Institution: University of Southampton

Unit of Assessment: 32 Art & Design

1. Unit context and structure, research and impact strategy

1.1 Context

The Centre for Global Futures in Art, Design and Media (hereafter 'the Centre') is recognised as an internationally focused, interdisciplinary and collaborative place of research. Embedded within the University of Southampton's vibrant art school (Winchester School of Art, hereafter 'the School'), the Centre is distinctive for its critical explorations of art, design and media (notable specialisms include media archeology, social art practice, and inclusive design). It brings together the work of 23 (19.1FTE) researchers and 58 postgraduate researchers, alongside 50 (40FTE) teaching fellows,10 technicians, and a diverse body of over 1000 undergraduate and postgraduate students. There is a high degree of collaboration among colleagues, keen engagement with partners in public service, the creative industries and civil society. Collectively, we share a set of values concerned with the pressing issues of the environment, social justice, health, new technologies, and globalization.

The Centre has achieved sustained development and enhancement:

- **Growth and community-building**: The number of permanent research staff has increased 60% (14 to 23) with a strong international mix. Practice research has grown in confidence and quality (increasing its representation from 29% of outputs for REF2014 to 45% for REF2021). The strategy remains one of growth and capability-building, creating opportunities at all career levels and with determined focus on diversity and inclusion (e.g. a significant increase of women, from 14% in REF2014 to 30% for REF2021; §1.3; §2).

- **Internationalisation**: Research is disseminated through internationally recognised publications and exhibitions, and through collaborations with high-profile partners, including Tate Exchange (UK), Transmediale (Germany), Kochi Biennale (India), Oslo Biennale (Norway), Digital Suzhou (China). Staff are associated with 25 journals and book series, and curatorial projects have been staged with notable venues in San Diego, Helsinki, Toronto, Kochi, Oslo, Barcelona, and Dresden.

- **Impact**: As part of the growth in practice research, Social Practice has emerged as a key strength, with projects relating to issues of heart transplantation, homelessness, migration, food waste, and ageing – the latter developed through ESRC-funded research for inclusive design.

- **Interdisciplinarity**: the Centre is distinctive for its interdisciplinary approaches to art, media, design, fashion, textiles, gaming, and art/design management; and explicitly benefits from its place within a broad-based research-intensive university. There is a long-standing collaboration with the University's John Hansard Gallery (**JHG**), with both contributing to the University's Arts Strategy. There is dedicated support and encouragement for interdisciplinary work. Staff work synergistically across multiple areas, e.g. with collaborations in Archaeology (**Dawson**), Web Science (**Ashton**, **Manghani**, **Giddings**), Film Studies (**Brebenel**), Medical Imaging (**Carnie**), Centre for Democratic Futures (**Cardo**) the National Oceanography Centre, Remote Sensing Centre, Engineering (**Bishop**, **Parikka**), and Health and Ageing (**Yin**) (§4).

1.2 Research Structure

Established in 2011, the Centre has continued to expand and hone provision through five interlacing groups: (1) *Archaeologies of Media and Technology* (**AMT**), directed by **Parikka**, **Bishop**; (2) *Critical Practices* (**CP**)*,* directed by **Dawson**, **Cid**, **D'Souza**; (3) *Intersectionalities:*

Politics-Identities-Cultures (**IPIC**), directed by **Cardo**, **Cole**; (4) *Transforming Creativity* (**TC**), directed by **Giddings**, **Ashton**; (5) *Winchester Luxury Research Group* (**WL**), directed by **Roberts**, **Armitage**, **Faiers**, **Sekhon Dhillon**. The groups represent areas of leadership, expertise and high-quality research and impact.

The Faculty of Art and Humanities Research and Enterprise Committee provides overall governance for the Centre, while the School's Deputy Head of School, Director of Research and Enterprise (DHoS Research) oversees strategy, staff development, and research planning and support. In 2020, the Centre joined the Faculty's new Southampton Institute for Arts and Humanities (**SIAH**). The Institute represents a major initiative for research development for the next five years, to provide enhanced strategic support and leadership, notably with more ambitious funding development and increased visibility of arts research within the University and externally.

1.3 Research Strategy

The Centre provides the overarching strategy and organisational framework for all research within the School. For REF2014. the Centre submitted high-quality outputs, with 14 eligible staff (12 FTE), including the appointment of five new professors and three associate professors who opened-up initiatives and partnerships with world-leading non-HEIs and high-profile journals. Expansion has continued so that, in meeting aims set out in REF2014, staffing for REF2021 has expanded to 19.1FTE (60% increase). Twelve new hires (five ECRs, five associate professors and two professors) have strengthened areas in fashion, art and media, visual culture, and cultural management and creativity. Partnerships and key projects have deepened and extended, with the continued close working relationship with Transmediale (Germany), but also with new sustained engagements with Kochi Biennale (India), Tate Exchange (Tate Modern), Digital Suzhou (China), and Oslo Biennale (§4).

The Centre is underpinned by five strategic aims:

1. To maintain an internationally-directed, experimental, interdisciplinary research base.
2. To enhance and support imaginative and critical research at the highest levels.
3. To build capacity and support research staff and students to raise the research profile.
4. To promote and sustain a close, dialogic relationship between teaching and research.
5. To articulate and deepen the value and impact of research at the societal level.

Aims 1 & 2 have been supported through the new hires and subsequent expansion of scholarly networks, the consolidation of the five research groups, and a deepening commitment to creative and collaborative practice research methodologies (supported by new hires and development of new non-HEI partners (§4)). Support for interdisciplinary research is maintained through cross-faculty interest groups, cross-disciplinary seminars, and through the mandate and strategic funding of SIAH. With regards to building capacity and supporting staff and students (Aim 3), a key objective has been to increase research *capabilities*. This has been achieved through a deliberate strategy for cross-membership of the research groups to help facilitate an intersecting knowledge base and for project- rather than subject-based approaches. So, for example, research seminars or symposia are frequently designed to explore a theme from multiple perspectives and methodologies. Similarly, the School's work with Tate Exchange (TEx) has generated multiple team-based opportunities for staff and students across the School and with external partners (§1.5; §4). The Centre's collaborative and intersecting approach has also been important in bridging teaching and research (Aim 4), allowing new knowledge to be shared across a wide provision of subjects (e.g. through guest lectures and seminars). Equally, it has helped foster a *shared discourse*, informing the longer-term strategy for the renewal and revalidation of courses. Specific examples have been the School's consideration and embedding of visual culture; globalization; sustainability; equality and diversity; and the decolonising of the curriculum. With regards to societal impact (Aim 5), the Centre is committed to 'open research'

(§1.4), and the overall approach is to work closely with external organizations and scholars, which includes initiative-building and acting as a *broker* for partners (§1.5). AMT and CP research groups demonstrate strong leadership, which, from a strategic point of view, has provided guidance and know-how for the other groups as they grow and strengthen (§4).

In looking ahead to the next five years, our priority is to increase success in external research funds, which will mean continued commitment to working with external partners, notably with non-HEI organisations (§1.5; §4). In support of this objective, we are working towards a new 'lab-based' model to curate and better stimulate research initiatives. This approach frames our research around key *methodologies*, rather than being grouped thematically, and is the result of collaborative, critical reflection about our emergent strengths such as in social practice, inclusive design, and creative enquires into new technologies. The aim is to build on the success and expertise of the current research groups by putting in place an expanded leadership team – with 'strategic theme leaders' joining the DHoS Research, Director of International, PhD Director, and Impact, Enterprise, ECR and EDI Champions. The team reflects the needs of an already expanded staff base, and importantly will support further expansion. In the next five years, the aim is to increase researcher numbers by at least another 50%.

In addition to new appointments, focus is on the long-term support for career pathway changes within the School. This will further strengthen our research-informed education and ensure critical mass of strategic research areas and activities, with continued emphasis on interdisciplinary perspectives. For example, we have appointed an associate professor in e-textiles (who previously worked in the University's engineering department), with the specific aim to build this area of expertise, which in turn capitalizes on the School's excellent technical base for textiles and smart technologies. The Centre will continue to focus on key national and international priorities for knowledge generation and exchange, global challenges, and emerging issues relating to new technologies (e.g., AI, wearable tech, and data culture), the environment and sustainability, and inclusive design, notably in areas of health, wellbeing and ageing (which builds on existing design innovations). In addition, at the invitation of the City Council, we have a formal role within Southampton's UK City of Culture Bid 2025. This involves membership to the research (**Ashton**) and creative industries (**Manghani**) working groups, with the work also cascaded through the School and in close dialogue with the JHG (whose Director is a member of the visual arts working group).

1.4 Research Integrity and Open Access

All research is underpinned by a robust and informed culture of research integrity. We take our lead from the policies and standards set by the University (REF5a§2.8). All research is scrutinised via the University's online approval system, ERGO II, which brings together a wide range of specialist input and detailed peer review. Staff receive access to regular training and advice, all of which is overseen by the Faculty Ethics Committee.

The Centre is an advocate of open access (OA). Staff are directly engaged with several OA journals and repositories: E.g. **Cardo** is a Section Editor for *MAI: Feminism and Visual Culture*; **Parikka** is a committee member of Mediarxiv, an open archive for Media, Film, and Communication Studies; and Hon serves on the editorial board of the Media Commons journal *[in]Transition: The Journal of Videographic and Moving Images Studies.* In terms of widening access, **Ludovico's** *Temporary Libraries* has enabled an international, collaborative approach to the donation of often hard to find specialist materials, leading to new public collections (with holdings in Berlin, Manizales, Lisbon and Trondheim); and **Manghani** initiated the development of a multi-partner project, *Web of Arts*, which, connecting with the Research England-funded Practice Research Advisory Group (PRAG), the Open Data Institute and JISC, is working towards an OA sector-wide repository and aggregator of practice research (in the Arts and beyond). The project was supported with an £11K stimulus grant (Web Science Institute). Within the Centre's REF submission all journal articles and four books (via Knowledge Unlatched and

JSTOR) are openly accessible, and additional research components, datasets and projects are geared towards free, public access. Over the next five years, the aim is to extend OA provision, and to do this in consort with a broader, School-wide initiative to make materials and curricula open to the public.

1.5 Impact strategy

Our strategy for impact is underpinned by two specific considerations. Firstly, attempts are made to work at local, national and international levels *concurrently*; to help understand societal issues from different perspectives and points of connections. **Sekhon's** work on luxury consumption and identity, for example, has been conducted within the setting of primary school education, locally within Southampton, nationally in terms of the wider curriculum network for PSHE Education, and internationally with the involvement of schools in Turkey and Singapore. Secondly, the Centre is committed to a supportive role with key partners. As such, *embedded engagement* is characteristic of an approach to impact. Our Associate status with Tate Exchange (TEx), for example, has been an important and rewarding part of a strategic approach, bringing research to a network of over 60 third-sector organisations from around the UK. As part of which, **Cid**, **Dawson** and **Manghani** are members of Tate's steering group, helping to shape TEx as a 'research centre' *within* Tate. Similar work is underway with the development of a sector-wide AI and Arts interest group at the Alan Turing Institute (**Giddings**); and is demonstrated with the long-term advisory and curatorial input to Transmediale (**Bishop**, **Parikka**), and support to the V&A with the embedding of a post-doc researcher (Leanne Werber, 2014/2015).

The role of Impact Champion (**Giddings**) was established early in 2015 to provide leadership, oversight and momentum; a role which is supported by the DHoS Research and Faculty REF Officer. Their work is undertaken in partnership with the University's Research & Innovation Services (RIS, REF5a§1.5), which includes a dedicated Impact Framework Manager, overseeing policy, training and impact case development. University funds have helped in supporting staff research time specific to impact development (§3.2).

We pay particular consideration to questions of economy, environment and society, with two major themes cutting across our work. The first relates to methodological thinking and implementation of social practices within art and design, while the second relates to cultural management and creativity (areas that have undergone significant expansion with four new hires). These two themes underscore the Centre's approach to critical thinking and methods for societal, collaborative work. Social practices (and the aforementioned local-global and embedded engagements) are evidenced strongly with the two submitted impact studies (**Cid's** work regarding chronic homelessness, and **Yin's** research into design practices for an ageing society). Both deploy inclusive design practices, which not only impact upon society in ameliorative ways, but represent forms of social exchange, inclusion and the co-production of knowledge (§4.3a). With respect to cultural management (in addition to engagement with Southampton's UK City of Culture bid), we are an active stakeholder in Southampton's long-term development of a cultural quarter. This work is primarily led through the TC research group, which is also leading on the development of *Creative Artificial Intelligence Lab* at WSA (Giddings, in collaboration with IBM) and taking an active role in the Coastal Creatives Consortium (comprising: Southampton, Solent, Bournemouth, Bournemouth Arts, Portsmouth and Chichester Universities). The consortium is mapping the creative industries, networks and agencies in the coastal region to support economic growth, regeneration, innovation and resilience. In a similar vein, WLRG established *Luxury South*, a special interest group of Central South England's business network, which has a membership of over 150 businesses and entrepreneurs. These various engagements provide excellent opportunities for the School and connect directly with the University's strategy for public engagement, conducted through a

dedicated, central unit PERu (REF5a§2.9). The work can also be understood within the University's explicit framing as civic institution.

2. People

The Centre's progressive and transdisciplinary purview has made it an attractive place to work and study, drawing together a diverse, international group of staff and PGRs. For staff the UK/non-UK split is 69%/31%, representing a doubling of non-UK staff since REF2014 (86%/14%). Staff joining from overseas represent a diverse mix and draw together a wide range of networks (connecting, for example, to Singapore, Romania, France, New Zealand, Spain, Italy, Finland, USA and China). PGR enrolment is highly international, with 33%/67% UK/non-UK over the REF period (19/39 headcount). Staff and students work in a collegial environment, evidenced by a high incidence of collaborative research outputs and initiatives, with support from dedicated administrative support, staff development and mentoring.

2.1 Staffing Strategy

The increase in staffing demonstrates sustained investment in research and impact over the last decade (§1). Since REF2014 the underpinning strategy has been to ensure stability and to continue to build capacity and capability. Importantly, in taking a long view of research career development, all staff, at all levels are on permanent contracts. Over the census period the approach has been to appoint at a range of levels to increase capacities and support future development. New hires include five Early Career Researchers (ECRs) (**Ashton**, Begum, **Brebenel**, **Cardo**, **Holcombe**) and six Associate Professors (**Cid**, **Cole**, **Giddings**, **Ludovico**, **Sekhon**, **Turney**). Also, two Professorial Fellows (**Burgin**, **Hall**) were appointed to offer further depth and experience in the areas of art and curatorial practices, and art history and criticism. The criteria for senior appointments (Senior Lecturer, Associate Professor, Professor) have remained consistent, requiring proven international reputation, track record in income generation, evidence of strategic research networks, capacity for interdisciplinary work, quality of research outputs, and research leadership and mentoring.

Careful attention has been given to balancing between core disciplinary strengths and enhancing interdisciplinary capacities, which has included increased expertise within fashion and global media culture, and has helped increase doctoral supervision capacity. Staff development has been central to capability building. This is approached through mentoring and dedicated training (§2.2). An ongoing objective has been to improve the School's gender balance and to press further on a range of equality, diversity and inclusion matters (§2.3); issues that are very well represented and advanced in the research outputs of numerous staff, as well as championed by IPIC research group.

2.2 Staff Support and Development

Centre staff are allocated a minimum of 40% pro-rata research time (2 days/week). In line with the *Concordat to Support the Career Development of Researchers* (REF5a§3.5), *all* staff, whether full- or part-time, receive equal financial and material support (§3.2), mentoring, appraisal and training to ensure that pathways to individual career growth are identified, pursued and reviewed (REF5a§3.1). Research, impact and engagement are treated as constituent parts of a whole, so research time is afforded equally across these aspects (as befits the relevant phasing of an individual's research undertaking and trajectory). An annual programme of support and training is delivered at Centre level (e.g. getting published, working with partners, building portfolios, securing funding). Input is supplemented with a range of provision at Faculty level and via the University's National Centre for Research Methods, Centre for Higher Education Practice (CHEP), and RIS, which together provide a wide range of specialist training in data-handling, ethics, impact, public policy, and intellectual property (REF5a§1.5).

Oversight of ECRs (who receive individual expense bursaries), as well as annual assessments and mentoring, is managed collectively by the Head of School, DHoS Research, Directors of Study and assigned mentors from across the research groups. There are ECR Champions at both Faculty and School level (**Brebenel**). The mentoring scheme ensures ECRs are paired with senior staff, but equally, mentoring is facilitated at *all* levels as it is recognized that new and different challenges arise throughout one's career. This strong, collegial approach provides a supportive environment with good rotation of roles. Each research group is required to have *co-*directorship, which helps with individual staff workloads but also ensures staff gain research administration experience, which in turn helps succession planning and sustainability. All staff are evaluated annually by line managers in accordance with the University's 'Academic Promotions' policies and 'Reward and Recognition' scheme (REF5a§3.1).

Since 2014, the University promoted **Parikka**, **Faiers**, **Manghani**, and **D'Souza** to Level 7 (Professor), and **Ashton**, **Cardo** and **Yin** to Level 6 (Associate Professor). **Ashton** and **Cardo** first joined the School as ECRs in 2015. The Centre offers regular staff seminars, which, in line with the strategy for capability building (§1.3), provide dedicated support to ECRs, PGRs and staff without a formal responsibility for research. Since 2014, investment has also been made in supporting PhD study for six staff members. The Centre holds a quarterly Research Forum, open to all, intended as a dialogic space to reflect on planning and community-building, ensuring School-level participation in devising and delivering a shared research strategy. The research groups provide regular forums of exchange for subject and project-based development (§4).

2.3 Equality, Diversity & Inclusion (EDI)

Enhancement of diversity training and mentoring accords explicitly with the internationalisation ethos underpinning the Centre and its research strategy, which addresses the daily experience and communal values of all its researchers. The University's governance of EDI (REF5a§3.8) provides the underpinning context and support for actively pursuing gender and ethnic diversity and career development, and is supported by an EDI Champion (**Cardo**) at School level. The University is a founding signatory of the Athena Swan Charter (REF5a§3.1), in response to which, the School will submit its application for Bronze Award in early 2021 with an expectation to build quickly upon the groundwork and to make an application for Silver Award in 2022/23. The self-assessment team of 20 colleagues provide wide representation, including academics (at all levels), administrative staff, technicians, and PGRs.

At Associate Professor level, following promotions of two women and a recent new appointment (beyond the census period), the ratio is balanced, 4:4 men/women. Regarding ECRs, new appointments of four women and one man were made. There is good opportunity to achieve much greater balance at all levels over the coming five years. The Centre has established a working group to develop strategies and actions regarding equity across *all* genders (beyond a male/female binary). Job adverts specifically encourage applications from historically underrepresented groups. Gender-balanced panels are mandated for the sifting and interviewing of candidates, and unconscious bias training is a requirement. It should also be noted that issues of diversity (including race, gender, sexuality etc.) are explicitly represented in the research of staff (**Cole**, **Cardo**, **Brebenel**, **Turney**, **Holcombe**, **Sekhon**, **D'Souza**), which provides notable expertise and supports the visibility, articulation and prioritization of these matters.

The Centre provides the overarching, strategic means to uphold all statutory policies concerning staff health, safety and well-being and to ensure alignment with University policies regarding EDI. The more rounded notion of 'wellbeing' increasingly promoted at a national level is taken seriously at the Centre, and is in accordance with the University's signatory to the *Mindful Employer Charter* (REF5a§3.4). While a whole-organization approach is led by the University's EDI Team (REF5a§3, including Health, Safety and Risk Directorate), it is at School (and Centre) level that reasonable adjustments are overseen (e.g., relating to work schedules, job and

environment modifications, technological assistance, etc.). Due care is afforded to the planning of meetings and activities, while good communications and regular means of feedback and consultation help maintain a fully inclusive research community.

Over the census period the School has actively supported cases for maternity, bereavements, carer responsibilities and ill-health, which have been managed in sensitively and generously, including making adjustments for those returning from periods of leave. Decisions regarding flexible or remote working can be made locally, with the support of HR Business Partners. Arrangements have been made to support career development and to accommodate aspects of work-life balance. E.g. **Parikka** shifted to a fractional contract (0.5 FTE) for a 5-year period to pursue a role overseas; **Manghani** moved to a fractional contract (0.6 FTE) for 9 months to enable caring responsibilities. QR funding has enabled significant amounts of teaching buy-out (§3.2). Careful consideration is given to teaching patterns across the year, with one semester often weighted more than another to allow for more concentrated research time and impact development. Staff are afforded flexibility in managing their own time; regularly able to work remotely for at least a portion of any typical week. It is worth noting the significant changes to work-life balance during the Covid crisis have renewed reflections upon (and new technical means towards) preferred, flexible work patterns. These changes will impact positively on future arrangements.

2.3.1 EDI for REF Submission

All staff involved in the construction of the REF submission attended to the University Code of Practice and bespoke training (REF5a§3.9), which included mandatory unconscious bias training and specialist input from inclusion and diversity expert, GB Paralympian Claire Harvey. A rotation of roles ensured a balance of gender in leadership (two men, one woman in the role of Director of Research; two women in the role of Associate Dean for Research). Gender balance and a variety of perspectives were maintained for all internal and external review processes. Data on the distribution of REF outputs has helped place further attention on the need to improve gender balance (as noted above, §2.3).

2.4 Research students

The Centre provides a supportive environment for all Postgraduate Researchers (PGRs), offering training and supervision across a wide range of projects and catering for a diverse community. The programme has steadily grown: for REF2014, enrollment almost doubled (23 to 43) and over the current census period 58 students enrolled. There have been 32 completions (4.56/year; 8.1% compound annual growth), with average submission and completion rates meeting University averages. It is a highly international programme with two-thirds of entrants international (19/39 UK/Non-UK), including PGRs from India, Ghana, China, Taiwan, Spain, Germany, Kuwait, and Iran. There is an even gender balance (52:48 female:male), which is also seen in the completion rates (53:47 female:male). The University does not yet record non-binary gender statistics.

Under the leadership of the PhD Director (**Turney**), staff are involved in all areas of PGR recruitment, induction, and supervision. Recruitment and candidatures are maintained according to the University's overarching framework for EDI. PGR students are provided with a collective study space with computer access, free printing, and access to a wide range of facilities and technical support across the School (including dye labs, 3D printing, Mac suites, and print studios). Given the specific art school context, the provision of specialist training is considered highly valuable, with input from all staff. In addition to intensive training weeks and studio intensives that take place annually, Turney oversees a weekly programme of seminars and events, curated for varied and combined modes of research (spanning studio, archival, theory-based and socio-cultural research). Situated within a large research-driven institution, the Centre's PGRs are encouraged to gain interdisciplinary input from across all faculties and departments (including, for example, engagement with the University's Sound and Vibration Lab,

the Robotics and Remote Sensing Labs, psychophysiology labs, and the National Oceanography Centre), and co-supervision across faculties is encouraged (e.g. cross supervision has taken place with staff in Psychology, Web Sciences, and the Centre for Research on Ageing).

PGRs are supported through the University's Doctoral College (REF5a§3.7), with administrative support and additional training provided at Faculty level. To chart progress, students access the University's 'PGR Tracker', an online automated platform, which visualizes milestones and records training and supervision reports. PGRs undertake three formal progression reviews before completion, and have mandatory training in Health and Safety, Research Ethics, EDI, and Data Management. In accordance with the *Researcher Development Framework* (led by Vitae), the University's Doctoral College and the Faculty co-ordinate a range of skills training and personal development opportunities, including use of software, personal promotion and career development, the publishing process, and career-related skills. PGRs have the opportunity to teach, supported through Doctoral College/CHEP training.

Conference attendance and studio-related materials are supported at School-level. PGRs have access to annual research expenses to the value of £700/year for full-time study, £350 part-time study (with unspent funds rolling over). These allowances have been highly valuable for professionalization, enabling travel to internationally significant conferences, and allowing PGRs to programme their own events, including inviting notable academics to the Centre to participate in workshops and symposia. Other aspects of professionalisation are supported through the editorial and curatorial networks of Centre staff (§4), helping students to get published and to exhibit work in established contexts. Research students are represented on the Faculty's Graduate School Committee and the Centre's Research Forum. The student-led GradNet brings together students across the Faculty to stage an annual conference and journal issue. During their candidature PGRs frequently engage in exhibiting practice, curatorial projects and publishing. Students have exhibited work, for example, at Transmediale, Tate Exchange, Museum of London, ZKM Center for Art & Media, and Eikones. One PGR was embedded with the Kochi Biennale (India) and numerous students have published in quality journals (e.g., *Cultural Politics*, *Theory, Culture & Society*; and *Parallax*). Candidates are also supported with publishing their thesis. Books include Williams' *Propaganda and Hogarth's Line of Beauty in the First World War* (Palgrave, 2016); Birkin's *Archive, Photography and the Language of Administration* (Amsterdam University Press, 2020); and Feng Jie's *Fashion Design in Altermodern China* (Bloomsbury, forthcoming).

3. Income, infrastructure and facilities

In accordance with the research and impact strategies (§1.3;1.5), the Centre has taken advantage of its high-quality infrastructure and generous investment to increase staffing and expand activities and partnership. The submission for REF2021 represents a period of sustained investment, putting the Centre in a strong position for further development and expansion. Since REF2014, average research income has increased from £24k/year in REF 2014 to £57k/year, and this is expected to double over the next five years.

3.1 Income

The Centre received £293,130 across 9 awards, including:

ESRC 'Silver Shoppers' (PI **Yin**) £212K

AHRC 'Internet of Cultural Things' (Co-I **Parikka**) £12K

AHRC 'Archaeology of the Fashion Film' (Co-I **Parikka**) £27K

Dawson, **Carnie**, **Manghani**, **Sekhon**, **Giddings**, **Parikka** and **Ashton** have also been attached as co-investigators to external, collaborative projects, which supports the strategic aim to build experience for future funding over the next five years.

The Centre has attracted research income not reported through HESA to the value of £108K. This includes consultancy fees for research projects underpinning Digital Suzhou (£20K); the journal *Cultural Politics* (£16K); visiting researcher agreement (£13K), and philanthropic income (£21K). In addition, the University's JHG is an important research context for the Centre, providing significant external funding (over £4M, including £3.7M ACE National Portfolio Organisation award; £150K ACE Catalyst; £100K Barker Mill Foundation; £33K Turner Contemporary). The Head of School and DHoS Research are members of the Gallery's strategic board, and both Centre and JHG are Associates of Tate Exchange. The JHG is one of seven ACE National Portfolio Organisations within Southampton, and received a substantial increase to support its move to a purpose-built site in the city centre (in addition to City Council Investment, the site represents a £30M development). As part of an overall package, ACE funding for the city's overall cultural offer increased by over 22% from 2018-2022, representing an investment of over £13M over four years. Staff are regularly involved in collaborative projects and public engagement with the JHG, and engage in a range of innovative curatorial investigations, including the 'Barthes/Burgin' exhibition (led by **Burgin**), supported by £23K from the JHG and £5K from Henry Moore Foundation.

With regards to PGR provision, the Centre hosted an AHRC Collaborative Doctoral Award research grant for the period 2012-2018, with Tate Liverpool. The £217K award provided funds for four full-time doctoral students. In addition, AHRC doctoral training awards were secured for two projects, 'Looking at Images: A Researcher's Guide' (2014, £4K); and 'Rhythmanalysis' (2017, £4K) – the latter a partnership with the Consortium for the Humanities and Arts South East England. Following the creation of the new Faculty of Arts and Humanities (2018), the School joined the AHRC Southwest and Wales Doctoral Training Partnership (SWWDTP), a consortium of 9 universities and arts organisations, offering 200 awards across five student cohorts with a proportion of the awards offered through Collaborative Doctoral Awards (CDAs). The Centre is now supervising 2 SWWDTP candidates, in collaboration with Exeter and Bath Spa universities.

3.2 Investment

In addition to a significant number of new hires (§2.1), the Centre has sustained substantial investment in staff support and resource (£506K, primarily QR funding). This investment has substantially benefitted the quality of outputs, the depth and extent of research impact, and has helped strengthen and extend strategic partnerships. For example, internally allocated 'stimulus funds' supported time and travel to: expand on **Carnie's** funded projects taking his work to numerous venues across Europe; enable travel to build the relationship with Kochi Biennale in India; devise high-level input for Transmediale's public programme; initiate the regional *Business South Luxury Group*; enable engagement between the British Museum and the Blackfoot community in Canada; match external support for work with Tate Exchange; and enabled **Yin** to work with commercial prototyping, leading to registered designs and intellectual property development.

Centre staff were provided annual research allowances of £1,500, affording a high degree of independence (supporting conference attendances, permissions, production costs, and international travel). Since 2018, strategic research funds have been allocated through a Faculty-wide process, which supports individual and collaborative projects (£40K, 2018-2020). The establishment of the new Southampton Institute for Arts and Humanities (2020) has provided £80K (Higher Education Innovation Fund), which represents key investment for future development. There are also regular internal funding opportunities from across the University, supporting interdisciplinary engagement, including annual Impact Acceleration Awards (with

£15K awarded to the Centre), public engagement funds, and other hypothecated schemes directed through University-level institutes.

3.3 Infrastructure

Investment in personnel and research development is mirrored by equipment acquisition and maintenance expenditure over the census period, which totalled £1.4M. The Centre provides offices and studio facilities for all staff and access to administrative support. Colleagues receive support from RIS and a dedicated Finance Research Hub, which oversees financial costing and research funding reporting; as well as training, skills and personal development (§2).

The physical infrastructure offers a wide variety of common learning spaces, along with a full range of studio spaces, a flexible and well-equipped gallery, a long-established specialist art and design library, photography and media labs, a PhD research room, and access to a range of specialized technology (e.g. 3-D printing/scanning labs, a laser cutter, flat-bed digital printers for fabrics and wallpapers, and computerised knitting machines), with support of ten technicians in all areas including: digital media, fine art, digital knitting, textile printing, fashion, printmaking, photography, sculpture, and time-based media. A digital services centre provides specialist printing and laser cutting. Three of the research groups, AMT, CPRG and TC, collectively manage hardware and software resources for experimental media research.

All staff and PGRs have access to prominent science departments and the full range of services from the University main library system, including access to Archives & Special Collections (REF5a§4.2). The School also maintains a specialist art, design and media library on site. It includes specialist collections in Artists' Books, a Knitting Reference Library, and over 100 discipline-specific journal titles, as well as over 5000 moving image titles, and graphic novels, zines and artists' films.

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

4.1 Sustainable and Collaborative Methodologies

The Centre is committed to working in partnership with a range of organizations and stakeholders. Two research groups are representative of this work:

a) *Archaeologies of Media and Technology* (AMT) has an ongoing collaboration with the Department of Visual Arts at UC San Diego regarding areas of environmental research and art. A specific project was the exhibition *Earth/Sky* (2019, curated by **Bishop** and **Parikka**) at the San Diego CalIt2 Gallery. This was the result of a sustained collaboration since 2013, with research on remote sensing, speculative design and environmental aesthetics. It showed works by three women artists (UK, Netherlands, Egypt). AMT also maintains working relationships with the University of Bologna, Film and Television School of the Academy of Performing Arts (Prague), Critical Media Lab (Academy of Art and Design, Basel), Stamps Faculty of Art (University of Michigan), Media Archaeology Lab (Bilkent University, Turkey) and the National University of Singapore. A commission from the Finnish Cultural Institute led to a site-specific exhibition, *The Library's Other Intelligences* (2019), curated by **Parikka** with Shannon Mattern (NYU), part of the opening of the new Oodi Library, Helsinki. The project built upon an AHRC grant *An Internet of Cultural Things* (2015-16) co-led by **Parikka** and Mark Coté (Kings College) in partnership with the British Library. Of particular note is AMT's long-standing relationship with Transmediale. It focuses upon the connections of art, culture, and technology and attracts large international audiences in the thousands each year. Since 2012, this work has produced specialist panels, brought internationally recognised scholars, artists and designers to the festival, and enabled 15 staff and 12 PGRs from the School to contribute to the festival. This included, for example, one PGR leading a two-day workshop in 2018 that featured ECR **Brebenel**, who also organized and chaired a plenary panel in 2019. A major outcome has been the *transmediale reader* (2016 Sternberg

Press), edited by **Bishop** and **Parikka**, and Transmediale 2020 specifically highlighted the long-term partnership with WSA. The research partnership has also enabled cohorts of students to participate each year (from BA Fine Art, MA Contemporary Curation, MA Communication Design).

b) *Critical Practices* (CP) has similarly developed a diverse and international set of collaborations, including non-HEI partnerships with Tate Exchange (TEx), Kochi-Muziris Biennale (India), Oslo Biennale, Arrels Foundation (Barcelona), Design Hub (Barcelona), and Toronto's University Health Network. Nationally, the group has worked with PRAG, the Web Science Institute, Sainsbury's, Age UK, the Open Data Institute. Regionally, we have a close working relationship with Trinity Winchester (a charity working with vulnerable people), the Hampshire Cultural Trust, and also 'a space' arts, an ACE national portfolio organisation based in Southampton, supporting emerging artists. The group hosted the AHRC PhD CDA with Tate Liverpool, *Connected Communities*, and through its Associate status with TEx staged a week-long event at Tate Modern, 'Building an Art Biennale' (2018), developed in collaboration with the Kochi Biennale (KB). It brought together over 150 students, the curators of the first four editions of KB, over 30 arts professionals, and included a live link-up with Anita Dube at the KB office in India. Taking its bearings from the published work of **D'Souza** and **Manghani**, and the work of a PhD student of the group, this event helped broker a forward-going relationship between KB and TEx. The programme reached an audience of over 2,000 people, working with the general public and invited audiences and communities, including members of Trinity Winchester, for whom, as highly vulnerable members of the community, it had been the first time to visit the museum (and for some participants the first time travelling outside of Winchester, and none had spoken publicly before). The second programme, 'Itinerant Objects' (2019), similarly reached a public audience of over 2,000 people. It provided opportunities for 40 PGR and PGT students (primarily in Fashion and Textiles), and offered public talks on sustainability and the global economy, working with the pressure group Fashion Revolution. The group's third iteration, 'Nothing to See Here', could not proceed due to the Covid lockdown, but, via Tate Online, provided a 'research feature' interview with theorist and activist Nicholas Mirzoeff.

4.2 Research Networks, Influence, and Contributions

The Centre attracts a wide range of visiting scholars, speakers and collaborators, which make for a rich environment of leading scholars and practitioners, e.g. theorists Katherine Hayles (Duke/UCLA) and Alex Galloway (NYU); artists Bose Krishnamachri, Jake Chapman and Anita Dube; and arts director Chris Dercon. Talks are open to all students, staff and the general public. Many events have also been curated by staff off-site at high profile venues, such as the CalIT2 Gallery at UC San Diego; Oslo Biennale, the Central Academy of Fine Arts Museum (Beijing), the Open Data Institute, and RIBA.

Collectively, staff represent an extensive range of networks and contributions, especially through journal and book series editorships. Over half of the research team (12 staff members) are involved in 25 journal or book series titles; and with eight members taking primary or managing editor roles in ten of the titles. In the fields of critical theory and the arts, **Armitage** and **Bishop** are founding co-editors of the journal *Cultural Politics* and its associated book series (Duke UP). **Manghani** (Managing Editor) and **Bishop** serve on the editorial board of *Theory Culture & Society* (No.1 journal for Cultural Studies)*,* while **Armitage** serves on editorial boards for *Critical Discourse Studies* and *Journal of Visual Culture.* **D'Souza** and **Manghani** are Co-Editors of the *Journal of Visual Art Practice*, and **Manghani** is associate editor of *The Journal of Contemporary Painting.* **Bishop** is the sole external editor of an arts/humanities book series, *Theory Now* (Polity Press). **Parikka** co-edits the University of Amsterdam Press book series *Recursions* and is a permanent member of MIT Press European Advisory Board. **Parikka** serves on the editorial board of the journals *Fibreculture* and *Leonardo Digital Reviews,* while **Armitage**, **Bishop** and

Roberts edit the *Technicities* book series (Edinburgh UP). **Ludovico** is founding editor of the influential net-based art periodical *Neural*.

Staff contribute toward critical debates in art and design histories, theories and practices. For example, **Hall** has given talks internationally on his major book on the history of self-portraiture in art (translated into 5 languages; winner of Travelling Scholarship Prize; shortlisted for Apollo Book of the Year; longlisted for Art Book Prize, 2014). **Parikka's** *A Geology of Media* featured on Choice Magazine's list of 'Outstanding Academic Titles of 2015'. In relation to medical imagining, **Carnie's** 'Hybrid Bodies' project represents the work of an interdisciplinary team, consisting of four artists and five scientists (a cardiologist, a health sociologist, a transplant psychiatrist, a health scientist, a philosopher of medicine), and exhibited work internationally (in Canada, UK, and Germany); **Parikka** curated events at Design Biennale Istanbul Turkey (2016, 2018), and with Caroline Evans (Central St. Martins) led an AHRC grant, *Archaeology of Fashion Film*, examining an area neglected by both film and fashion histories; **Dawson** was an investigator on a two-year research project, *Making a Mark* (2014-2016), led by the University's Department of Archaeology, a project working with the British Museum and funded by the Leverhulme Trust. This work has led to Dawson's inclusion on an AHRC grant, *Rethinking Waste*, in the context of Mumbai.

With regard to Fashion and innovation, **Faiers** is founding co-editor of the journal, *Luxury: History, Culture, Consumption*. **Turney** is editor of *Clothing Cultures* and serves on the editorial board of *Textile*. **Cole** serves on the editorial board of *Costume: The Journal of the Costume Society* and *Critical Studies in Men's Fashion,* and is Associate Editor of *Fashion, Style and Popular Culture.* **Roberts** is founding co-editor of the journal *Critical Perspectives on International Business*. She is also editor of *Prometheus: Critical Studies in Innovation* and serves on the editorial boards of *Management International* and *Northern Economic Review.* WLRG has notably introduced and advanced the field of critical luxury studies. It has brought in scholars from around the world, including Christopher Berry (Glasgow), Verena Andermatt Conley (Harvard), Pierre-Yves Donzé (Osaka University), Peter McNeill (University of Technology Sydney), Véronique Pouillard (University of Oslo), and Adam Sharr (Newcastle); it has also provided specific ECR opportunities. **Holcombe**, for example, has been able to frame her work in terms of luxury consumption and subsequently published in *Luxury* journal.

The sustained editorial, curatorial and project-based work leads to international contributions and developments in support of various discipline areas. Staff are frequently invited for media contributions, talks and keynotes, including: Public Lecture at the Beijing Central Academy of Fine Art Museum (**Bishop**, 2019); Keynote at Massey University (New Zealand) 'Millennial Masculinities: Queers, Pimp Daddies and Lumbersexuals Conference' (**Cole**, 2019); Keynote for International Society for the Study of Narrative Annual Conference in New Orleans (**Parikka**, 2020); an invited Critical Luxury Studies lecture, 'Defining a Field?' at Harvard University (**Armitage** and **Roberts**, 2017); Keynote at the Costume Society of America Midwestern Symposium, Toronto (**Turney**, 2020); and Keynotes at the University of Cologne Summer School of Interdisciplinary Anthropology, and the 4th International Conference on Finance and Economic Policy, Poznań University of Economics and Business, Poland (**Giddings**, 2019, 2020). **Manghani** is a co-opted Trustee of the Council for High Education in Art and Design, with a specific remit to develop the Council's Research Alliance, which supports sector-wide strategy development, leadership forums, and policy advocacy.

4.3 Contributions to Economy and Society

We have sought to consolidate and deepen two *emergent* areas of strength:

a) **Social Practices**: Specific projects have engaged publics in issues of health, well-being and social inclusion. IPIC directors, **Cardo** and **Cole**, have organized numerous events with the University and wider local communities to celebrate Black History and LGBTQ+ History

months. **Carnie's** aforementioned 'Hybrid Bodies' has involved long-term, embedded collaboration with heart transplant surgeons and donor recipients. Responding to issues of migration and inclusivity, **D'Souza** was commissioned to make work for the first edition of the osloBIENNALEN, launched in May 2019 (set to run through until 2022). **D'Souza's** work was selected as a case study for the biennial's inaugural symposia, *Art Production within a Locality*. Working in the contexts of Colombia, Portugal, Norway and Germany, **Ludovico's** *Temporary Library* is a sustainable project that improves access to specialised literatures with zero budget (all the books are donated), leading to a new *public* resource. **Dawson's** work with imagining technologies has led to his inclusion on *The New Frontiers* funded research with the University of Lethbridge. This project uses 3D scanning as a means of bringing Blackfoot artefacts held in the UK back into circulation with First Nation Elders in Canada, and notably opening up the study of the emerging technologies from a Blackfoot perspective. The work of **Yin** and **Cid**, represent long-standing engagements in social design practice research. Collaborating with Sainsbury's and Age UK, and a supermarket chain in China, **Yin's** ESRC-funded '*Silver Shoppers*', has impacted on design and implementation of inclusive design in the supermarket environment in both UK and China contexts. This work has led to her inclusion on a collaborative £200K UK-China Newton-funded project, working with Northumbria University, Tsinghua University, and Institute of Software, looking at sustainable urban and rural integration with AI and Big Data technologies as part of developing a smart service design platform. Similarly, as the impact case study '*Zero Flat*' exemplifies, Cid has a track-record in adopting social design practices when working with vulnerable communities and third sector organisations, including Hampshire Cultural Trust, National Citizen Service, the JHG, Hampshire's Local Cultural Education Partnership, Trinity Winchester and Winchester Cathedral.

b) **Cultural Management and Creativity**: A range of projects focus on the development of research links with business and cultural organisations. **Ashton** and **Giddings'** ACE-funded *Action Research Impact Project* (2018) provides underpinning research for the development of Southampton's 'Cultural Quarter' and UK City of Culture 2025 bid; in addition, **Giddings** has partnered with Hong Kong Polytechnic University on research and innovation relating to mahjong in the post-digital age; while **Ashton** (in collaboration with the University's Department of Sociology and the Web Science Institute) has delivered a *Digital Labour Seminar Series*. The Luxury Research Group's formation of the *Business South Luxury Action Group*, has brokered engagement between business and cultural organizations through events such as the *Luxury South Roundtable* (in association with Business South, Cunard, Queen Mary 2, and Southampton Docks). The group also collaborated with the V&A and the Crafts Council to produce the *What is Luxury?* (2015) exhibition, which addressed the creation of exceptional objects and how attitudes to luxury are shaped by cultural concerns, challenging preconceived notions of value. The exhibition received good press and had high attendance (269,867 visitors; top ten most visited V&A exhibition). A range of work is also undertaken with partners in China. Two joint symposia between the Centre and Nanjing University, one at each site, was led by **Yin**, **Roberts** and **Armitage** on Cultural Management and Creativity, and included participation by **Ashton**, furthering networks with creative industries in China and resulted in a jointly edited issue in Chinese of the journal *Cultural Industry Research.* Furthermore, a large-scale initiative is the Centre's leadership in the development of Digital Suzhou and Innovation Hub (**D'Souza**). Initially developed as a festival to showcase the best in digital arts, the project has developed as a research and enterprise platform to support growth and development of Suzhou's burgeoning creative industries. Work is now underway to establish *Digital Suzhou Creative Hub* as a multi-million pound, internationally-focused incubation space, an integrated approach to research, enterprise, education and employability; and coordinating the School's existing partnerships in China, including with AI and digital businesses based at the Suzhou Industry Park.

Overall, the sustained contributions and investments made over the census period highlight the range, diversity and depth of research activities carried out at the Centre, which, in turn, contributes to the fuller life of the School. Our activities and adherence to a clear strategy indicate consolidated achievements and investment in staff and partnerships, which have provided for an expanded and sustainable platform to both maintain and look to future commitments in international, interdisciplinary art, design and media research.