimentation which were invited by, supported and exhibited at the Gwangju Design Biennale, South Korea (2019, 330,000 visitors). To support public engagement with research, two Design staff are on Goldsmiths' Public Engagement Advisory Group.

Over the REF period, Visual Cultures' financial support of all academic staff (described earlier) contributed to an overall departmental output of 21 monographs and co-authored books, 14 edited books, 295 book chapters and articles, 86 exhibitions, 18 performance pieces, and 207 conference/workshop items.

Across our departments, staff are encouraged to attend '1-2-1' meetings with our Directors of Research to explore funding opportunities, discuss project development and receive feedback on funding applications before submission. DRC meetings are used to plan individual and group funding strategies. Furthermore, in the context of our REF Impact Case Study preparations, we directed colleagues to Goldsmiths' funds set up to help secure evidence of impact.

In Art, we have supported the dissemination of research in a wide range of international academic, art institutional and civic contexts for maximum recognition and impact. Examples range from Batchelor's, *Chromatology* at the Ab-Anbar Gallery in Tehran (2015), Schmitz's *Choreographic Research Pavilion* at the Venice Biennale 2017, Carpenter's *Perpetual Uncertainty: Contemporary Art in the Nuclear Anthropocene* at Bildmuseet, Umeå University (also exhibited at Z33, Belgium, and Malmö Konstmuseum, (2016-18), and Beasley's, *A Gentle Man* at 80WSE Gallery, NYU, Steinhardt, New York (2018).

For design, CISP has hosted a series of **interdisciplinary conferences** (*Inventing the Social*), academic workshops (*Adventures in Aesthetics*; *Creating Better Visualisations with STS*; *Prototyping the Idiotic City*; *Speculative Research*, *Experiments in New Modes of Practice*; *Repeat! Logic of Exercises, Training, Tests and Rehearsals*), Salons (*Performance: Methods and*

*Problems)*. Further, CISP regularly features **guest lectures** from leading international scholars and practitioners across the fields of design and social science.

Visual Cultures invested £31,500 in our Autumn and Spring Term **Public Programmes**. Convened by departmental Research Clusters, with contributions by leading international guest speakers, these series share new research with academic and non-academic audiences. They also help us develop new research and dissemination networks. For instance, our Philosophy Cluster's Spring 2018 series on faith, *A Fearless Look at the Unspeakable* (Martinon, Andrews) led to collaborations with Goldsmiths' Centre for Faiths and Civil Society and the Art department's CHASE-funded initiative exploring Religion and Art (Danino). Our Autumn 2015 series *Futures and Fictions* (Gunkel, Hameed and O'Sullivan from our Memory, Culture and Futurity cluster) led to a publication of the same name which was then nominated for a 2018 International Center of Photography's Infinity Award.

Across the departments, several **research groups have been funded by DRCs** to respond to developments within their contemporary fields and in the public realm. For instance, Art contributed £30,000 to support staff involvement in the LUMA Foundation Curatorial Network's symposia *How Institutions Think* and *Curating after the Global: Roadmaps for the Present* (collaborators: LUMA Foundation; CCS Bard; Valand Academy of Arts, University of Gothenburg; Central Saint Martins, University of the Arts London; De Appel, Amsterdam; Villa Vassilieff; Bétonsalon, Paris; École supérieure d'art et design, Valence). We also supported two publications collating event contributions, co-edited by Sheikh (LUMA Foundation, CCS Bard and MIT Press, 2017 and 2019). Funding such initiatives enables us to establish collaborative approaches to resourcing and develop new methodologies for co-production.

Design has a special interest in supporting **networks for pedagogic research**. Therefore, alongside the work of the Design Pedagogy Research Team in this regard, we have established a policy of re-investing money earned from our Summer Schools in the development of new research networks that support postgraduate taught design practice (i.e. with Miriam College in the Philippines).

Various **Goldsmiths funds** may be applied to on a competitive basis. Here, even relatively small awards may enable significant longer-term impact. In 2018, for instance, Andrews (with LASALLE College of the Arts, Singapore) was awarded £5000 from **Goldsmiths' Partnership Innovation Fund** to run workshops for which she developed a phenomenological/decolonising visual research methodology: 'Interviewing Images'. During the REF period this led to further workshops and invited talks in the UK and internationally and two peer-reviewed articles. These techniques are now also being used in community group settings, notably in public engagement work with the new, grassroots and local-to-Goldsmiths' Deptford People's Heritage Museum and with a local HIV-support group.

Students may apply for small amounts of Institutional funding to support research initiatives. For instance, Arriola (Visual Cultures) was funded by **Goldsmiths' Public Engagement Fund** for *Other Stories of HIV/AIDS/Learning in a Public Medium* (2017). Arriola's themed 'share and reflect' workshops convened fifteen international artists, writers and researchers at the intersection of culture, activism and education. Research findings emerged that informed his final thesis.

**Facilities**

A flagship achievement by the Art Department is the building of the **Goldsmiths Centre for Contemporary Art** (CCA, 2018). This is one of London's newest public (and free) contemporary arts institutions. The Department raised £3.9m to support building costs and the Centre's ongoing sustainability: an auction of alumni work (Damien Hirst, Sarah Lucas, Yinka Shonibare and 31 others) raised £1.4m; £2.1m came from philanthropic donations (including the Bridget Riley Foundation, the Oak Foundation and Dimitris Daskalopoulos). Furthermore, the Worshipful Company of Goldsmiths endowed the CCA's 'Engagement Curator' position through which innovative educational and community engagement programmes are facilitated. The CCA is emerging as an important vehicle linking Goldsmiths' practice-based research culture to the professional art world and the public, especially those local to the College.

Our priority is to provide **funding for research spaces**. This enabled Art, for instance, to renovate a Georgian terraced house on campus for the MARs Research Hub and Art research programme, encompassing studio spaces, shared research space, exhibition space, a residency studio and screening room. One impact of our engagement with this space was Schmitz's staging of the Research Pavilion at the 2017 Venice Biennale, referenced above. As well as hiring college space for special or public events, we support staff to utilise spaces outside Goldsmiths. Additional research studios are housed off-campus at Goldsmiths' Deptford site.

Design supports high quality facilities including prototyping **labs** with state-of-the-art facilities, machinery for textiles, printing, digital fabrication, general prototyping, wood, metal, plastics and ceramics, and advanced computer labs for digital based design. Forensic Architecture and the Centre for Research Architecture also have dedicated office and research space. Visual Cultures offers dedicated office space to PhD students who are also GTTs.

PGRs have the option of dedicated desk within **a secure college-based PhD student office**. Goldsmiths' Special Collection Room in the Library and the Study Room in the Goldsmiths Textile Collection (see below) also provide space for research and indeed research dissemination.

An important part of our work is to support **archival research** through which we develop innovative research methodologies. Indeed, many of our projects **re-frame archives as 'sites of practice'** and reconceptualise conventional understandings of what archives are, where they might be found, and how they might be used. For instance, in Art, Williams Gamaker's film practice, partly funded by Goldsmiths, combines a forensic review of BFI archive material with personal stories to enact a 'fictional activism', restoring marginalised brown characters as central figures. Williams Gamaker would later be awarded the Film London Jarman Award 2020 for this work. In Visual Cultures, also noteworthy was Eshun/the Otolith Group's lengthy work with philatelic archives and auction sites from which, in the international touring exhibition *In the Year of the Quiet Sun* (2014-15), they were able to assemble a lost visual history of mid-twentieth-century Pan-Africanism and its liberatory ideals.

**Goldsmiths' on-site specialist archives** are integral to much of the research (and teaching) in Art, Design and Visual Cultures. Notable are the Women's Art Library (MAKE), the Goldsmiths Textile Collection and Constance Howard Gallery (which regularly hosts project work, workshops and exhibitions by all three departments), the Technology Education Research Unit (TERU) and Goldsmiths Library Special Collection of rare art and design books.

As well as supporting staff research in on-site and external archives and collections, we also **activate archives ourselves**, for instance, through the creation of new reading groups. These may be internally-focused departmental Reading Groups (tackling topics such as 'pleasure and pain in relation to anti-racism, decolonisation and necropolitics') to externally-focused groups that galvanise broader communities of interest. Art provided annual funding for the Women of Colour Index (WOCI) Reading Group (co-founded by Williams Gamaker and Zaman) which uses the WOCI archive to generate discussions on anti-racism, anti-colonisation and political justice. Early sessions in the Woman's Art Library (2016) have expanded to include events held in other universities (i.e. SOAS); UK art institutions (i.e. Panchayat Special Collection, Tate; South London Gallery) and internationally (i.e. the Museum of Impossible Forms, Helsinki). The group also reaches broader audience through the London community-based radio station Resonance 104.4 FM. These collaborations invigorate our research base and teaching. Conscious of the need to engage more deeply with equality and diversity issues, Art and Visual Cultures are also developing **Anti-Racist archives,** available on Goldsmiths' Virtual Learning Environment (VLE) to researchers and PhD students, and geared towards developing grant applications for projects relating to white supremacy, decolonisation, institutional racism and unconscious bias.

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

**Collaborations supporting social, cultural and economic life**
Since 2014, we have actively pursued collaborations, networks and partnerships to realise new public spaces for sharing research, and delivering innovative interdisciplinary research activities. Our collaborations impact civil society, policy makers, practitioners and professionals, the third sector, businesses and SMEs. We also work with local arts organisations, primary and secondary schools and community groups.

We are committed to the potential of arts- and design-based methods and expanded curatorial practices to promote equality of access to art and design and to have beneficial effects on the public realm. To this end, CCA has developed a community engagement plan designed to forge closer relations between Art's research culture, the professional art world and the local community of Lewisham. One outcome was artist Roland Carline's recent 'Episodes' project which involved local organisations supporting disabled and neuro-divergent adults and children (i.e. **Ambient Jam**, **Deptford Freestylers**, **Meet me at the Albany** and the **Rachel McMillan Nursery)** in the creation of free gallery exhibitions and public performances.

Another key strategy is to support collaborations that **connect with publics outside of conventional cultural venues** thus creating unexpected opportunities for critical and aesthetic reflection and consciousness raising. Wakeford's 2019 commission for Art on the Underground (cyanotypes produced for the Northern Line Extension and an associated book *Our Pink Depot: The Gay Underground*) played a key role in the Mayor's Office *London is Open* campaign, demonstrating that 'despite Brexit, London remains open to the world, open to visitors, investment, talent and ideas, creativity and opportunity'. By contrast, Batchelor's *Sixty Minute Spectrum* (2017), an hour-long programme of changing vividly-coloured light commissioned for the Hayward Gallery's roof to celebrate its 2018 reopening, demonstrated how aesthetic experiences can provide new forms of sense-making in everyday life. Viewable by thousands of passers-by, it invited public reflection on how the intense, synthetic colourscapes characteristic of urban life in advanced technological contexts might be impacting us.

**Engaging with diverse communities and publics**

Goldsmiths is located in a Borough comprised of more than 75 nationalities (2019 data) and our departments are distinct for the sheer range of the communities and knowledge groups we engage with, locally. For instance, Graham and other Visual Cultures colleagues and students have been contributing pro bono expertise to support the aforementioned **Deptford People's Heritage Museum** as it investigates how best to archive and share local histories, cherished objects and stories, and engage with such legacies as the 1977 'Battle of Lewisham' and the 1981 New Cross Fire in which 13 young black people were killed. More broadly, five projects across Art and Visual Cultures (Eisa, Schwindt, Awan, Graham, Pezzani) produced research relating to the plight of **migrants** and created spaces within traditional venues for otherwise silenced voices to be heard. Pezzani's *Forensic Oceanography* project which monitors trans-Mediterranean migrancy produces evidence that is used in court, as well as exhibited in galleries. In another example, the Design Interaction Research Studio's *The Prayer Companion*, exhibited in Somerset House's 2016 *Big Bang Data* exhibition (and also part of MOMA's collection) was originally created (pre this REF cycle, in 2010) for a community of Poor Clare Sisters in an enclosed monastery in York.

Through this work, we aim to facilitate reciprocal relationships, build trust, share new perspectives and rebalance power structures. To this end, we use **co-creation models to bring in audiences who would not engage with art in more formal ways**. Thus, Sinclair (referenced earlier) installed participatory workshops for textile-making and storytelling (*Pop-Up: The Caribbean Front Room*', 2016) in galleries, libraries and retail spaces, liaising with each venue's cultural programmers to enhance delivery. Modelled on the safe spaces of the Dorcas network, set up by the Windrush generation, she has now reached 1000+ participants, transforming understanding of how textile histories drive the identification and development of cultural groups, and enabling visitors to voice their own intergenerational narratives of making and migration.

We are conscious that co-production projects need to go beyond bounded experiences in order to deliver long-term community benefits whether informally (as in Sinclair's work with social-media follow-on) or formally (as in Zaman's project *How Does an Invisible Boy Disappear?* commissioned for the Liverpool Biennale 2018). Zaman worked for over 6-months with Liverpool women of Somali/Pakistani background in order to learn about marginalised histories of the city, and with grassroots film organisations. These activities informed the creation of a new women's film co-operative. The rationale for Rogoff/freethought's co-curation of Bergen Assembly (2016) with their 30-month lead-in of public City Seminars and City Dinners is another case in point.

Our **decolonising work** includes developing networks that help us learn from **plural and indigenous knowledges**. For instance, in 'Learning from Ice', Schuppli (Visual Cultures/CRA) worked with Nunavut Arctic College, the Canadian Ice Core Lab, University of Alberta, the Ice Core & Quaternary Geochemistry Lab, Oregon State University, and oceanographers and glaciologists. Objectives ranged from addressing the climate change concerns and culturally-specific insights of Inuit youth to translating the complexities of ice core science to non-specialists through exhibitions and events in public institutions, schools, and galleries.

Exploring how participatory art can address equity and how creative enquiry can enable **inclusion at large cultural institutions**, Eisa**,** for example, worked with rights-focused organizations (Autograph, Counterpoints Arts, Migrant Rights Network) for over a year to develop an innovative methodology that enabled young **asylum seekers** from Sudan, Eritrea and Ethiopia, through Calais to Kent to engage with London cultural organisations. Their participatory arts project

*Canvas(s)* at the National Gallery (2016–17) in turn supported the institution to address issues such as access and inclusion.

A shared question is how **pedagogical strategies** may support long-term impact. For instance, in Visual Cultures, Awan's extensive project with *Laajverd*, an interdisciplinary NGO working with afflicted communities in Pakistan, involved schools, art/architecture students and local experts. The resulting project, *Infrastructural Development; Fragile Scapes, Fragmented Lives*, created workshops that enabled communities to carry out informed critical analyses of proposed infrastructural development, and developed creative mapping strategies for exploring the socio-economic and cultural resources, and etho-ecologies, of local areas.

Collectively, we also use our position to **advocate for next generation involvement in our fields**. Art history and visual culture are under pressure in the UK school system and, in response, staff and students undertake outreach work. Visual Cultures staff work energetically with **schools** in order to inspire younger generations of scholars take up our subject. One project, linked with an Association for Art History project and publication for young people, is a collaboration with an art teacher and 'Nurture' group of 'special educational needs' pupils at Evelyn Grace Academy, Brixton. Together, we are creating resources for self-directed, situated art-based research and making, and gathering evidence about the positive cognitive, emotional and behavioural impacts of young persons' engagements with art and art history.

Through public engagement, staff across all three departments have made sustained contributions to the activities of **public institutions, third-sector bodies, educational and arts organisations and businesses** across the world. We do this in part through a range of permanent or specific advisory roles. In Design, Pi Studio were commissioned by Lewisham Council and the Cabinet Office's Policy Lab as a part of their Green Deal agenda to research stakeholder approaches to sustainable housing. In Visual Cultures, Andrews serves as a Trustee of the Association for Art History which supports arts professionals working in schools, universities and museums, and which, among other remits, advocates for access to art history for all, regardless of location, class, income, gender or race, and for policy change regarding the negative impact of open access on arts publishing.

As part of our **knowledge exchange work** we engage in building capacity by strengthening skills and networks. For instance, working with the Korean Government's Centre for Creative Economy and Innovation, Pi Studio led R&D activities with 40 start-ups at the Samsung Creative Campus in Deagu, South Korea (2018-2019). Pi Studio also supported a training session for UK GOV's Cabinet Office away-day on technology for social transformation (2018). In 2019, Pi Studio, opened a partner research studio 'Pi Studio Korea' at Hanyang University, Seoul, supporting cross-cultural research.

Departmental projects contribute to **Heritage tourism**. For example, for *Stone Cold Casanov*, a year-long residency in Penrhyn Castle, Bangor, Wales (2015-2016), Wardrop (Design) collaborated with staff, volunteers and local residents to produce 'unofficial' illustrated histories. These were showcased in an exhibition (115,561 visitors) which received BBC and National Trust news coverage. An 'alternative guided tour', developed as a trust-building exercise with staff, was performed for the public and continues to be delivered by National Trust staff. This led to Wardrop's consultancy role at the National Trust to advise on best practice for residencies.

We use interdisciplinary networks to support a discursive methodology for research – drawing on diverse knowledges and providing a space of **between conventionally isolated knowledge groups**. For instance, Noble's publication *Liquid Sculpture*: *The Public Art of Cristina Iglesias* involved collaborations with architects, urban planners, art historians, curators, philosophers, marine biologists and oceanographers, through symposia and writing, to explore the role of public art in in regeneration, diverse communities and social identity. Bringing together a wide range of experts the research demonstrated the value of art as a focus for public engagement.

**Contribution to the research base**

Alongside our contributions to the research base via publication, we advance academic scholarship in our fields by **hosting major conferences and events**. In the area of philosophy and philosophical aesthetics, for instance, Turner (Visual Cultures, with Nicole Anderson, Macquarie) co-directed *The 5th Derrida Today Conference* (2016). In both Art and Visual Cultures, our work in philosophy challenges and pluralizes the dominant Anglo-American canon. For example, Reckitt's *Feminist Duration Reading Project* is an ongoing public programme which explores underrepresented feminist writing and practice using collective performative techniques, and Visual Cultures has significant expertise in non-European philosophy (Madani, Martinon, et al). We also support a wide range of **professional organisations**. Martinon, for instance, has been a member of the Research in African Philosophy (RAP) network since it was founded at Cornell University in 2015, and is a member of the Association Rwandaise de Philosophie. Rosamond works with the Critical Finance Studies (2014-) and Finance and Society (2016-) research networks and in May 2020 she co-convened the *12th Annual Critical Finance Conference* at Goldsmiths. Schmetterling is co-chair of the Memory & Arts Working Group of the Memory Studies Association (MSA), Grant is a member of Ph: The Photography Research Network, Turner is a member of the Critical Posthumanism Network and Graham is the UK Coordinator for the Another Roadmap for Arts Education Network which is active in 22 global cities.

We also **contribute to a more heterogenous understanding of design**, through international and touring exhibitions. Design hosted *Designfest* (2016/2017) as part of the London Design Festival, with public events, including work from our research units, Vehicles for Experimental Practice Studio, Pi Studio, Interaction Research Studio and others. IRS' work has reached large publics from London (i.e. V&A's Digital Design Weekend) to Sydney (i.e. *Feral Experimental*, National Institute for Experimental Arts, Sydney). Work exhibited at *Big Bang Data* (Somerset House, London, where it was one of their 'block-buster' shows) also toured Madrid (56,000 visitors) and Barcelona (63,000 visitors). This supported greater public understanding of how data is transforming our world and the value of innovative design methods for interrogation.

Over the REF period our contributions to our respective fields have been recognised through regular invitations to deliver **keynote lectures**. In addition, colleagues have been the recipients of **18 major prizes** and a further **13 nominations across a range of disciplinary fields**. For instance, Kerbel's *Doug*, a musical composition written for unaccompanied voice, was the first live performance to be included in the Turner Prize (2015) and Forensic Architecture has won prizes across art, design, innovation and human rights.

- *Art:* Turner Prize, 1 co-winner (Abu Hamdan, 2019), 3 nominations (Kerbel, Nashashibi, Camplin); Prix Duchamp, 1 nomination; The Hamlyn Prize, 5 winners (Beasley, Zaman, Reupke, Camplin, Nasahshibi); The British Art Show, 1 nomination (Zaman); Prix Ars Electronica Award, 1 winner (Forensic Architecture);

- *Design:* Beazley Design of the Year Award, 1 winner (Forensic Architecture); 2019 Madrid Design Award, 1 winner (Feo with El Ultimo Grito partner Rosario Hurtado);
- *Film:* Jarman Award, 1 winner (Ashery), 5 nominations; Jerwood Film & Video Awards, 1 winner (Clout); Teddy Award for Best Short Film (2018 Berlin International Film Festival), 1 nomination;
- *Human Rights and Innovation,* 5 wins (Forensic Architecture);
- *Literature:* Wellcome Book Prize, 1 winner (Coutts);
- *Research and Writing*: Infinity Award for Critical Writing and Research, International Center of Photography,1 Winner (Schuppli, 2016), 1 nomination (2018)
- *Sculpture:* Hepworth Sculpture Prize, 1 nomination.

Staff across all three departments support HE by **examining PhD theses**. We contribute to the sustainability and rigor of our disciplines more broadly through our **advisory roles in universities** in the UK, US, Singapore and Australia. For instance, since 2012, our departments have provided intensive assistance with the development and international promotion of LASALLE College of the Arts programmes, including their new MA Asian Art Histories programme, the first of its kind to focus on the region's modern and contemporary art, which is now operating at a high standard of excellence. In addition, Visual Cultures' Martinon advised on the development of the Nile Source Polytechnic of Applied Arts in Huye, Rwanda (2012-17), Schuppli is a member of the *Drone Network* Advisory Board at the University of Southern Denmark and Weizman is a member of the *Human Rights Project*, at Bard College, New York. Rogoff is a member of the Porter Institute, Tel Aviv University and also served as a member Main Panel D, Unit 34 'Arts and Design, History, Theory, Practice' for REF 2014. Renton is a Board Member of the Beckett International Foundation at the University of Reading.

The departments are well represented in terms of **editorial or advisory roles on international journals**. Researchers in Art serve on the editorial boards of *Art History* (Grant), *Third Text* (Gray), *The Journal of William Morris Studies* (Mabb), *The Journal of Curatorial Studies* (Reckitt), *The Association for the Study of the Arts of the Present Journal*, Johns Hopkins University (Schmitz). In addition, Carpenter peer reviews for *The Journal of Modern Craft* and Grant has peer reviewed for titles including *GLQ: A Journal of Lesbian and Gay Studies*, *Fashion Theory* and *Women and Performance.* Design has become known for shaping and expanding the discourse in design beyond the relationship of research to industry, demonstrated by four advisory roles on journals that bridge the disciplines of design, technology and education (i.e. *Demonstrations, Journal for Experiments in Social Studies of Technology*, Wilkie). Colleagues regularly review for scholarly journals in Design and related disciplines including Architecture, Environment Studies, Geography, Sociology, Science and Technology Studies, Cultural Theory, and ACM SIGCHI as well as Government research agencies including the US National Science Foundation (NSF) and the Netherlands Organisation for Scientific Research. Researchers in Visual Cultures are on the editorial or advisory boards of 27 journals and are peer reviewers for 14. Topics are as diverse as those of our departmental research clusters, namely, visual cultures, philosophy and aesthetics; ecologies; the intersections of architecture, art and cinema; education (i.e. *Canadian Journal for the Study of Adult Education*, Graham); postcolonial thought; finance (i.e. *Qualitative Research in Financial Markets*, Rosamond) and politics. Colleagues are on the peer-review boards of 10 international publishers, including Nordic Africa Institute Press and McGill-Queen's University Press (both Gunkel) and The University of KwaZulu-Natal Press, South Africa (Martinon). Work such as this serves the production and dissemination of the textual and critical underpinnings for projects that serve culture, the economy and society at the global scale.

We also support national and international **award- and grant making bodies**. Visual Cultures staff have served on Goldsmiths' internal CHASE panel and on CHASE's subject-specific Panel B (Schuppli, 2014; Rogoff, 2015; Schmetterling, 2016; Turner, 2017; Gunkel, 2019). In Art, Newman has served on the internal CHASE panel since 2017. The Design department has played a prominent management role with respect to AHRC Design Star, in partnership with OU and Brighton, Loughborough and Reading universities, delivering PGR training, summer schools and events such as *Practice Research: Biographies, Beginnings & Futures* (2015), with academics/industry figures in conversation with students about postdoctoral prospects/experiences. Researchers in Design are active members on six design research councils/committees including of the Association of Computing Machinery. Visual Cultures staff support overseas research funding for organisations as diverse as the Swiss National Science Foundation (Martinon, Rogoff) and the Austrian Academy of Sciences (Nowotny).

In Visual Cultures, eight colleagues hold nine **advisory roles for exhibitions, arts programmes, national and international institutions and sectoral bodies**. For instance, Blas advises the Vera List Center Prize for Art and Politics Council, a major public forum based at the New School, New York and Nowotny is Vice-Chair of the European Institute for Progressive Cultural Policies, thus influencing how the network introduces cultural politics into discussions of democratic politics. This work delivers political and social impact right at the heart of cultural governance. In Art, Williams Gamaker has been a judge for The John Moores Painting Prize (2020), Archer has served as a jury member for Contemporary Art Society Annual Award (2015), Mabb has been an Artist Nominator for the Deptford X Art Festival, London, and Renton is a member of the Selection Committee for Art Brussels. Furthermore, Carpenter contributed to the Art strategy of the OECD's Nuclear Energy Agency Records, Preservation of Knowledge & Memory Across Generations (RK&M Initiative) (2019), Reckitt advised on the Whitechapel's The Future of the Arts panel (2016), Renton is a member of the International Advisory Board of the Ben Uri Gallery & Museum, London, and Williams Gamaker is Chair of Trustees, Pavilion, Leeds (2016-). Renton is also a Board Member of the Glasgow International Festival for Contemporary Visual Art and a member of the Advisory Committee for the Government Art Collection.

As evidenced in this document, in Art, Design and Visual Cultures we draw on our departmental strengths to **support, resource and invigorate diverse organisations and initiatives** that exist to undergird and sustain our disciplines. Also of note – referencing our commitments to public engagement, methodological inventiveness, and practices that are transdisciplinary and collaborative - are our efforts in two key areas. As demonstrated, we **persistently reach out beyond academia to encourage new and enlarged critical participation in the arts across all demographics**. To underline this point, two further projects, both publications, may be brought into play. The first is Grant's co-edited book *Fandom as Methodology: a sourcebook for artists and writers* which explores how everyday, fannish practices can be used to write contemporary art histories in which subjective encounters are embraced. As such, it provides a new model for transdisciplinary scholarship that others may take up in their own writing. The second is the *Visual Cultures as …* book project (Sternberg Press/MIT, 2013-present), an affordable and accessible series in which two scholars use essay-writing and conversation to debate a key visual culture theme, opening it up a wider non-academic readership. The fourth title, *Visual Cultures as Opportunity* (Mooshammer, Mörtenböck) was published in 2016 with the Covid-19-delayed titles *Visual Cultures as Time Travel* (Gunkel, Hameed) and *Visual Cultures as World-forming* (Madani, Martinon) forthcoming in 2021.

We also seek to show **leadership in urgent issues of contemporary concern**. As demonstrated, we particularly value our work in the intersections of art, design and environmentalism and, in conclusion, a number of additional forward-looking projects are worth referencing. One concerns our involvement in debates about stewardship, as in Design's *Redesigning Stewardship* (2019) workshop in which researchers from Design, Art and Visual Cultures shared research with representatives from the National Trust, the Forestry Commission, and the Canal and Rivers Trust, all organisations which have cultural and well as environmental remits. A second example is Design's involvement in the international touring exhibition *Pure Gold – Upcycled! Upgraded!* (2017-2027) and a third comprise the ventures led by Art's Critical Ecologies Group including Goldsmiths' Research Garden, the Goldsmiths Allotment, and a new MA in Art and Ecology (Gray, Grant, Kelly, Samson, Kreider, Coutts, Camplin, Hunt, Carpenter and other Goldsmiths colleagues). Collaborations of this kind build innovation and resilience in sustainability by demonstrating that tackling the environmental and climate crisis can take place in practical ways, at work and at home. More broadly, we hope to help build increasingly robust and engaged communities of interest around art in its many expressions, demonstrating that art- design- and visual cultures-based methods and insights are vital to contemporary life.