

Thirty Years of Art, Design and Media Research at Sheffield Hallam University



**Sheffield
Hallam
University**



Thirty Years of Art, Design and Media Research at Sheffield Hallam University

© 2025 Paul Atkinson

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without prior written permission from the publisher, except in the case of brief quotations embodied in critical articles or reviews.

Published by Sheffield Hallam University.

Art Design Media Research Centre, Howard Street, Sheffield, S1 1WB

First published in 2025

Edition: First Edition

ISBN: 978-1-9161926-8-3

Printed by Northend.

Clyde Rd, Lowfield, Sheffield S8 0TZ, UK.

Credits:

Picture Research: Kirsty Christer

Layout and Design: Graham Nesbitt

Project Manager: Esther Johnson

Typefaces:

Body text is set in Alegreya Sans, Huerta Tipográfica type foundry.

Titles and headings are set in Mendl Sans, R. Nathaniel Schaefer.

Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher would be glad if notified to rectify any errors or omissions in future editions of this book.

Thirty Years of Art, Design and Media Research at Sheffield Hallam University

Table of Contents



Foreword

Image: David Cotterrell, 'Mirror I - Heirarchy'

Foreword

It is an honour to be asked to write this foreword for the Art Design and Media Research Centre at Sheffield Hallam University. Because on reading the history of its development I had forgotten how many connections I had made over the years, and importantly I am reminded of how much of an impact the work undertaken here has had on the research community, and society and industry locally, nationally and internationally.

Thirty years is a long time but also a very short time. Set in the context of the history of Art, Design and Media education in Sheffield, it is short, but how rich and productive. There are themes in the history of this education in Sheffield that reoccur frequently, for instance the value of design education and of technical training. At the formation of The Sheffield School of Design, it was recognised there was a need for design to improve the competitiveness of our manufacturing industry. Yet there was much debate on whether students should study only the technicalities of drawing and ornament or the foundations of knowledge in aesthetics and criticism found in Art training. This debate continues in various forms today. As has, a continual struggle for funding and resources, and thus a need to frequently make the case for Art and Design education. This again continues today in the ridiculous struggle between the sciences and the arts. Furthermore, there was a north south divide in terms of value and recognition of design education, which still lingers in the UK.

Despite the challenges for Art and Design education in Sheffield, by the time Professor Jim Roddis founded the Art and Design Research Centre (ADRC) in 1993, Art and Design education had survived and thrived in its journey of incorporation into Sheffield Hallam University.



Rachel Cooper OBE

Over the past thirty years the ADRC and Research programmes led by Jim and colleagues at Sheffield Hallam has paralleled and even led the growth in art and design research. While Jim was setting up the ADRC, I was starting The Design Journal and the European Academy of Design. We knew that design research must develop and flourish within the university system, especially in view of the UK research assessment that began for us in earnest in 1992. We needed infrastructure to support the transition of art and design teachers/practitioners into research active academics, and the ADRC is an exemplar of such infrastructure.

During the last thirty years I have worked with and talked to, the many people who have worked and contributed to the development of ADRC in its various guises. They have all made significant national and international contributions to the field. For example, Jim's early Arts and Humanities Research Board-funded research that investigated open-loop solutions for recycled glass from consumer, construction and automotive streams, was a leading exemplar of practice led research, and the start of what led to significant research funding accumulated over the succeeding years, including the recent Research England Expanding Excellence award that recognised the excellence of the research centre and the value of investing in it. Another example of developing the research infrastructure was when Mike Press hosted the 3rd European Academy of Design Conference in 1999, helping to establish the conference and provide a platform for early career and embryonic researchers to embrace what was a relatively new phenomenon in traditional schools of Art and Design. Also, Chris Rust was a driving force in the Design Research Society community and a significant advocate for practice led PhDs. I have always cited Graham Whiteley's and Nicola Wood's PhDs as the best examples of this genre. Then Paul Atkinson took over leadership of the EAD and editorship of the Design Journal when I stepped down.

The entire research community in art and design research at Sheffield Hallam have been leading the way. For instance, as design research became more nuanced and targeted so has the work of individual members of this research community. Long before design for health or design for wellbeing was a concept, Paul Chamberlain was working on products for children with disabilities. This endeavour developed a significant research trajectory into what we see today at Lab4Living, plus a conference, Design4Health, and a well-established journal.

In 2019, the Art and Design Research Centre changed its name to the Art, Design and Media Research Centre to recognise the researchers from media production that have contributed to the research within the centre nationally and internationally across our sector.

This entire group has led the way in illustrating how art, design and media research can be undertaken from multiple perspectives, addressing global and local problems. Practice led research that results in tangible solutions and innovations that have a positive impact on people, the planet and our prosperity. Also recognising that art, design and media research is a generator and facilitator of interdisciplinarity, embracing the different organisational structures it found itself in, collaborating with other disciplines in science, social science and the humanities. I have only touched on a few examples of the work here, much more follows.

It is a testament to the excellence of the leadership and vision of Jim Roddis and the teams he has fostered, that the ADMRC has also been so successful in the various Research Assessment exercises, increasing in both quality and quantity with each submission.

This story not only illustrates how important a vision and a sense of purpose is, but also how building a community of colleagues with a passion for their field, with a desire to push boundaries, to dream and to deliver together will generate impact and longevity. I am so pleased to have travelled alongside as an onlooker, and thrilled that such excellence exists in the world of art, design and media research.

Rachel Cooper OBE
Distinguished Professor of Design Management and Policy
Lancaster University
President Design Research Society
Past Founding Chair European Academy of Design



Introduction

Image: Virginia Heath, 'Point Annihilation'

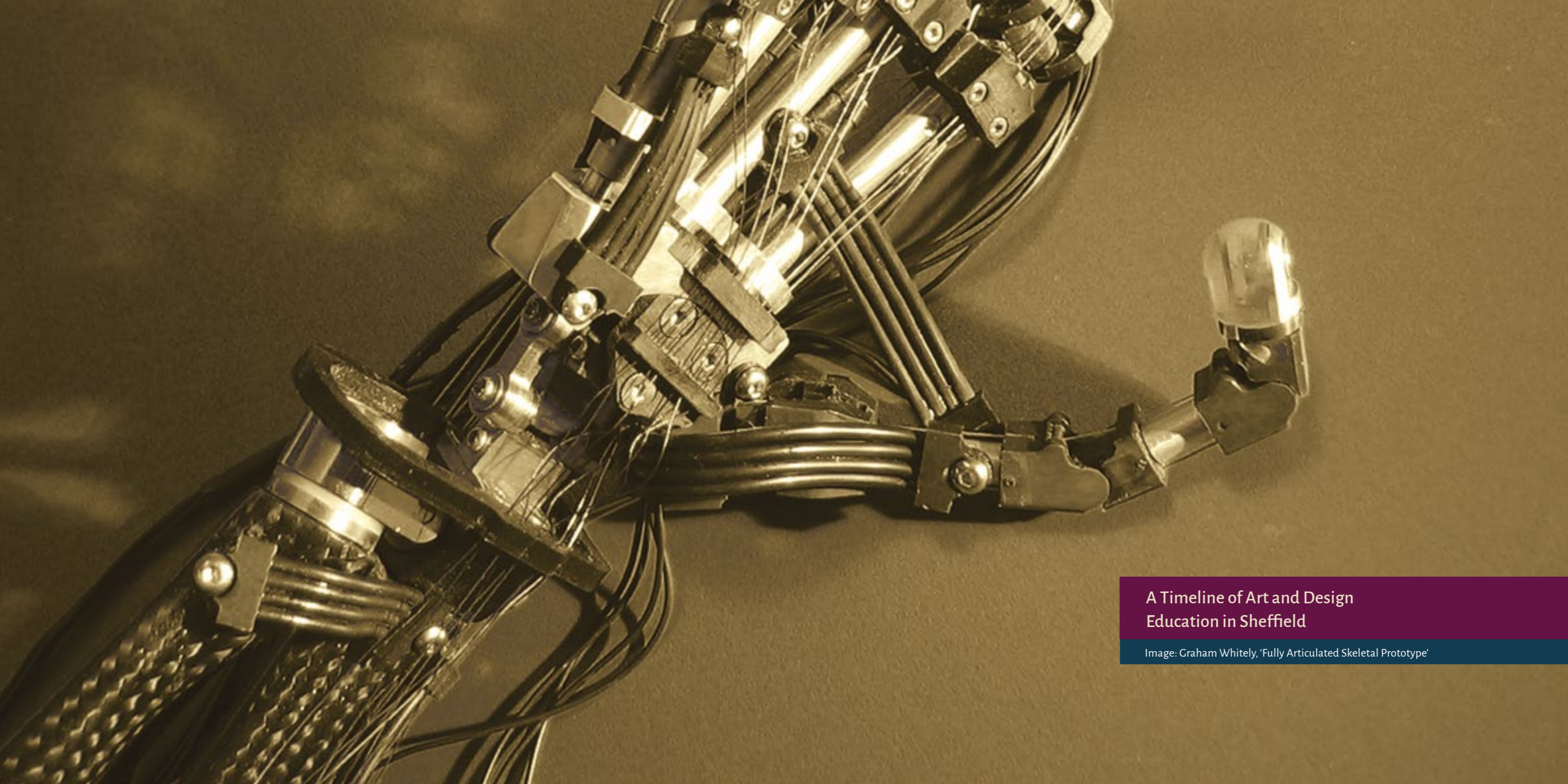
Introduction

This book celebrates 30 years of the Art, Design and Media Research Centre (ADMRC) at Sheffield Hallam University. It describes the rationale for and the founding of the research centre; names many of the key people involved in its growth in size and success over the years since its inception; its successes in the UK's Research Assessment Exercises and the Research Excellence Framework (which are explained later); the awards and accolades received; and exemplar projects that have been carried out as part of its varied activities. A history covering this much material in such a short space can never hope to include everything, and the omission of any particular person, project, event, publication, or activity must not be taken as any kind of indicator of their value or lack of value to the ADMRC. The Centre is the sum of all its parts, no matter how big or small. They all contribute meaningfully to the unique, inclusive and collaborative culture enjoyed by those who work there.

Before describing all of the above, though, there is firstly a need to describe the history of art and design education in Sheffield, as a context and a precursor to the history of art and design research in Sheffield. This history takes us back as far as 1835, just before the reign of Queen Victoria began, to the realisation by government that investment in education in art and design was a prerequisite for national economic standing and growth. The value of this exploration lies in the realisation that art and design education's significance to local industry became intertwined with Sheffield's regional identity and culture, just as art and design research in Sheffield is today.

Research Centre Idents

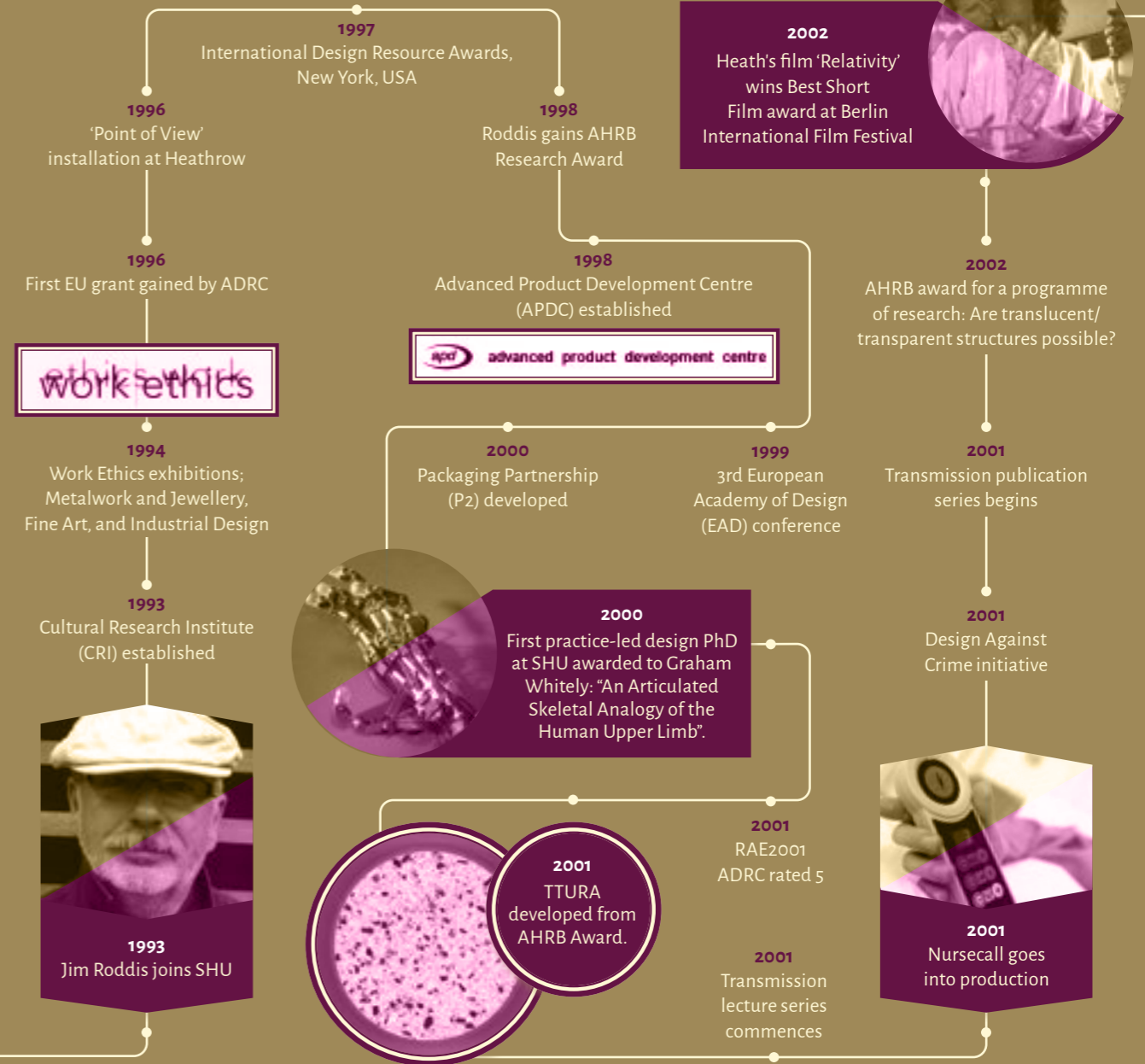
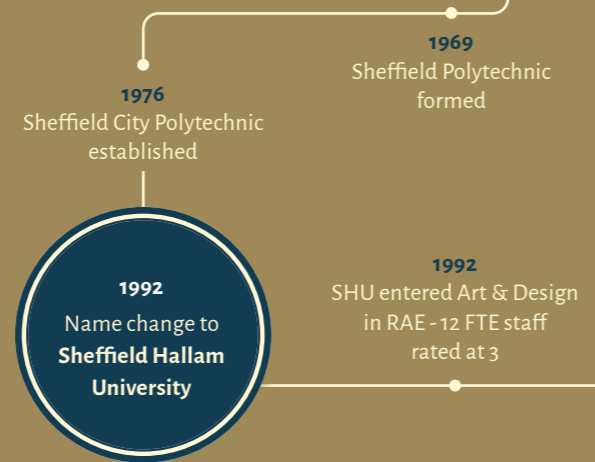
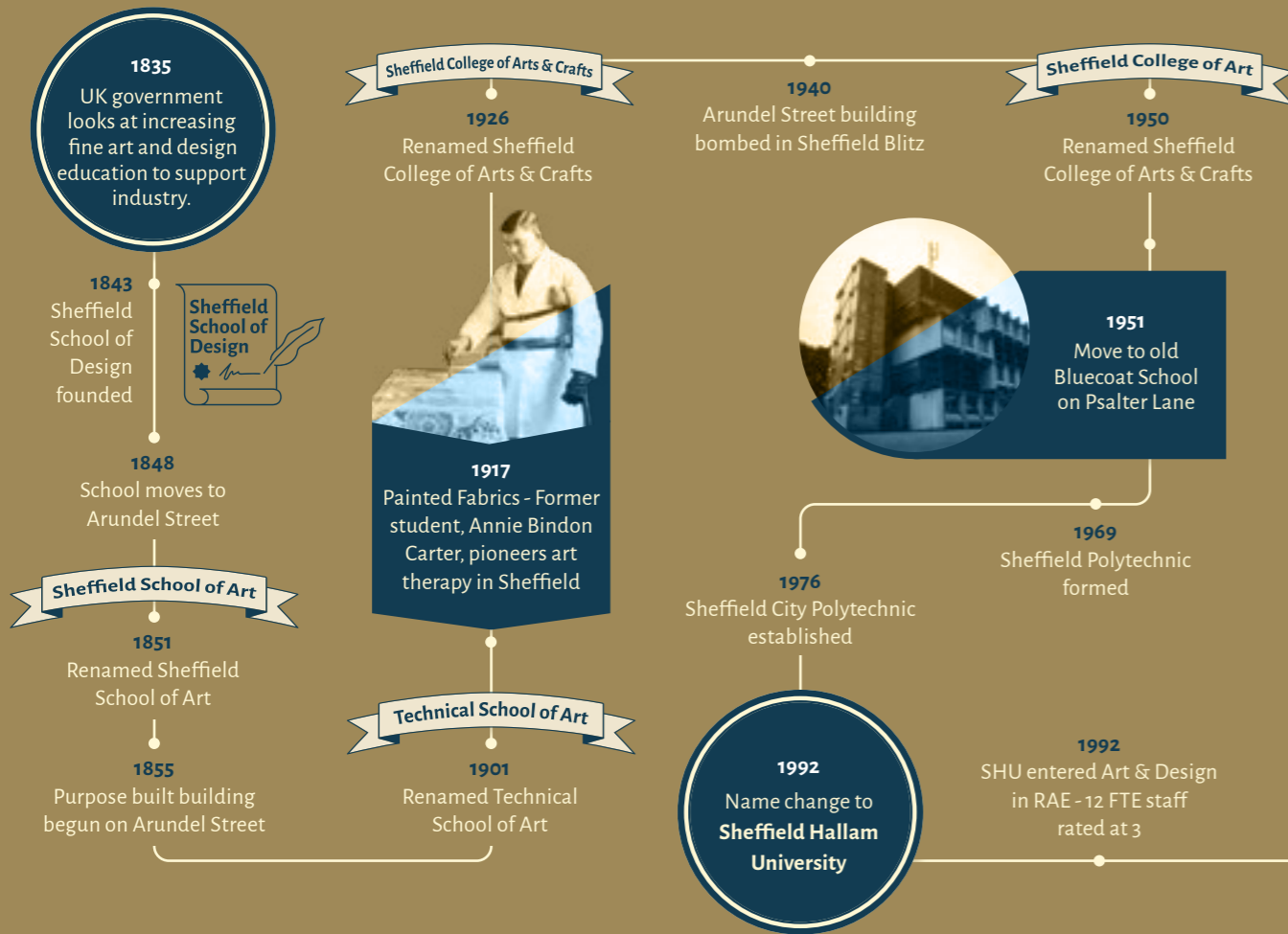




A Timeline of Art and Design
Education in Sheffield

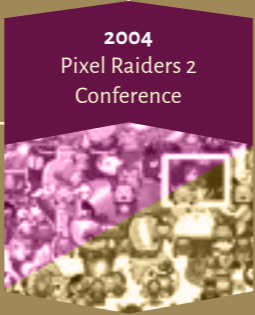
Image: Graham Whitely, 'Fully Articulated Skeletal Prototype'

A Timeline of Art and Design Education in Sheffield



2003
Faculty of ACES
is formed

2003
Intelligent Design
exhibition



2004
Pixel Raiders 2
Conference

2004
European Centre of
Industrial Collaboration

2005
The Art & Design Index to
Theses (ADIT) was developed

2007
AHRC report on
Practice-led Research in Art,
Design and Architecture



2007
Lab4Living
launched

2008
RAE 2008: Art & Design
research rated highly



2008
Psalter Lane
Campus closes

2008
Undisciplined!
Design Research
Society Conference

2008
War and Medicine



2009
This Moment Here

2009
My Dangerous
Loverboy

2009
Exploring the self
through photography



2009
MeSch

2010
First Design4Health
conference & exhibition

2009
Transmission: HOSPITALITY
conference and
Annual Publication

2009
Elevation



2010
Bigger Than
The Real Thing

2010
Close-up

2010
Analogue
Kingdom

2015
Best
performance yet
in UK REF14

2015
Kos,
Material
Witness

2015
Design4Health
2015 conference

2014
Editorship of
Design Journal is
hosted by the
ADRC

2014
'From Scotland With
Love' commissioned

2014
'Ymedaca'
exhibited



2013
Foghorn Requiem

2013
The State of the Art
of Design Theory
and Practice in Health

2013
Art Sheffield



2013
A Time for Invention
symposium

2012
Is Green a Grey Area?
Sustainability and Inclusivity:
Recycling and the Ageing Population

2012
User Centred
Healthcare Design



2011
Designing Impact!
Published with CAFA

2011
Modern British
Sculpture

2011
Leverhulme Prize in
Performing and Visual Arts

2013
It's Quicker By Hearse The Tale of the
Petitioning Housewife, the Protesting
Schoolboy and the Campaign Trail Student

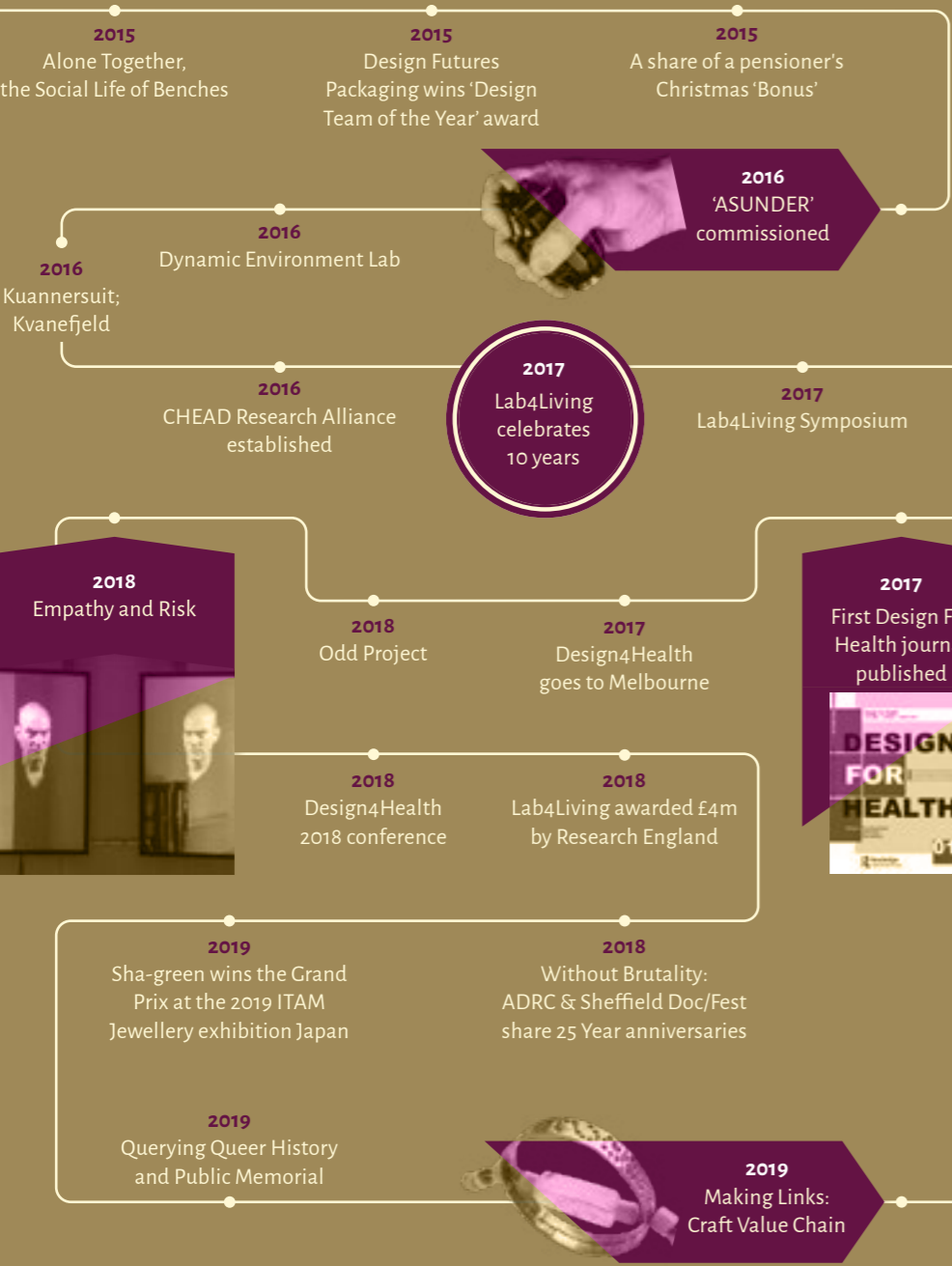
2013
The View From My
Window Tells Me
I'm Home

2013
Design4Health
2013 conference

2010
Tac Map: a navigation
system for the blind



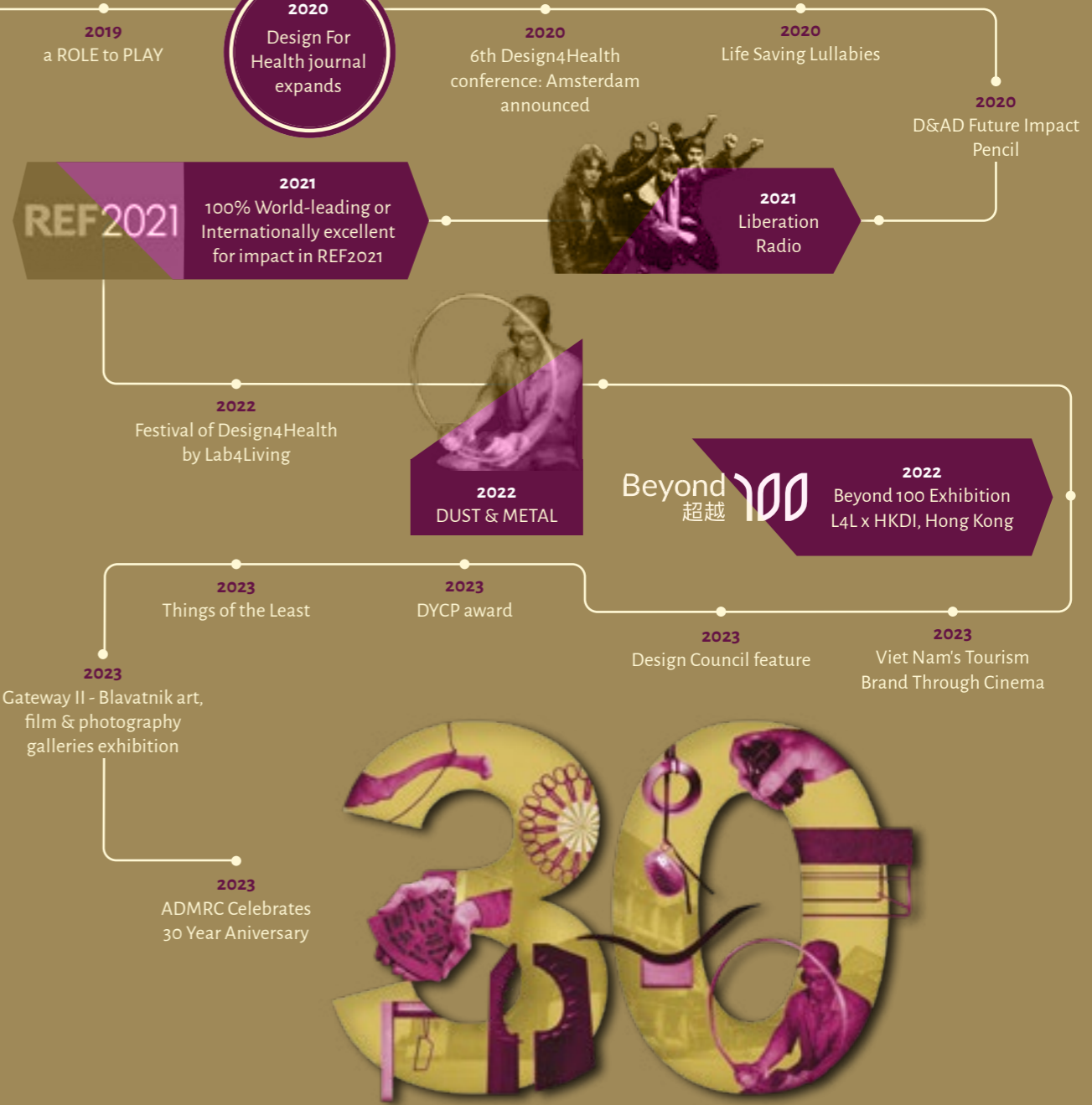
2011
New SHU &
ADRC logo



2019
ADRC becomes ADMRC

2019
Ubumuntu Festival of Humanity

2019
The challenges for graphic design in establishing an academic research culture: lessons from the Research Excellence Framework 2014



GODFREY SYKES BORN
AT MALTON IN THE
YEAR 1824 A PUPIL AND
AFTERWARDS MASTER
IN THE SCHOOL OF ART
OF THIS TOWN HE WAS

The History of Art and Design
Education in Sheffield

Image: Godfrey Sykes Memorial, Weston Park, Sheffield

The History of Art and Design Education in Sheffield

The founding of any academic research centre relies first and foremost on there being a robust body of academic practice in place in its particular discipline. The Art, Design and Media Research Centre is no different. What follows here is the story of how art and design education emerged in Sheffield and grew in size and stature to gain the long-standing reputation it has today. In fact, the delivery of art education and design education in Sheffield have been closely intertwined ever since the first School of Design was established in the middle of the nineteenth century as a result of a government-funded scheme to improve the provision of trained staff to support local industries.

During the early part of the nineteenth century disturbing evidence came to light that all was not well in respect of the design of British products. The first signs started to appear in the early 1820s, when an influx of foreign goods, particularly French products, started to come into the UK. France had a government-supported system of art education, and French products demonstrated to British manufacturers the inferiority of their own products. The loss of profits caused by falling sales at home and fewer exports abroad was a cause for concern. Although the technical aspects of British products were fine, the move to mass production during the industrial revolution had sacrificed the quality of design.

Something needed to be done to support the country's industrial growth and ward off the threat of foreign competition. The Royal Academy, established in 1768, was the main provider of all forms of visual education, but the poor quality of design in Great Britain led many people to believe that the Academy, concentrating on fine art, had failed to provide a sound system of instruction for the applied arts. This led to general discontent among some of the students receiving education in the Royal Academy Schools, as well as among enlightened industrialists and artists, and this discontent became the catalyst for political action and government intervention, leading to the creation of the 1835-36 Parliamentary Select Committee on the Arts and Manufactures.¹

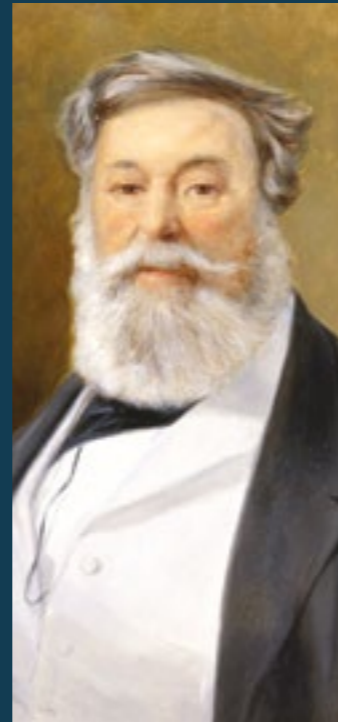
175 Year Anniversary Motif



1837: Government Schools of Design

The Select Committee reported back that the main reason for the precarious state of British trade in goods was indeed the distinct lack of design education, and the government swiftly moved to rectify the situation. The government's plan to achieve this change involved the establishment of a national school of design in London, with a series of branch schools to be set up in major manufacturing centres, all under the control of the Board of Trade.² The initial Government School of Design, founded in 1837, was based in Somerset House, London. This was followed by the founding of numerous regional Schools of Design, many distinctly aimed at supporting the different manufacturing requirements of their particular region. For example, Manchester School of Design (1838) was intended to support Manchester's cotton trade; Nottingham School of Design (1843) focussed on lace and textiles; and The Potteries School of Design (1847) focussed on the ceramics industry.

The Sheffield School of Design was part of this initial tranche of schools, and was intended, of course, to support the strong regional presence of trade in metalware. The driving force behind its founding came from a trio of reformers. The banker and educationalist Dr Benjamin Heywood had promoted the importance of artistic education to artisans and mechanics at a meeting of the Manchester Mechanics Institute as early as 1832 and became a committee member of the Manchester School of Design.³ The well-known artist Benjamin Robert Haydon gave talks up and down the country on the value of schools of design throughout the 1830s and 40s. He spoke on the subject in Sheffield in 1841, inspiring Henry Perlee Parker, Drawing Master at a Sheffield Grammar School, to pursue such a goal. In conjunction with Heywood, Dr H. P. Harwood and a Mr George Holland, Parker campaigned for a Sheffield School of Design. An application to the Board of Trade for £500 to fit out a building and three further grants of £150 per annum to run the school was made and approved in 1842.



Dr Henry Perlee Parker Portrait

A 60 by 40 foot room (rented for £40 a year) was located in the Bath Saloon on Victoria Street, off Glossop Road⁴, and the school opened its doors in July 1843.⁵ A council of local manufacturers was formed to oversee the running of the school, but they answered to the Board of Trade and had no control over what was taught or who taught it—staff appointments being made in London.

The government-controlled curriculum at these schools of design was aimed at producing people who could draw and apply their skills to aid manufacturers. It is worth noting that at this point, the term 'design' in this context was very much seen as 'applied art' - the application of artistic detail to goods rather than the holistic endeavour it is seen as today. Students at these schools were not to be taught fine art (as design students were in France and Italy) – that type of education was to stay with the Royal Academy. They were taught only 'practical' drawing as a means of providing designers for manufacturing businesses (a role, incidentally, that the Sheffield Mechanics' Institute had been performing since 1833⁶). However, they were not at first overly successful, with many graduates of the schools not entering industry. By 1846, discussions were already underway to add lecture programmes in theoretical design and provide knowledge of manufacturing processes into the curriculum – moves which were agreed by the second Select Committee on the Arts and Manufactures in 1847.⁷

By this time, the Sheffield School of Design was on an upward trajectory. Student works sent to Somerset House for judging were deemed to be the equal of any produced in the country and student numbers started to increase. The School Council started to look for larger premises as the room off Glossop Road it had started in was now proving inadequate. A disused warehouse in Arundel Street was rented in 1848 and refurbished to provide places for 200 students. There was a waiting list to enrol at the school and local industry was actively recruiting its leavers. The grant from the Board of Trade was increased in 1849, just as the first signs of major changes came from London.⁸

1849: Henry Cole and Design Education Reform

The efficacy of the Schools of Design approach as a method of training designers for industry had come under question, with a survey revealing that nationally, only 20 per cent of designers had been trained at a School of Design. A Parliamentary Select Committee on the Schools of Design was created in 1849 to investigate the matter and provide proposals for their future. One of the key people recruited to the Committee was Henry Cole, the renowned civil servant who had previously reformed the Public Record Office, standardised railway gauges across the country and, with Rowland Hill, introduced the 1d standard postal rate that led to the Penny Black stamp.

Masters of the Branch Schools of Design were called to be questioned by the Committee. The Master of the Sheffield School at that time, Young Mitchell, was an artist who had trained at Somerset House but had a preference for the continental model of teaching fine art to designers. He came under stiff questioning from Cole, who disagreed with Mitchell, seeing applied art and modelling as far more important than drawing in design education, and made no acknowledgement of the success of the Sheffield School of Design. The Select Committee, steered by Cole, had significant changes in mind for the curriculum of the design schools which may have been implemented sooner if it were not for Cole's (and everyone else's) attentions being diverted to the Great Exhibition of 1851⁹. The Exhibition had been proposed by Cole in 1848¹⁰, and the idea had been championed by Prince Albert. Cole was closely involved in the exhibition itself as a member of the organising team, which was a major undertaking.



Young Mitchell

Manufacturers across the country were keen to take advantage of the Great Exhibition to promote the design of their products, and manufacturing companies became ardent rivals. Designers very quickly became a sought-after commodity, moving from company to company enticed by increasing offers of remuneration, and the role of the Schools of Design in providing trained designers came to the fore. Many of the Sheffield manufacturers employed the talents of Sheffield-trained designers to create products for this major event, and the School itself took the opportunity to showcase its value and worth by submitting a number of entries to the Great Exhibition as work done by students. Furniture by students Henry Hoyle and Arthur Hayball, a marble mantelpiece by J. Lomas and two fireplaces by William Ellis all won gold medals and were highly praised by judges against international competition¹¹. No other School of Design was awarded a medal, and these successes seemingly validated Mitchell's approach to training designers. But it did not change Cole's mind. Freed from the pressures of organising the Great Exhibition, he returned to the issue of reforming design education.

In 1852 Cole was given a role of Superintendent in charge of a new part of the Board of Trade, the Department of Practical Art, which took over the running of the Schools of Design and gave Cole the power to push his reforms through. The Government School of Design at Somerset House (which had been renamed the Central School of Design in 1841) became the Metropolitan School for Ornament for Males, and the Female School of Design in Gower Street renamed the Metropolitan School for Ornament for Females. The regional Branch Schools of Design were to be renamed as Schools of Practical Art with a National Curriculum of Art that championed the useful, ornamental, and mechanical, covering: Elementary Instruction in Drawing and Modelling; the Practice of Art connected with processes; and the Cultivation of the power of designing.¹²

Despite the Sheffield School of Design only having moved to significantly larger premises a few years earlier, the Arundel Street warehouse was becoming inadequate to meet its needs. Somerset House inspectors visited in 1852 and gave the School Council orders to provide premises that would be suitable for the changes in curriculum that Cole was proposing. Land was purchased in Arundel Street in 1854, and it was decided that, despite the difficult funding position, a competition should be held for the design of a purpose-built building. The competition was won by Manning and Mew and the foundation stone laid in Arundel Street in October 1855.

Meanwhile in London, Cole continued to make changes to support moves away from vocational training of designers for the Board of Trade's purposes, towards general art education. The Department of Practical Art was renamed in 1853 as the Department of Science and Art. The Central School of Practical Art became referred to as the Central Training School of Art (later becoming the National Art Training School in 1863 (a title it kept until 1896 when it became the Royal College of Art)) and the Branch Schools would become Provincial Schools of Art. In a move that proved highly unpopular with Masters of the schools, the curriculum of these was to concentrate not on providing trained designers for industry, but on the first of the intended curriculum for the Schools of Practical Art: providing drawing lessons for children in the elementary schools in the locality, and to train teachers to teach drawing in new 'Elementary Schools of Art', with the aim being to provide all children with a training in drawing at as little cost to the government as possible. A new funding regime was introduced which would limit the number of places at each school and only pay by results, and strict regulations concerning the qualifications of any new staff were put in place to ensure that only those approved of by Cole could be employed. In the case of the Sheffield School of Art, the new funding regime was financially crippling and placed it in a precarious situation until the cost of the new building could be repaid (which took until 1868)¹³.



William Sounes

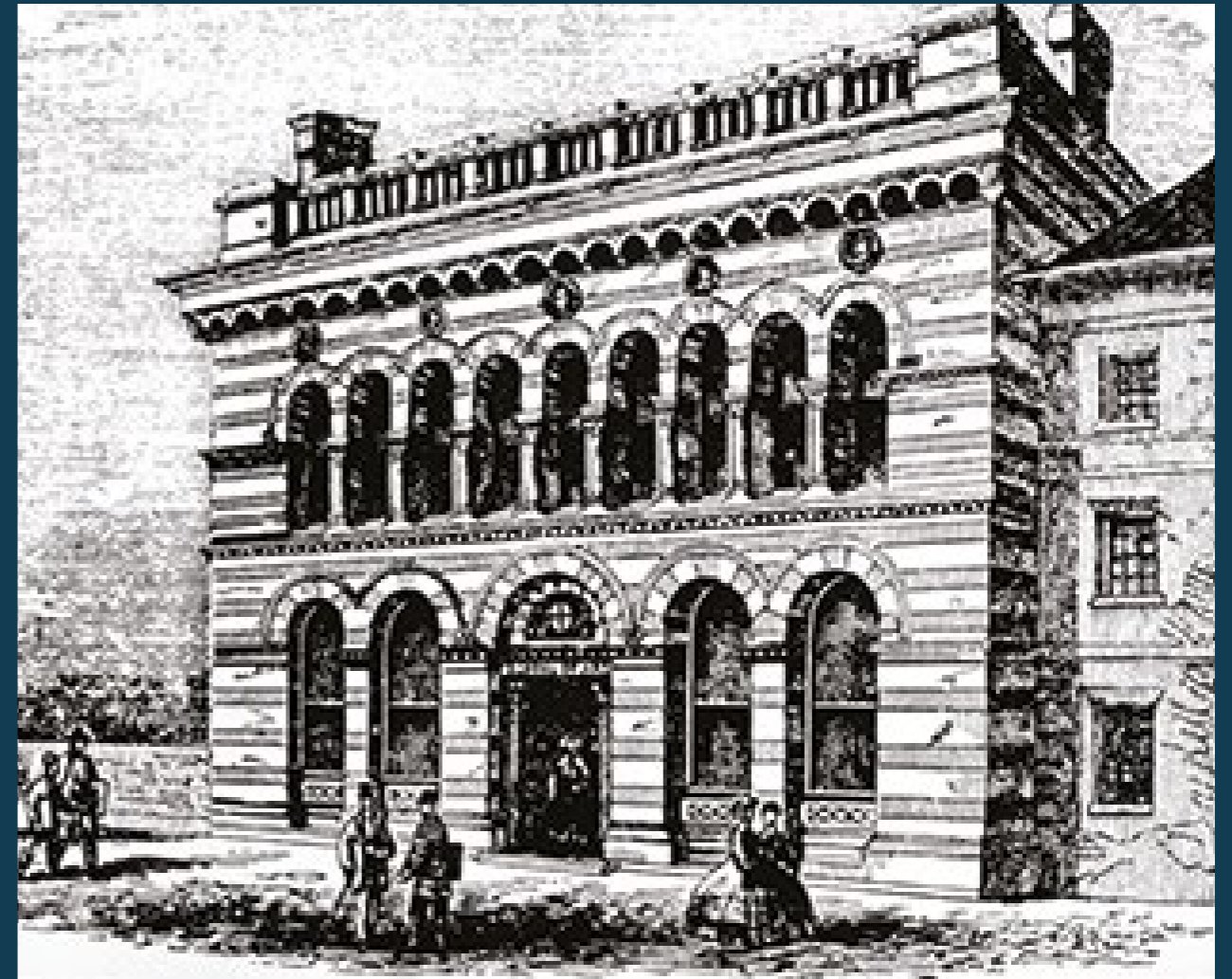
Henry Cole visited Sheffield in 1857 and made a speech at the School celebrating the fact that the new building he was speaking in had cost the government nothing, and that such 'privatisation' of art education was a good thing. He criticised the School, though, for lagging behind others in implementing his new regime. He visited Sheffield again in 1858, approving of the increased number of pupils that were under art instruction in elementary schools, seemingly not realising that the School was, contrary to the guidance, also continuing to provide design education. The School's Master, Young Mitchell stayed in post until he retired with ill health in 1863, being replaced by William Sounes from the Birmingham School – just in time for the Master's Revolt.

1864: The Masters Revolt

The demotion of the role of the schools to providing elementary art classes, and the reduction in funding resulting from the payments by results system had the effect of uniting the Provincial schools against Cole and the Central School (now located in glorious new premises in South Kensington). The Masters of the Schools of Art and their Committees took action on the 26th of February 1864 when a deputation of eight MPs and some Art Masters and Managers visited Earl Granville, President of the Council of Education¹⁴. They complained about the current state of affairs, and the unfairness of the majority of money being spent in London and withheld from the Provinces. This led to yet another Parliamentary Select Committee on the Schools of Art, which had some small mitigating effects on the situation but in the main held the status quo. The deputation's call for Cole to be removed from office failed – he was far too well-connected and influential, and his regime stayed largely intact.

With no remission from the oppressive funding regime given by the Select Committee and the School still owing £1,500 on the new building, Sounes struggled to keep the School going. Solvency was just achieved through grant aid, fees, local subscriptions and rental income from letting out a part of the building. It was a stressful, unrelenting job and Sounes died suddenly in 1871. The assistant manager, William Cox, took his place. He worked energetically to maintain the ideals of training designers for industry, canvassing for students for the night classes catering for working men in the city.¹⁵

Technical School of Art 1889





Grammar of Ornament

No change in the overbearing system seemed possible with Cole remaining in the exalted position he was in. Even after he finally retired in 1873, it took many years before several gradual changes took place to effectively change anything.¹⁶ The courses of artistic training slowly moved away from the imitative copying of pieces from set texts such as Owen Jones' 'Grammar of Ornament' [cover Image]. More creative approaches were introduced as key staff members installed by Cole and his associates were freed from his influence or gradually retired and were replaced by new staff members more in tune with the continental system of art training. Another strong stimulus for change came from the influential Arts and Crafts Movement and the Art Workers' Guild, whose leading figures took key roles in many Schools of Art, including Walter Crane, who became Principal of the Royal College of Art in 1898 and who introduced dramatic reforms to return the role of art schools to the training of designers.

Technical Education

In the last quarter of the nineteenth century, several government Acts were introduced that again had direct effects on the Schools of Art and their local management. The 1870 Education Act created School Boards to build and maintain elementary schools, which became increasingly involved in providing technical instruction. Technical Education started to receive national emphasis, and in 1881 a Royal Commission on Technical Instruction (the Samuel Commission) was set up to enquire into the instruction of the industrial classes of foreign countries to compare with the corresponding classes here. Then, in 1889 the Technical Instruction Act created local Technical Instruction Committees to oversee Technical Education (reporting back to South Kensington in London). This Act also enabled local counties and county boroughs to levy money by raising rates to fund Technical Education. Inevitably, the School Boards and Technical Instruction Committees overlapped to some extent. Finally, the 1890 Local Taxation Customs and Excise Act enabled the allocation of funds from customs and excise duties to local authorities to subsidise Technical Education (known colloquially as 'whisky money' as the funds came largely from a tax on wines and spirits).

For the institutions involved in Art and Design Education, these Acts and the funding they delivered were used to provide classes for artisans relevant to local industries. This secure funding freed the Schools from relying on local subscribers, and because they were providing the funding, municipalities started to take complete responsibility for the Schools. This was reflected from the 1890s onwards when the majority of Schools of Art were renamed Municipal Schools of Arts and Crafts.¹⁷ Directed by their local Technical Instruction Committees, the Schools moved from being Drawing Schools to having a dual role as a School of Art and as a Trade School. Their managers and governing bodies were representatives of the major industries in the area, and every School of Art became free to develop its offerings to best suit local industry. For many Schools, the training of local worker craftsmen became the first priority.

Early 1900's Portrait Class



The 1902 Education Act

The overlapping roles of the School Boards and the Technical Instruction Committees were removed with the 1902 Education Act that put all forms of national education under the administration of the County Councils and the County Borough Councils. The Act created Local Education Authorities (LEAs), which had a duty to oversee education provision as a whole and to rationalise resources.¹⁸ The LEAs appointed Education Committees and in 1903 the Sheffield School of Art became the responsibility of Sheffield Council's Education Committee. It was renamed the Sheffield Technical School of Art and a new head, Albert Jahn, was appointed.¹⁹

Jahn was a designer and a craftsman as opposed to a painter, and under his stewardship, the School reflected the national interest in the Arts and Crafts Movement. The fertile period from the Royal Commission in 1881, when John Cook had been appointed as Master; through the 1902 Education Act and Jahn's appointment; to the outbreak of the First World War in 1914 saw numerous major successes and a resurgence in the fortunes of the Sheffield School. Students were finding rewarding employment in industry, and many achieved great artistic success in London.²⁰ The School underwent rapid growth in supporting technical trades, making comprehensive alterations to the Arundel Street building with the addition of a metalworking room and a blacksmiths' shop. Evening classes in engraving, needlework, bookbinding and wrought iron work were introduced in 1905, and subjects such as silversmithing, embroidery, stone carving and woodcarving were added to the curriculum.

During WWI, former Sheffield Art School students Annie and Dorothy Bindon Carter, Phyllis Lawton and Edith Jagger ran art classes at Wharncliffe War Hospital, pioneering occupational art therapy for injured soldiers. After the war, this experience led to the formation in 1923 of a company called Painted Fabrics Ltd.²¹, which helped men severely disabled in the war to produce luxury painted textile products that were sold around the country. The business was successful, employing 70 ex-servicemen. Sheffield Technical School of Art also ran courses especially for disabled servicemen between 1920 and 1924 on behalf of the Ministry of Labour.

The School continued to expand, having been enlarged in 1914 and again in 1922, and in 1923 it became recognised as a training college for art teachers. In 1926 its name was changed again to the Sheffield College of Arts and Crafts. John Sunderland became Headmaster in 1927 and developed the College, further expanding the range of courses to include painting and decorating, printing and silversmithing. The Junior Art Department began in 1929 and offered a three-year course for pupils aged twelve or under. Ambitious plans were put forward in 1938 for new and expanded premises on Arundel Street but these were curtailed the following year with the outbreak of the Second World War. The Arundel Street building was badly damaged in the Sheffield Blitz of 1940 resulting in many records being lost (the building was eventually demolished in the 1960s to make room for the new Owen building). After the War, in 1950, the College was renamed as the Sheffield College of Art, and continued to function scattered across several locations in the city centre until it settled in the old Bluecoat School building on Psalter Lane in 1951. Built in a disused quarry, the original school building was expanded as the Psalter Lane campus grew in size.

In 1969 the Sheffield College of Art merged with the Sheffield Technical College to become Sheffield Polytechnic. In 1976 the Polytechnic merged with the City College of Education based at Collegiate Crescent and the Topley-Thornbridge College of Education, and in 1977 with the Lady Mabel College of Physical Education to become Sheffield City Polytechnic. Following the 1992 Further and Higher Education Act, polytechnics across the country were awarded university status, and Sheffield City Polytechnic became Sheffield Hallam University. A direct line can therefore be drawn between the original School of Design founded in 1843 and Sheffield Hallam University's Department of Art and Design.²² The department remained in the self-contained creative enclave of the Psalter Lane campus until 2008 when the campus was sold off for redevelopment and the department moved to the main City campus of the University. It was housed across different buildings for a few years until January 2016, when the historic Grade II-listed Old Head Post Office in Fitzalan Square was fully refurbished and reopened to form a new home for Art and Design.

Psalter Lane





Founding the ADRC and
Establishing a Research Culture

Image: Jim Roddis and Paul Chamberlain, 'Design Centrum'

Founding the ADRC and Establishing a Research Culture

From the early 1950s until the early part of the 21st Century, Art and Design education in Sheffield remained ensconced in the standalone Psalter Lane Campus in the leafy suburb of Brincliffe. Being housed together and yet apart from the main student body after the College became a part of Sheffield Polytechnic in 1969, it continued to flourish as a close-knit community of creatives, expanding as new buildings were added to the original 1911 Bluecoat School structure to house increasing numbers of staff and students. As a polytechnic, the main activity staff took part in was, of course, teaching. Conducting research, although desirable, was not a formal requirement in their contracts. This was in stark contrast to the position in universities, where academic staff were formally required to conduct research, for which the government provided funding. However, full time polytechnic staff teaching in all vocational disciplines were expected to keep up to date with developments in their field through the process of professional practice,²³ and such creative work was reported under the research and related activities performance indicator to the Council for National Academic Awards (CNAA).²⁴ Indeed, validation of courses by the CNAA depended on evidence of staff's professional practice.

>
Psalter Lane Activity
Circa. 1960-1990





↔
Psalter Lane Activity
Circa. 1960-1990

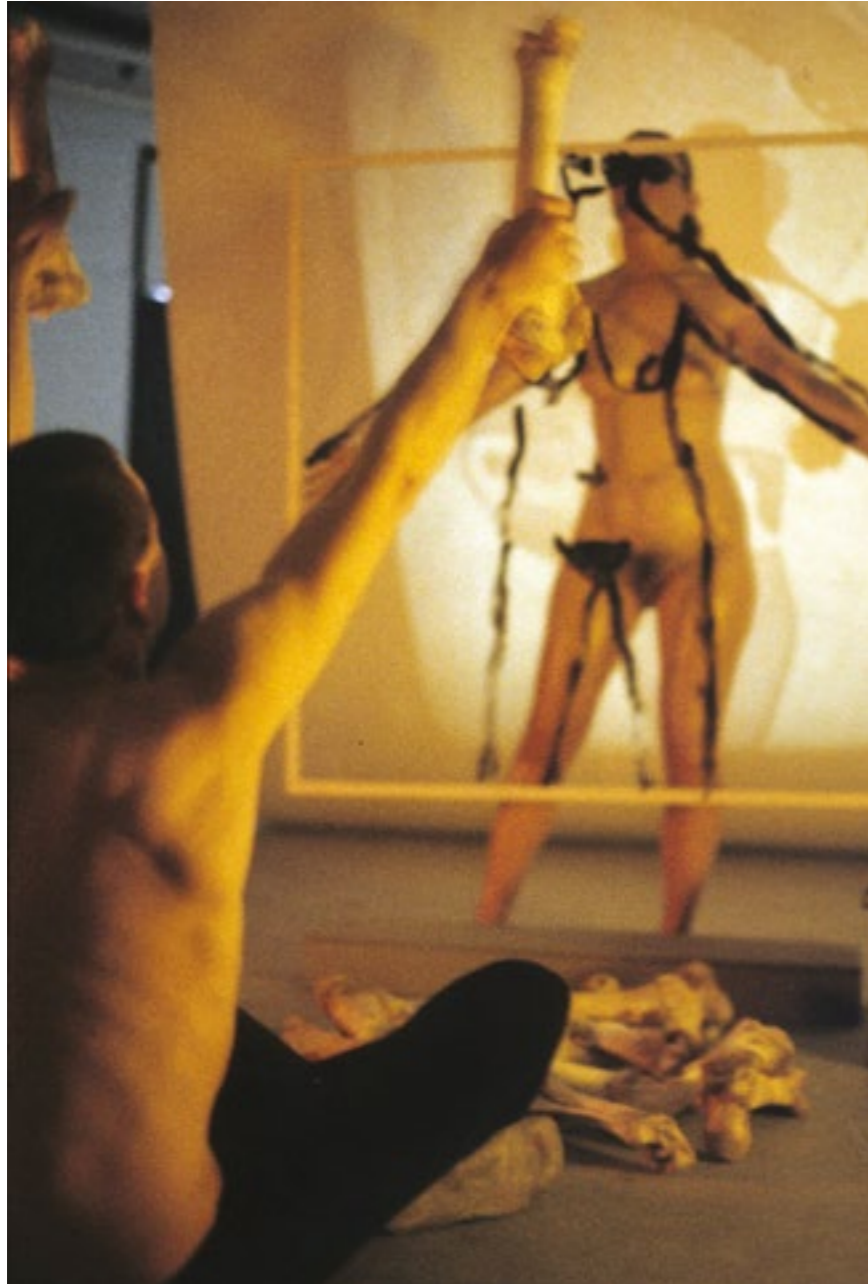


Understandably, then, research activity was not commonplace among Art and Design staff when Professor Fran Hegarty started as a Fine Art lecturer at the Psalter Lane campus in the early 1970s. She remembers that a few of the Fine Art staff were practicing artists with some even exhibiting internationally, and Hegarty herself became closely involved with the Sheffield Media Show in the 1980s, which gave support to research in Art, Design and Media disciplines.²⁵ Fine Art formed the largest subject group in the Art and Design department at that point, and a proportion of Fine Art staff were then, as now, working in fractional posts, teaching alongside their work as artists. Likewise, staff in design disciplines often carried out consultancy work or were commissioned to make artefacts, but generally, this work was conducted as an individual, personal activity and not usually considered to be part of their work for the institution.

The story of how this position changed to one where research activity became much more of an expectation of academic staff in Art and Design is an interesting one and provides the explanation of why forming a research centre dedicated to Art and Design became a priority. The catalyst for change was an upheaval in the Higher Education sector in 1992, when the Further and Higher Education Act gave former polytechnics university status and the right to award their own degrees. This immediately added 33 'new' universities to the existing 38 'old' universities, with another three HE institutions becoming universities in the following year (and many more in later years). When Sheffield City Polytechnic became Sheffield Hallam University, all academic staff, like those in every other 'new' university, were suddenly expected to become 'research active', when many had only previously taught (alongside their professional practice). Some of those conducting external work as artists or designers understandably objected to such an imposition and the expectation that they should have to justify their professional practice and submit it as research for judging by others. Despite any objections, the process for this judging was already in place in the 'old' universities, and the 'new' universities were expected to fall in line.

>
Psalter Lane Activity
Circa. 1970-1980





Psalter Lane Activity

Circa. 1970-1980

In fact, there was a lot of debate at that point in time around what exactly constituted 'research' in an art and design context, when the vast majority of practitioners involved in teaching art and design carried out creative practice but had no real understanding of research in a formal academic sense as conducted by the 'old' universities. The issue had been a concern at the Royal College of Art, with conferences on the subject being organised to try to come to some kind of agreed understanding that would underpin the future activity art and design staff would be expected to undertake. A highly influential, and much-quoted paper resulting from this debate was written by Professor of Cultural History, Christopher Frayling, who went on to become Rector of the RCA. His paper, 'Research in Art and Design',²⁶ provided definitions of types of research that became widely adopted by the sector, differentiating between:

- Research into art and design;
- Research through art and design; and
- Research for art and design

Research into art and design, he said, is the most straightforward, covering historical research, aesthetic research, or research into theoretical perspectives on art and design including, social, economic, political, technical and so on. Research through art and design covers materials research, development work and action research, resulting in new knowledge communicated through the activities of art, craft and design. The final definition, Frayling acknowledged, is a thorny one. Research for art and design is research where 'the end product is an artefact – where the thinking is, so to speak, embodied in the artefact, where the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication'.²⁷ These definitions have been heavily analysed and critiqued many times since, but they gave the fledgling discipline a framework within which art and design staff could work.

Research Assessment Exercises and the Research Excellence Framework

Sheffield Hallam's results in the various research assessments since 1992 have played a crucial role in developing an external profile demonstrating the standing of art, design and media research at Sheffield that is widely understood among its paymasters, peers and by the wider external community. The process of assessing research across the university sector nationally is a massive and time-consuming undertaking, with a great deal of funding at play. It has grown significantly in size since its introduction, and the aspects under scrutiny have varied over time. Here it is pertinent to consider the background to the research assessment exercises and how it came to be a key part of the Research Centre's activity.

RAE
2001

REF2014
Research Excellence Framework

rae2008
Research Assessment Exercise

REF2021
Research Excellence Framework

RAE and REF

RAE & REF idents from 2001



The Research Selectivity Exercise

The process of assessing research in higher education in the UK began in 1986 under the Thatcher Government and was conducted by the University Grants Committee. According to Peter Swinnerton-Dyer, (the Cambridge mathematician who chaired the committee) the objective of the exercise was to give a level of transparency to the allocation of research funding at a time of declining budgets. However, it was a far less onerous undertaking then than it is today. The first 'Research Selectivity Exercise' asked for research statements from 37 different university 'cost centres' (roughly speaking, subject areas) and for only five selected research outputs from each cost centre from the previous five years. Research outputs are the published or publicly available products of research. These can take many forms including books, monographs, chapters in books and journal articles as well as performances, exhibitions or other practice research outputs, software, patents, conference proceedings, translations, and digital and visual media. These outputs were accompanied by a four-page general description of the cost centre's research and industrial strength. In the results, the cost centres were rated as either 'outstanding', 'above average', 'average' or 'below average'. The research funding consequently allocated to universities was labelled 'quality-related' (QR) funding and the amount was dependent on the quality ratings the exercise awarded to the cost centres.²⁸



<>
Workshops in Psalter Lane

Only three years later in 1989, the second exercise, this time overseen by The Universities Funding Council, increased in scale by breaking down the previous 37 cost centres into 152 different Units of Assessment (UoA), which were evaluated by nearly 70 peer review panels. Each unit was asked for up to two publications or other public output for every member of staff, and information was also gathered on the total number of publications of the UoA, the number of research students and external research income for each unit, which were considered in the allocation of funding. These results were presented on a five-point scale related to national and international standards, which was not published until very late in the process.²⁹

RAE 1992

However, the near doubling of the number of universities resulting from the Further and Higher Education Act 1992 was not going to be matched with a doubling of government research funding, and so the assessment process adopted needed to become even more rigorous and robust to avoid any criticism. The 1992 event was organised by the new Higher Education Funding Council for England (Hefce), which brought together the Universities Funding Council and the Polytechnics and Colleges Funding Council. The name of the process was changed from the 'Research Selectivity Exercise' to the 'Research Assessment Exercise' (RAE), and all the new universities were expected to submit returns alongside the old universities.



Higher Education Funding Council for England (HEFCE) logo.

In the RAE 1992, universities were asked to submit up to two publications and two other forms of public output for each research active member of staff in post on the census date. It was the only assessment exercise that made a distinction between 'pure' and 'applied' research, which could have theoretically worked in favour of the new universities. The distinction was dropped, though, as it was found to be difficult to compare and assess outputs in this way. An extra year was added to the beginning of the assessment period for arts and humanities. About 2,800 submissions in 72 Units of Assessment were rated by 63 subpanels. All submissions were audited for accuracy and no funding was given to departments assigned the lowest of the five grades. The grades, based around the proportion of work deemed to be at a particular level, were defined as follows:

- 1
Research quality that equates to attainable levels of national excellence in none, or virtually none, of the sub areas of activity.³⁰
- 2
Research quality that equates to attainable levels of national excellence in up to half of the sub areas of activity;
- 3
Research quality that equates to attainable levels of national excellence in a majority of the sub areas of activity, or to international level in some;
- 4
Research quality that equates to attainable levels of national excellence in virtually all sub areas of activity, possibly showing some evidence of international excellence, or to international level in some and at least national level in a majority;
- 5
Research quality that equates to attainable levels of international excellence in some sub areas of activity and to attainable levels of national excellence in virtually all others;

Associate Lecturer Chris Rust had joined the Art and Design department in 1991, just as discussions were being held about polytechnics becoming universities and the forthcoming requirements for research to form part of staff activity.³¹ At this point, Art and Design at Sheffield Hallam was a part of the School of Cultural Studies alongside other humanities subjects, and the submission for Art and Design for the RAE 1992 was led by the then Head of Design, Peter Slater. Slater worked on the submission with Rust, and, following the advice from a contact of Slater's at the Council for Higher Education in Art and Design (CHEAD)³², they put together examples of staff's art and design practice that they considered constituted a contribution to the discipline. This formed the basis of SHU's Art and Design submission to RAE1992 - the first of the Research Assessment Exercises to include the new universities.

The rating awarded to Art and Design at SHU is shown below. The number of full-time equivalent (FTE) staff taking part in the exercise, a total of 12, reflects the fact that the Art & Design Research Centre had not yet been set up, and there was not yet a strong research culture in place.

1992 RAE	UoA	FTE	Rating
	Art & Design	12	3

Despite the small number of staff involved in the exercise, the lack of experience in submitting work as research and the absence of a culture of research, SHU's rating of 3 for the Art and Design Unit of Assessment represented a slightly above average score for the sector nationally, which was only 2.64.³³



Council for Higher Education in Art and Design (CHEAD) logo.



>
1992 RAE
1992 RAE Results Table

Institute	BR	SFTE	Institute	BR	SFTE
Bath College of Higher Education	3	15.2	Open University	5	9
Bournemouth University	4	1	University of Oxford	3	7.9
University of Brighton	4	17.8	Oxford Brookes University	2	4.5
University of the West of England Bristol	2	7.1	University of Plymouth	2	39.3
Brunel University	5	13	University of Portsmouth	2	11.3
Buckinghamshire College of Higher Education	1	7	University of Reading		
Chester College	1	6	A - Fine Art	3	8.5
Canterbury Christ Church College	1	2	B - Typography and Graphic Communication	5	6.5
City of London Polytechnic	2	5	Roehampton Institute	2	4.3
Coventry University	4	20.5	Royal College of Art	4	53.3
De Montfort University	2	22.1	Salford College of Technology	2	5
Crewe and Alsager College	1	4.7	Sheffield Hallam University	3	12
Dartington College of Arts	3	0.5	Southampton Institute of Higher Education	2	1
Derbyshire College of Higher Education			Staffordshire University	2	16.1
A - Art and Design	2	18.6	University of Sunderland	2	24.1
B - Communication and Media Studies	3	16.5	University of Teesside	2	2
University of East London	2	9.2	The London Institute	3	65.9
University of Humberside	2	12	University of Westminster	3	20.2
Kingston University	3	15.9	West Surrey College of Art and Design	1	6
University of Central Lancashire	2	21.4	Wimbledon School of Art	4	31.9
University of Lancaster	3	5	Winchester School of Art	3	11.8
Leeds Metropolitan University	2	15	University of Wolverhampton	2	30.1
Liverpool John Moores University	2	31.8	University of Ulster	3	57.5
Goldsmiths' College	5	23.3	Duncan of Jordanstone College of Art	4	24.2
University College London	4	21.4	Edinburgh College of Art	3	36.1
Loughborough University of Technology	3	10	Glasgow School of Art	2	6
Manchester Metropolitan University	3	30.1	Robert Gordon University	3	16.8
Middlesex University	3	28.2	Swansea Institute of Higher Education	1	14
University of Newcastle upon Tyne	2	9.9	Trinity College Carmarthen	1	2
University of Northumbria at Newcastle	4	20.6	University College of Wales Aberystwyth	2	4
Nottingham Trent University	2	34.3			

BR = Basic Rating SFTE = Staff FTE

With research becoming a higher priority for management at the newly renamed Sheffield Hallam University, Professor Jim Roddis was recruited from the Royal College of Art to the School of Cultural Studies in 1993, with a remit to head up research in Art and Design. Roddis confidently announced that the focus of art and design research at SHU would be 'practice-led research' - a term, Rust recalls, that nobody really understood at that time. However, staff all assumed that being from the Royal College of Art, he must know what he was talking about. Artists, designers, and film makers fell in line and worked to his suggestions, little aware that they were in fact taking an approach to their work that was well ahead of the curve.³⁴

Professor Jim Roddis joins SHU



While there was a small level of research activity taking place, there was a clear need to bring people together and for a research culture to be developed across all the staff at the Psalter Lane campus. Founding the Art and Design Research Centre (ADRC) the same year, Roddis quickly formalised research activity, sourced and ring-fenced funding and put in place application procedures that would support staff in bidding for internal research budgets. This seed funding could buy staff some time out from teaching and enable the production of proof of concepts that would inform larger, external research bids. Hegarty recalls the negativity Fine Art staff felt about having to submit their work melted away once they realised that support and funding for research would be provided by the Centre. To help develop a research culture, Hegarty organised research seminars providing some of the earliest exchanges of ideas between staff. She encouraged them to become more international in their approach to exhibiting work, set up a Masters course in Fine Art to teach practice at a higher level and increased staff's role in PhD supervisions and mentorship, all of which helped staff align their work with more formal research. As Hegarty notes, students also benefitted as they received a different type of input from staff engaged in research. Alongside the development in art courses, an interdisciplinary undergraduate design course was set up, and a Masters course in Design, New Technologies, and Project Management and an MRes were set up later. Reflecting the much earlier role of the School of Art, the MA provided a part-time course primarily intended to train and develop people in the new skills needed for local industries, and indeed, most places went to workers in local companies.

To draw attention to the creative work Art and Design academic staff and technicians were creating, a series of three consecutive public exhibitions titled 'Work/Ethics' was organised. The first, covering Metalwork and Jewellery, was held between the 10th of September and the 19th of November 1994 at the Ruskin Gallery in Sheffield, and showed work by Christoph Zellweger, Alison Counsell, David Eagleton, Cameron Maxfield, Jim Roddis and Steve Bort. With a foreword by the Head of Research at the V&A Museum, Paul Greenhalgh, the exhibition catalogue contained black and white photos of the exhibits themselves, alongside statements about their work and a CV of each maker.

'Work Ethics' Seminar
Metalwork & Jewellery
'Work Ethics Event Logo'
'Ring' Christoph Zellweger
>
'Brooch' David Eagleton
'Vessel' Jim Roddis



A similar catalogue was produced for the second exhibition of the 'Work/Ethics' series at Graves Gallery, Sheffield, which covered Fine Art. It ran from 15th of October to 26th of November 1994, and showed work by Paul Curtis, Brian Johnson, Anne Grebby, Fran Hegarty, Paul Haywood, Charles Fergus Colquhoun, Don Jackson, Ken Philip, Graham Bate & Melanie Jordan, Andrew Sneddon, Julie Westerman, Paul Hodges, Bev Stout, Sophie Benson, Percy Peacock, and Steve Dutton.

'Work Ethics' Seminar
Fine Art
'Bug Box' Paul Hodges
'Instillation Shot' Percy Peacock
>
'Cemetery' Hurley
'Ideal Heads' Andrew Sneddon

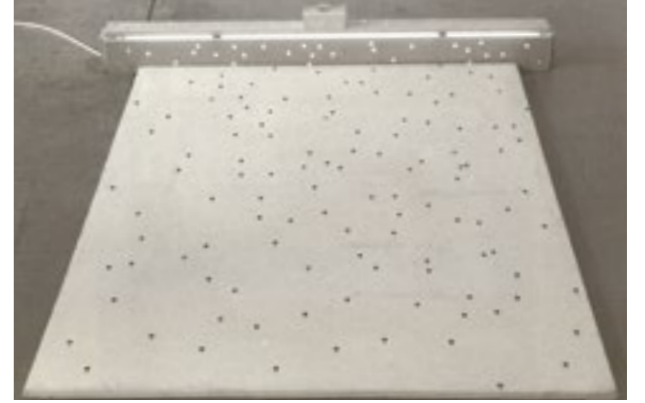




'Untitled' Charles Fergus Colquhoun
'Observations' Paul Haywood



'In Pectore' Bev Stout
'no Because' Steve Dutton
'Origins of Landscape' Brian Johnson
'Gold' Fran Hegarty



The last of the three exhibitions covered Industrial Design. It ran from 14th January to 11th February 1995 at the Ruskin Gallery and included work by Tim Lovering, Neil Simmonds, John Bairstow, Robert Barber, Fred Brown, Tom Fisher, Glyn Hawley, Peter Kaye, Mark Phillips, Chris Rust, and John Zeller. It also included collaborative work produced through a Department of Trade and Industry (DTI)-funded research project led by Professor Jim Roddis with Andy Hewitt and Paul Chamberlain, utilising a cement and recycled glass composite material (a precursor to later, very successful work with a recycled glass and resin composite). Designs using this material, called Metzso, were exhibited in the Czech Design Centre in Prague and in Brno in the Czech Republic in 1996. Chamberlain and Hewitt drove the work there in a van and, following Roddis' instructions to keep the costs down, slept in the van in German laybys on the way. Technicians Adrian Christer and Kevin Pacey drove back to the Czech Republic a few weeks later to collect the exhibits (again, stacking the concrete and glass pieces flat so they had something, however uncomfortable, to sleep on in the van). The works were also featured in the Journal of Sustainable Product Design³⁵ and won an International Design Resource Award in 1997.

'Work Ethics' Seminar

Industrial Design

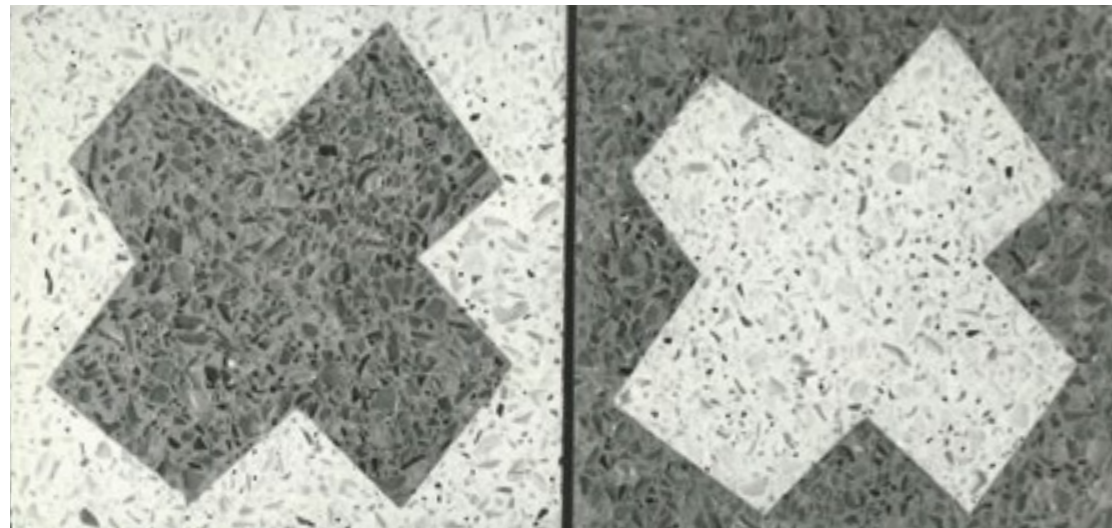
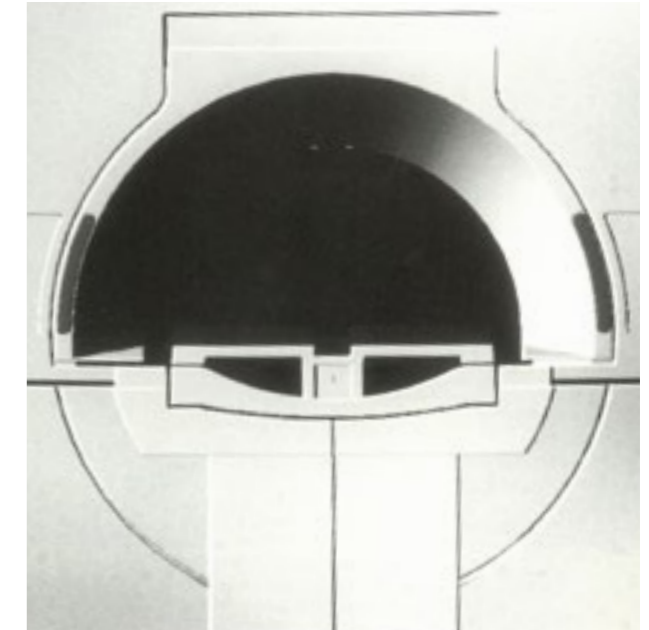
'Tiles in Glass' Andy Hewitt

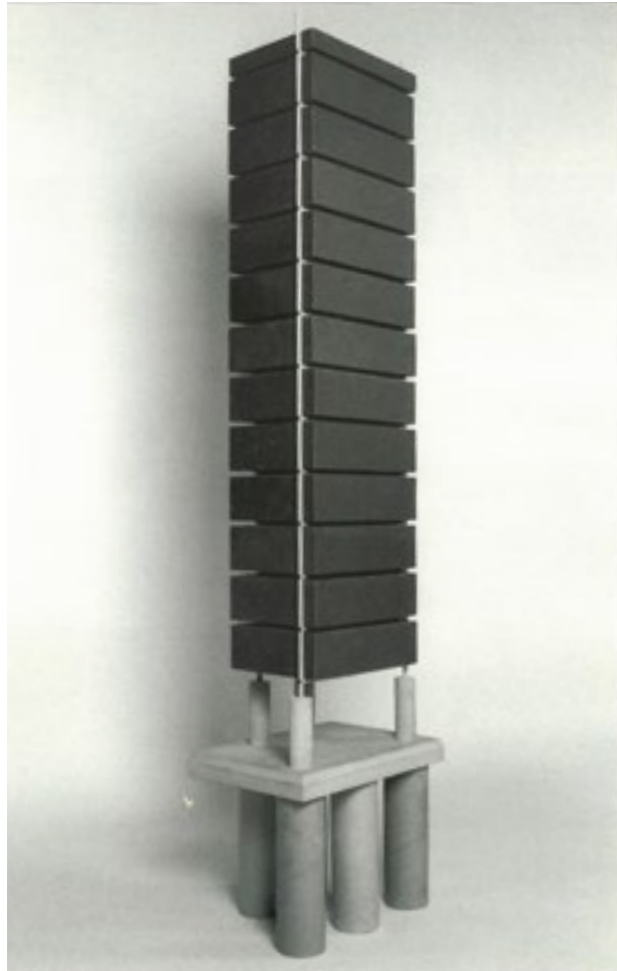
>

'Cannon Concept Cooker' John Zeller

'Model MRI Scanner' Peter Kaye

'Decorative Joints' John Bairstow





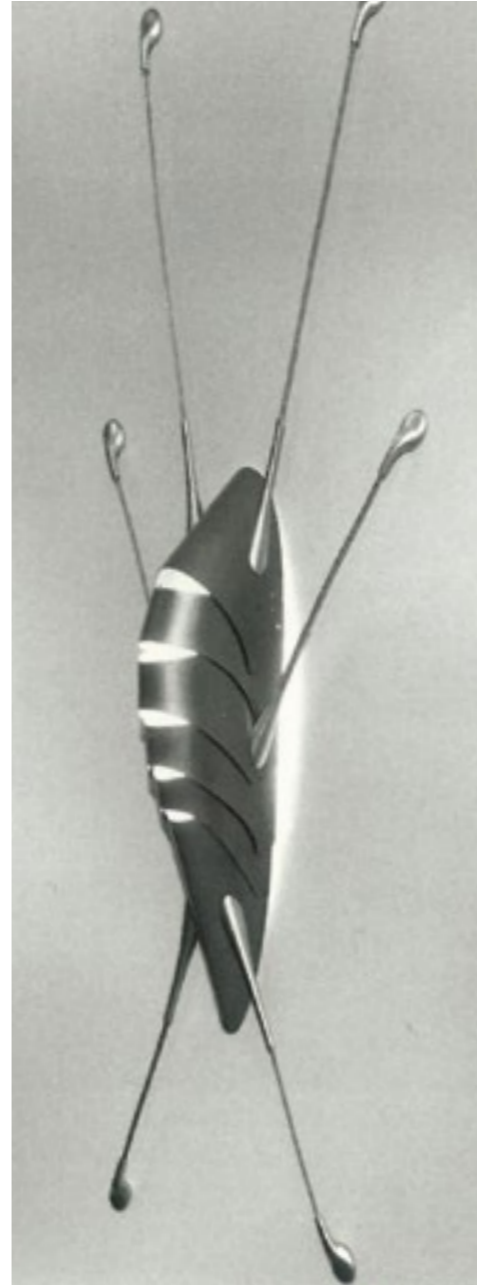
'Storage Cabinet' Robert Barber

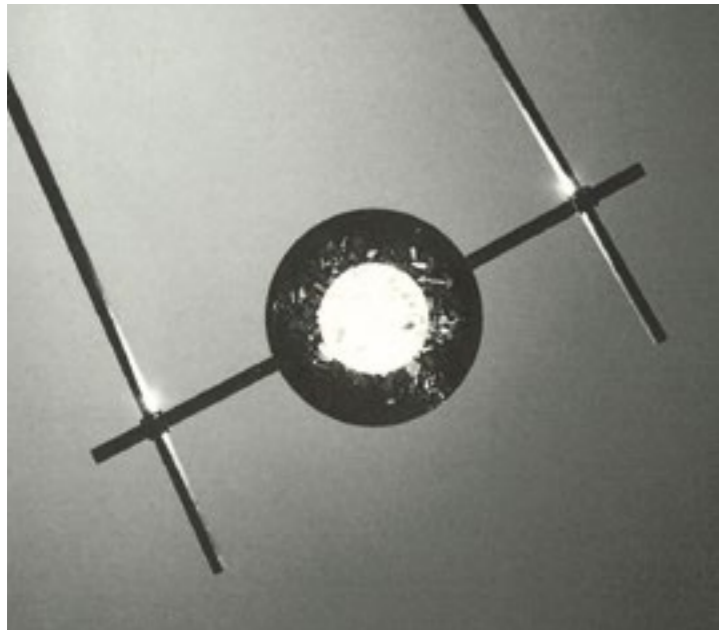
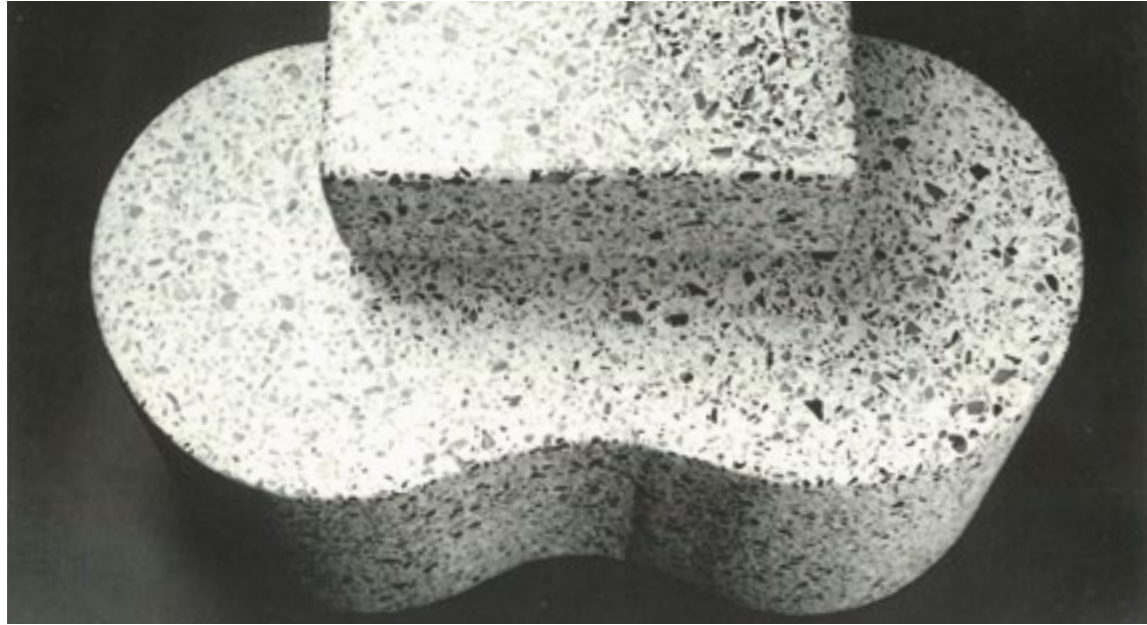
'Chest of Drawers' Fred Brown

>

'Architectural Luminaire' Neil Simmonds

'Guideline Fixing Tool' Mark Philips





'Glass and Cement Composite' Jim Roddis

'Halogen Floor Lamp' Paul Chamberlain

>

'Electronic Scooters' Chris Rust

'Cabinet in Limed Oak' Tom Fisher





Expanding the ADRC, RAE 1996
and Founding the APDC

Image: Tim Lovering, 'Laser Kitchen Scissor'

Expanding the ADRC, RAE 1996 and Founding the APDC

Adverts were placed for posts to give a boost to other disciplines represented by the developing Art and Design Research Centre in 1995. Mike Press, an innovation researcher, was recruited from Staffordshire University as a professor on a fractional post, and Bill Stewart, a practising packaging designer, was appointed as a Senior Research Fellow. They joined at a busy time, as work was apace to prepare the submission to the 1996 Research Assessment Exercise - the first external test of the practice-led approach being taken by the ADRC.

The Research Assessment Exercise, already having become a major event requiring many months of preparation, continued to grow in scale and complexity. For the RAE 1996 all universities submitted up to four research outputs for each full time academic. Sixty panels assessed work in 69 units of assessment produced over four years for the sciences and six for the humanities. In the search for ever greater transparency, each sub-panel published its assessment criteria and working methods ahead of the submission date and more external assessors, including academics from abroad and people working beyond the sector, were recruited. Data on the total research output volume were no longer sought.

Two extra levels were added to create a seven-point assessment scale: category 3 was split into 3a and 3b and a new 5* category was added at the top of the scale. Submitted units rated as category U (Unclassified), 1, or 2 received no funding. The definition of each rating was as follows:

U Quality that falls below the standard of nationally recognised work or which does not meet the published definition of research for the purposes of assessment.	1 Research quality of national excellence in none, or virtually none of the sub-areas.	2 Research quality of national excellence in up to half of the sub-areas;	3^a Research quality of national excellence in a substantial majority of sub-areas, or a combination of international and national excellence in some which together form a majority;
3^b Research quality of national excellence in the majority of sub-areas;	4 Research quality of national excellence in virtually all sub-areas; international excellence in some;	5 Research quality of international excellence in some sub-areas; national excellence in virtually all others;	5* Research quality of international excellence in a majority of sub-areas; national excellence in all others;

Sheffield Hallam's submission for Art and Design for the RAE 1996 was led by Professors Jim Roddis and Fran Hegarty. By this point, the Art and Design Research Centre was firmly in place within the School of Cultural Studies, and the number of staff engaged in research had increased to two and a half times as many (or an increase of over 150%). It was a large submission, consisting of 146 art, design and media outputs selected from 37 staff (30.5 FTE). Among the items selected were Paul Chamberlain's RIB Chair, selected for the V&A permanent collection and the Museum of Modern Art, Prague, documentary films for Channel 4 by Virginia Heath, Sharon Kivland's 'Letters of the Blind' art exhibition in Ottawa, nine pieces of Roddis' work with Mezzo, Rust's lightweight electric vehicles for Boosterlite, Bill Stewart's book 'Packaging as an Effective Marketing Tool' and Julie Westerman's solo exhibition 'Bringing Home the Bacon' at the RIBA. In addition, reflecting Sheffield's history in the manufacture of steel tools, this submission included three ergonomically designed ranges of scissors by Glyn Hawley – a commercial range for the NHS, and domestic ones for Betterwear and Boots – as well as the 'Laser' kitchen scissors for Richardson by Tim Lovering.

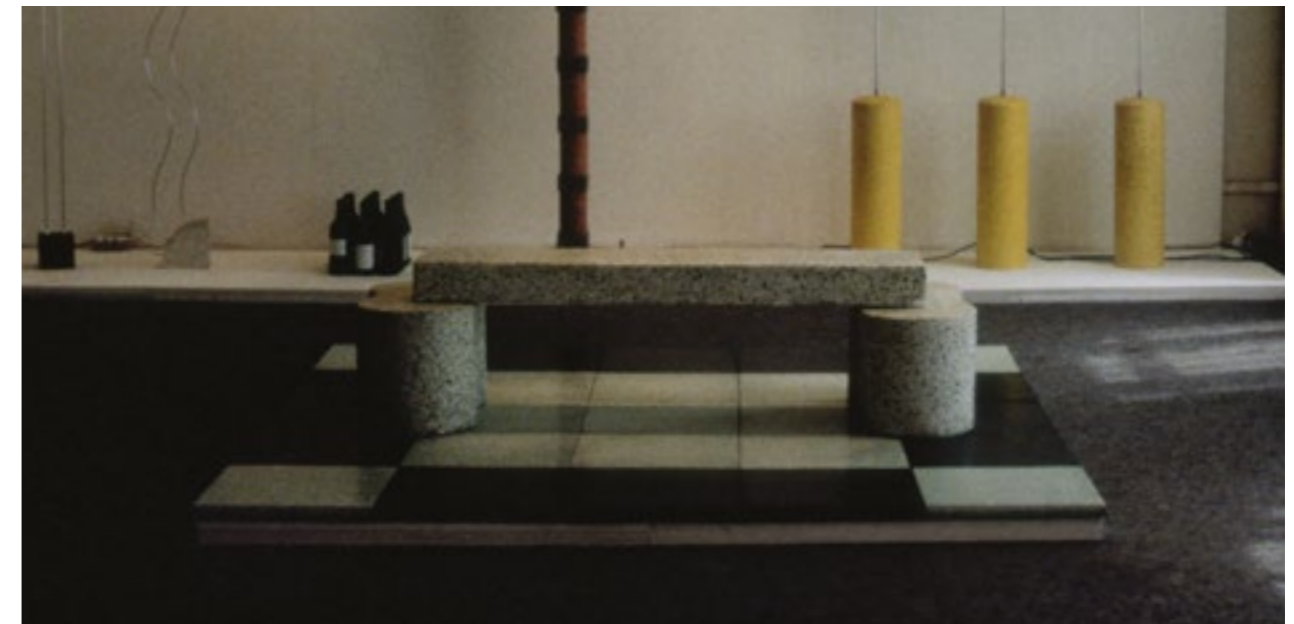
The result, shown below, was a rating of 4. While the definition of a rating of 4 in the 1996 RAE was the same as the rating of 3 in the 1992 RAE, the addition of the extra ratings to the assessment scheme conceals the huge improvements made. This time, the average rating was 2.85, making SHU's rating of 4 much higher than average for the sector.

1996 RAE	UoA	FTE	Rating
	Art & Design	30.5	4



RAE 1996 Submissions

- 'RIB Chair' Paul Chamberlain
- 'Mezzo Bench' Jim Roddis





RAE 1996 Submissions

'Looking Both Ways'

Virginia Heath

'Hanefi Yeter in Studio'

'Dancer'

>

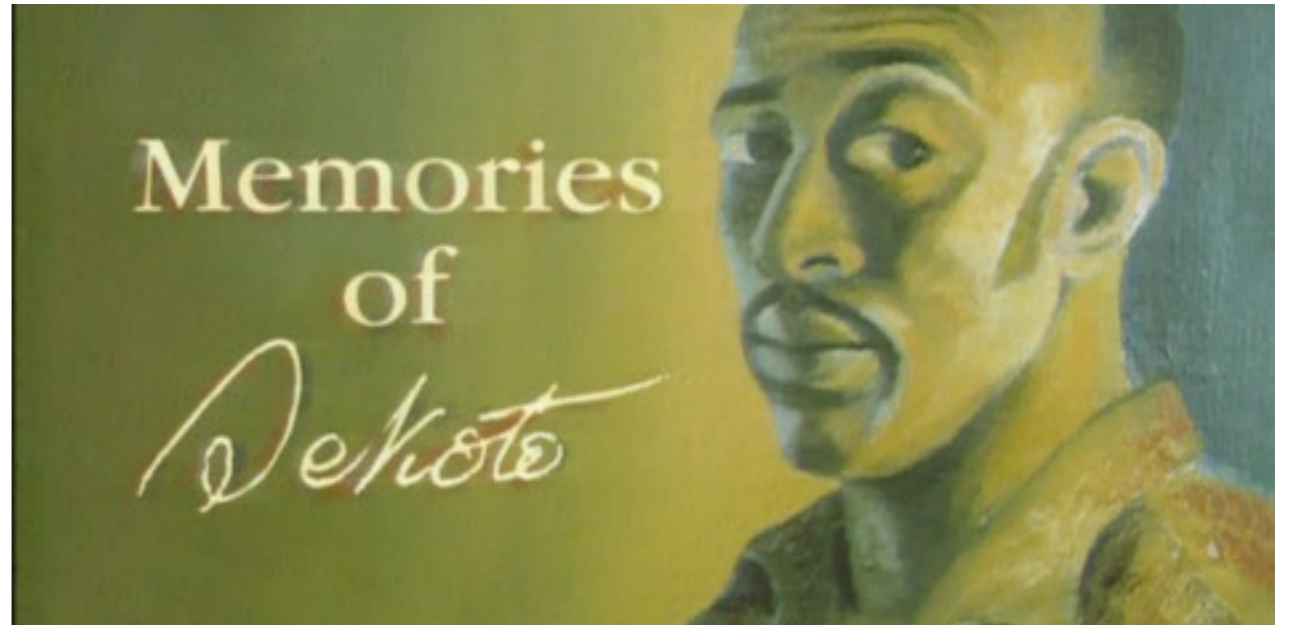
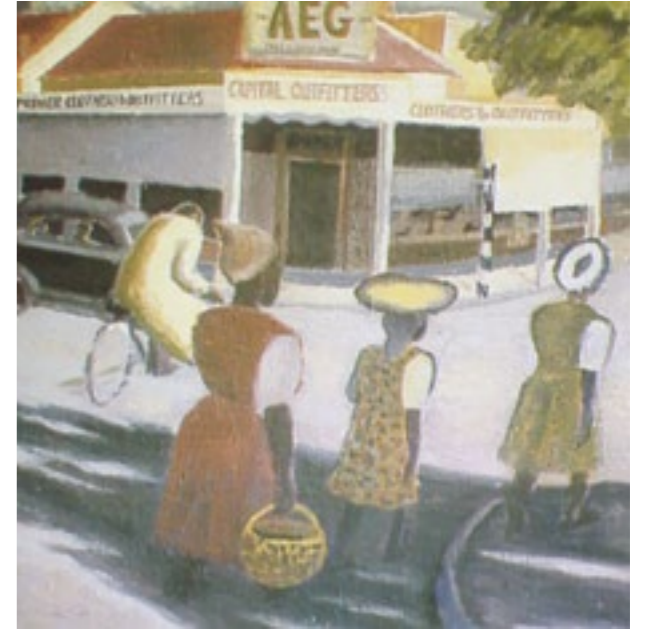
'Memories of Sekoto'

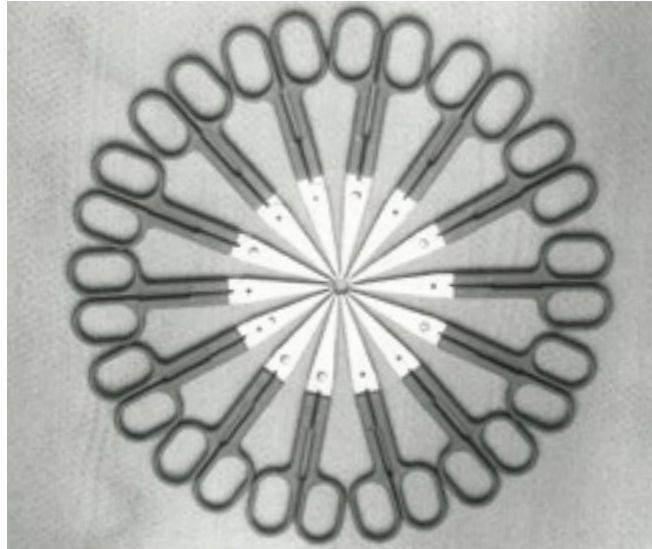
Virginia Heath

'B&W Photo'

'Township Scene'

'Self Portrait'





RAE 1996 Submissions

'Disposable Medical Scissors'

Glyn Hawley

'Bringing Home the Bacon'

Julie Westerman



Advanced Product Development
Centre (APDC) Logo



EAD Logo

Roddis was assigned to head up the Art and Design department in 1997. After having worked on external projects for local companies for a few years with a long-term aim of setting up an outward-facing design consultancy, one of his first priorities was to finally put this in place. In a governmental and EU-backed drive to regenerate post-industrial regions, Sheffield became an area earmarked for funding support because of the closure of local deep coalmines and steelworks. With this in mind, the Advanced Product Development Centre (APDC) was formally opened in September 1998 'to bring the research interests of design, materials and engineering of the two universities in Sheffield closer to the industrial and manufacturing communities of South Yorkshire.'³⁶ Design lecturer Mark Phillips was appointed to head up the design side, while Tony Rhoades was appointed to head up the engineering side.³⁷ The move to head up Art and Design meant Roddis needed someone else to run the research centre, so Mike Press became a full-time Professor and took over as Head of the ADRC.

Press had also been an Executive Committee member of the European Academy of Design (EAD) since it was founded in 1992, and quickly took a lead role in convening the 3rd EAD biennial conference, which was held at SHU at the end of March 1999. The conference was titled 'Design Cultures' and was attended by over 140 delegates from around the world. 44 refereed papers (including 4 practice-centred) were presented, along with 33 working papers and 3 poster sessions.³⁸ Press remembers the weather being particularly good for the time of year, which impressed the international visitors no end. He asked Design colleague Tom Fisher, who played for the Dronfield Brass Band, if the band would play at the conference's gala evening, which they did. The band members' ages ranged from 12 to 82 years old and after they played, one visibly emotional Japanese delegate told Press it was the most moving thing he had ever heard.³⁹

The University underwent some reorganisation at the end of the 1990s, which affected all departments. Moves were made to place research activity within the remit of new research institutes based around the RAE Units of Assessment, which would be independent of departmental structures. So, in 1999, Roddis was appointed as the Head of Applied Research as well as Co-Director of the newly created Cultural Research Institute, which became home to the ADRC.

Also in the year 2000, Press led Sheffield Hallam's £400,000 component of the UK Government and Design Council backed project 'Design Against Crime' – part of the national Crime Reduction Programme. This attracted wide-spread publicity as it involved collaborations with Central Saint Martins, the University of Salford, and The Royal Society of Arts. The part of the project on Student Design Awards led to a range of projects including design briefs on crime-resistant laptops, ATMs, rucksacks, hospitals, and schools.⁴⁰ SHU developed an interactive website to explore these exemplar case studies, and also led on the part of the project to create three sets of Key Stage 3 classroom teaching materials developed by an ADRC team led by Tim Lewis for use in the Citizenship and Design & Technology curricula.



'Design Against Crime'
Peter Walters and Mike Press



TTURA™
'Blue Carpet', Newcastle
'Grand Canal Square', Dublin Docks

As the ADRC became more established, successful bids for larger projects started to appear. Following on from his work with the cement and glass cullet composite displayed in the Work/Ethics exhibition in 1995, Roddis' Arts and Humanities Research Board (AHRB)-funded research investigated open-loop solutions for recycled glass from consumer, construction and automotive streams. With Research Assistant Gary Nicholson, Roddis developed an innovative new construction material from glass cullet and resin called TTURA™, which was used in several high-profile construction works and led to International Design Resource Awards in 2000. Nicholson went on to found his own company using the material, which is now called 'Resilica', and is now in its 22nd year of business. Roddis followed this research with another award from the newly named Arts and Humanities Research Council (AHRC) that investigated the question 'Are translucent/transparent architectures possible?' with Research Assistant Tom Slater, who is now Chief of Manufacturing Engineering at Rolls-Royce. This research also led to another International Design Resource Award in 2002.



Further expansion, Founding P2,
RAE 2001, and Transmission

Image: Virginia Heath, 'The Golden City, Manhattan Bros'

Further expansion, Founding P2, RAE 2001, and Transmission

Alongside increasing research activity, and to complement the outward-facing product design consultancy work being done by the APDC in the reconstruction of post-industrial South Yorkshire, the graphic and packaging design consultancy Packaging Partnership (P2) started operations in 2000. Two ex-students who graduated in the mid-1990s were brought in as experienced designers: Janet Shipton and John Kirkby. An experienced brand packaging manager from Boots,⁴¹ Shipton headed up the consultancy's activities. Kirkby had worked at the Yorkshire Post newspaper and Denso Marston. In Kirkby's view, Roddis was very forward-thinking in seeing the potential of packaging to be part of knowledge exchange programmes for the university, drawing on frequent success in the student StarPack awards.⁴² A unique aspect of P2 was that there were very few packaging design teams in the UK that were independent of manufacturing. Therefore, if a business or researcher wanted to explore new ideas, they could only do so through existing manufacturers. P2's modus operandi was to bring packaging designers with industry experience together with student expertise, with Bill Stewart being instrumental in bringing students in as interns or to work on projects as part of placements.



The Packaging Partnership Logo



RAE 2001 Submissions

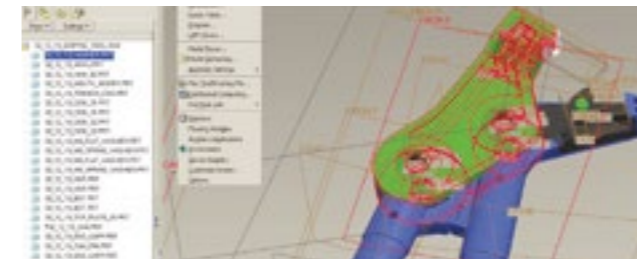
'Gripple Tensioning Tool'

Design Futures

'CAD Modelling'

'Prototypes'

'Gripple Wire Tensioning Tool'



By now, ADRC activity meant there was a great deal more work to select from for the next Research Assessment Exercise. For RAE 2001 around 2,600 submissions nationally were made to 69 units of assessment. Up to four outputs per person were submitted, along with income and postgraduate student data, and a commentary on research environment and future plans; but these were not weighted or scored separately, meaning the final result was expressed as a single grade. A higher level of benchmarking was attained through the convening of five groups of panel chairs across related disciplines, which met to try to achieve greater consistency and fairer assessment of interdisciplinary work. The highest scoring submissions were reviewed by international experts, more feedback on results was provided, and panels' assessment of the research strength of their disciplines was published. Results were graded on the same 1-5* scale as before. Departments rated as being in the top two categories contained nearly 40 per cent of academics, compared with only 13 per cent in 1992. Funding was withdrawn from departments rated 3b or below and reduced levels of funding were awarded to those rated 4.⁴³



Sheffield Hallam's submission for Art and Design for the RAE 2001 was led by Professors Mike Press, Jim Roddis and Fran Hegarty working as a team. Together they selected 125 outputs from 32 members of staff (26.5 FTE) and pulled the submission together. The work submitted included Roddis' Patent for the TTURA™ glass recycling project, Paul Chamberlain's sensory environment products for Rompa International, Press's report to the Home Office on the 'Design Against Crime' project, Virginia Heath's Channel 4 documentary film 'Songs from the Golden City', PhD graduate Graham Whiteley's Patents for wrist and elbow prostheses, and Design Futures' projects on the Gripple range of products (led by Tony Rhoades) and the Nursecall system (led by Mark Phillips). The result of the exercise is shown below. Even though the number of staff submitted was slightly lower, the overall quality grading given of 5 was a noticeable improvement. The average score for the sector nationally was 3.98.

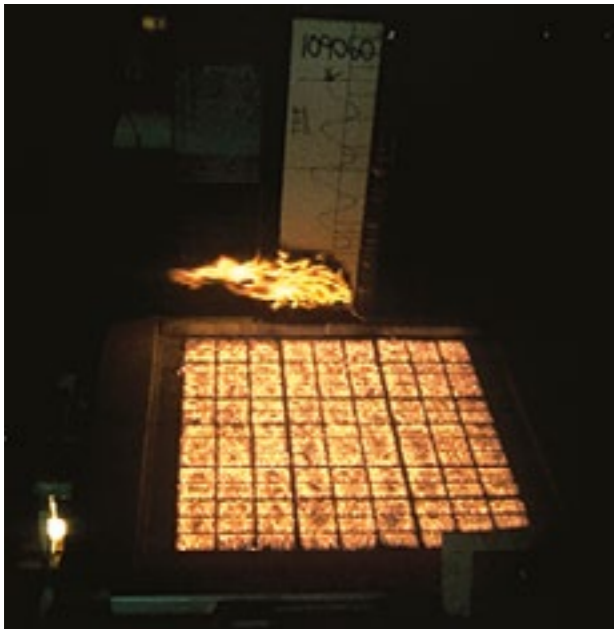
2001 RAE	UoA	FTE	Rating
	Art & Design	26.5	5

RAE 2001 Submissions
'Songs From the Golden City'
 Virginia Heath
 'Manhattan Bros'



RAE 2001 Submissions
'Songs From the Golden City'
 Virginia Heath
 'Manhattan Bros'
 'Joe Mogotsi'
 'Red Car in the Landscape'





RAE 2001 Submissions

<

'TTURA™ Solutions for Recycled Glass'

Jim Roddis & Gary Nicholson

'Testing Samples'

'Testing Flame Spread'

'Architect Samples'

'Grand Canal Square, Dublin Docks'

'TTURA Furniture'



DESIGN AGAINST CRIME

Crime Scene

Systems and Control Dioramas

Designer: _____

A Design Against Crime Design and Technology project developed by Sheffield Hallam University

Sheffield Hallam University | Design Council

Design Against Crime

CYCLISTS

BOMBS! BE ALERT

DIAL 999

WATCH OUT - there's a designer about

150,000 bikes are stolen every year. Don't let yours be one of them!

Stop them taking your bike for a ride

CRIME

RAE 2001 Submissions

- <
- 'Design Against Crime'
- Mike Press
- 'Crime Scene'
- 'Bag Tags Back'
- 'Posters'
- 'Bag Tags'



- 'Mediplan Nurse Call'
- Led by Mark Philips
- 'Early Concept Sketches'
- 'Mediplan GUI on Screen'
- 'Mediplan Nurse Call Hand Unit'



An ambitious annual series of lectures and symposia, 'Transmission', was founded by Sharon Kivland and Lesley Sanderson in 2001. It was a collaboration between Fine Art, the ADRC, Sheffield's Site Gallery and the Showroom Cinema. Over the years, it encompassed a lecture programme, seminar discussions, an annual symposium, a print portfolio, four series of books: 'Transmission Annual', 'The Rules of Engagement', 'Transmission chapbooks', and five volumes of discussions/interviews, entitled 'Transmission: Speaking and Listening', all published by Artwords Press, London.

Transmission
 Sharon Kivland & Lesley Sanderson
 'HOST'
 'Speaking & Listening'
 >
 'Speaking & Listening Covers'





Research Reorganisation,
Faculties and Design Futures

Image: Christoph Zellweger, 'Zellweger Studio 2010'

Research Reorganisation, Faculties and Design Futures

Between 2002 and 2003, the Pro Vice Chancellor for Research, Bob Anderson, reorganised research across the University.⁴⁴ Seeing the possibilities for cross-disciplinary collaboration, especially around smart technology products, the School of Cultural Studies became part of a new Faculty of Arts, Computing and Engineering Sciences (ACES),⁴⁵ strengthening the relationships between Art and Design, Computing, and Engineering research interests which had been in place with the founding of the APDC. Roddis, now Director of the Cultural Research Institute, led a proposal to create an expanded Research Institute that would link these areas more closely: the Institute for Research in Art, Design, Communication and Computing (IRADCC). It was intended that this would replace the Cultural Research Institute and consist of the extant Art and Design Research Centre (ADRC), a Communication and Computing Research Centre (CCRC), a Sustainable Futures and Technologies Research Centre, and a Product and Knowledge Research Centre. This finally came into being in 2004, with a much snappier title: the Cultural, Communication and Computing Research Institute (C3RI), and Roddis remained as its director.



Art & Design Research Centre Logo



Design Futures Logo



When 'ACES' was Named



The Communication and Computing Research Centre was headed up by Simeon Yates, and became a success, but the Sustainable Futures and Technologies Research Centre never took off. The Product and Knowledge Research Centre ran for a short while, but as a suitable head for the centre was not appointed, it failed to gain traction and became subsumed into the ADRC.

At the same time, Roddis led a large bid to the then Regional Development Agency, Yorkshire Forward, to amalgamate the product design and packaging design units, APDC and P2, into a multi-disciplinary design consultancy called Design Futures and apply for this to become an EU-accredited Centre of Industrial Collaboration (CIC). The submission was successful, and in 2004 Design Futures was established and became the only non-STEM (Science, Technology, Engineering and Maths)-based CIC to be awarded the title.

In 2004, Professor Press left to take up a post in Aberdeen, and Professor Chris Rust took over as Head of ADRC. In Rust's view, one of the significant factors bolstering the reputation of Sheffield Hallam's Art and Design Research Centre as a leading light in practice-led research among the wider academic community was the completion of some very successful PhDs adopting the methodology. Graham Whiteley's study 'An articulated skeletal analogy of the human upper-limb' (2000) was perhaps the first such PhD of all and, backed by Arts and Humanities Research Board funding, led to the successful development and marketing of a robotic prosthetic arm and the forming of Elumotion Ltd., a successful research-led robotics manufacturing company. Nicola Wood's PhD 'Transmitting craft knowledge: designing interactive media to support tacit skills learning' (2006) was very widely read and cited across numerous creative disciplines, and later, Simon Bowen's 'A Critical Artefact Methodology: Using Provocative Conceptual Designs to Foster Human-centred Innovation' (2009) likewise pushed the adoption of practice-led research.⁴⁶

**An articulated skeletal analogy
of the human upper-limb**



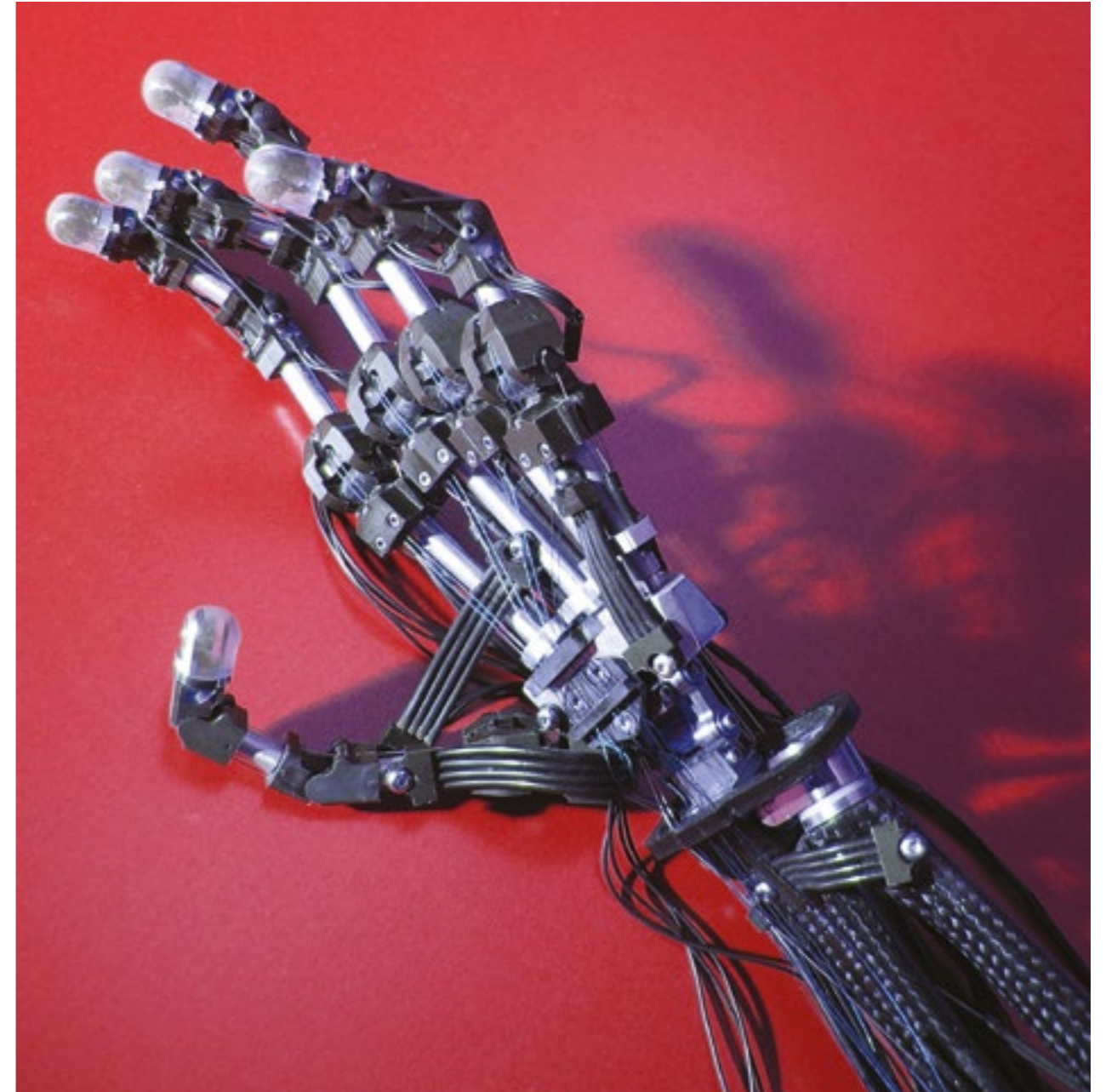
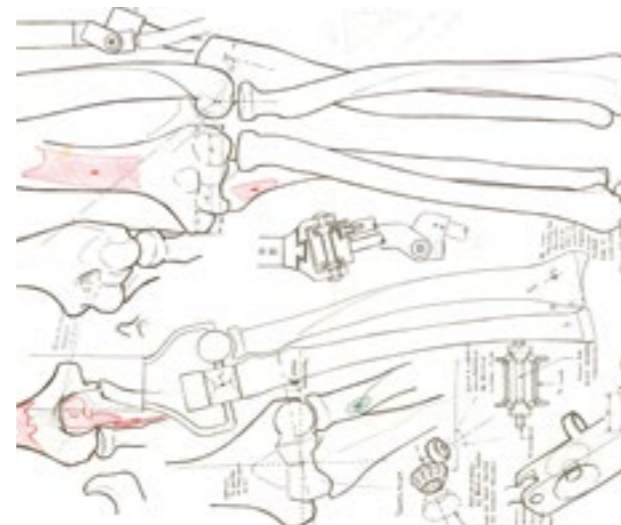
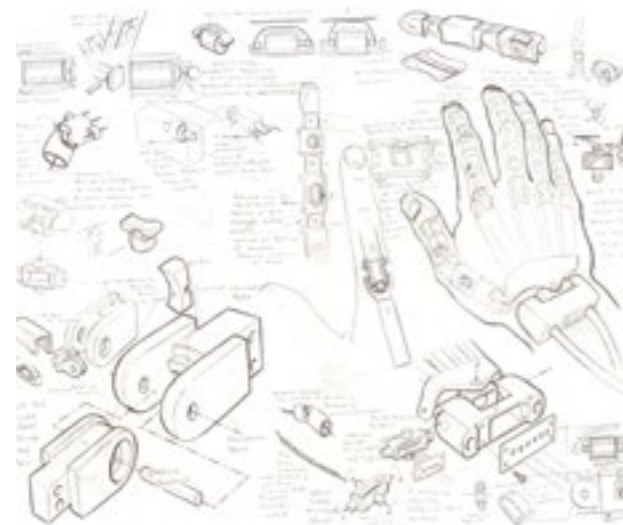
Graham Whiteley

'Ideation Sketch'

'Ideation Sketch'

>

'Fully Articulated Skeletal Prototype'

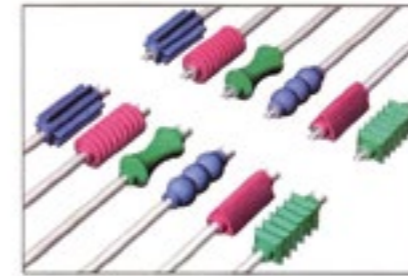


Hallam's reputation as a leading light in practice-led research was reflected in the fact that in 2005, the Arts and Humanities Research Council (AHRC) funded a 10-month Research Review into the subject. The final report, 'Practice-Led Research in Art, Design and Architecture' was compiled by Professors Chris Rust (Sheffield Hallam), Judith Mottram (Nottingham Trent) and Jeremy Till (University of Sheffield) and published in 2007. The case studies supporting the findings included Professor Chamberlain's 'Safety of Medical Connectors' project carried out at Sheffield Hallam, and Lionel Dean's 'FutureFactories' project carried out at the University of Huddersfield (part of a PhD for which future SHU Professor Paul Atkinson was the Director of Studies).

In 2005, Roddis was appointed as Assistant Dean for Applied Research & Business Development, which took him away from the day to day running of the research institute. Simeon Yates, who had been standing in Roddis for a while, took over as Director of C3RI, with his previous role as Head of the CCRC being taken by Dave Waddington. New projects were developed within the ADRC, including Professor Chamberlain's work on developing safer, non-interchangeable medical connectors, funded by the UK Department of Health, and Design Futures' product concept for an 'augmented walking staff' which won the Taiwan International Design Competition in 2006.



AHRC Logo



- >
- Medical Connection System**
- Paul Chamberlain
- 'Connections in Use'
- 'CAD Renderings'
- 'Developing Connector System'
- 'User-studies Testing'
- 'Chamberlain with Prototypes'



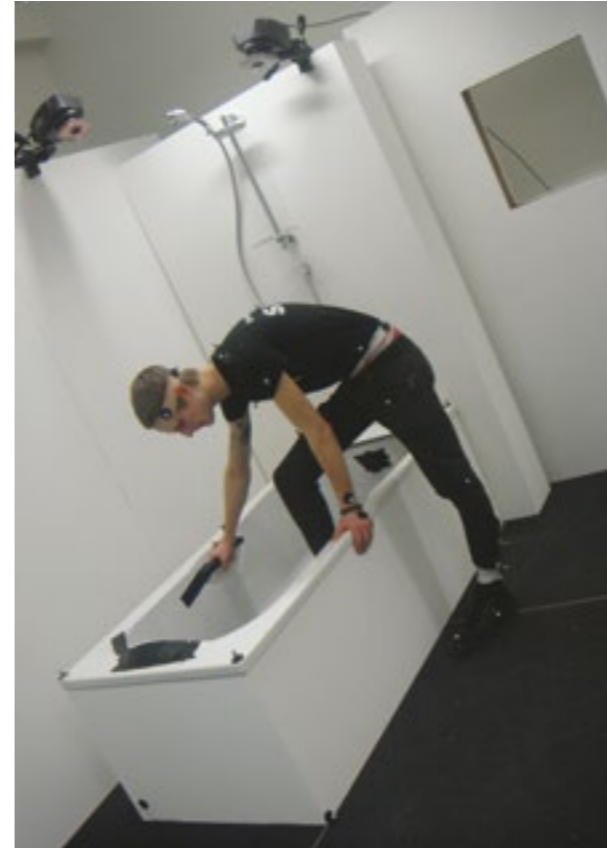
By now, a whole series of projects by research staff and by Design Futures had created a strong knowledge base and exemplary track record of designing successful products in the field of Health and Wellbeing. This expertise was corralled in 2007, when Professors Paul Chamberlain (from ADRC) and Gail Mountain (from the Centre for Health and Social Care Research at SHU) established Lab4Living - an interdisciplinary research group based on a collaborative community of researchers in design, healthcare, and creative practice.



Lab4Living Logo 2007-2020



Lab4Living Logo 2020-current



Lab4Living Project Images

- 'Future Bathrooms Study'
- 'Domestic User-study'
- 'Future Bathrooms Research Event'

YOU'LL MISS ME
WHEN I'M GONE

The Closing of Psalter Lane and RAE 2008

Image: 'Kid Acne', Psalter Lane

The Closing of Psalter Lane and RAE 2008

The year 2008 was hugely significant for Art and Design teaching and research at Sheffield Hallam University. For over half a century, throughout the numerous rebrandings it underwent as it became a college, part of a polytechnic and then a university, Art and Design had enjoyed the full use and control of its own self-contained campus at Psalter Lane. Day-to-day teaching shared the same spaces, resources, and many of the same personnel as research activity, and there was a high level of informal cross-fertilisation. However, the decision was made by the University to sell off the campus for development. It was obviously an emotional time, and clearly quite an upheaval. The campus had been an active part of the Sheffield cultural scene, bar and canteen even hosting the first live concerts by The Human League and ABC, and early gigs by Pulp (Jarvis Cocker having been an art student there). The Sheffield Telegraph ran an article in June 2008 sharing the memories of past alumni of the campus, including the animator, Nick Park (Park also appeared in a recent Sheffield Star article on famous alumni, including Breaking Bad director David Slade and the Designer David Mellor⁴⁷). Before the bulldozers arrived to knock down much of the site, the artist Ed Bradbury (AKA Kid Acne) daubed the building with his artwork 'You'll Miss Me When I'm Gone'.

>
Psalter Lane Activity





◇
Psalter Lane Activity



Psalter Lane 'Kid Acne'



Over the summer of 2008, all staff moved to the University's main City Campus in Sheffield. Most of the teaching staff were housed in the Sheaf Building, where there were studios, classrooms, workshops, and offices. Staff of the Art and Design Research Centre, though, were housed separately in offices in the new Furnival building (later renamed the Cantor building). Studios and test labs in the building housed Design Futures, with John Kirkby now heading up the packaging side, and a dedicated art gallery space was used for research exhibitions.

A major collaboration between C3RI research centres started in 2008. Secured by Lab4Living and the ADRC and funded by the National Institute for Health Research (NIHR), the five-year long User Centred Health Care Design (UCHD) project was part of NIHR's 'Collaboration for Leadership in Applied Health Research and Care' (CLAHRC) programme. The project brought together university researchers from different disciplines with NHS specialists, carers, patients, and service providers. Lab4Living and the ADRC were the only design contributors. Led initially by ADRC Professor Peter Wright, and then by CCRC's Professor Andy Dearden, the project addressed the self-management and self-care of long-term conditions and focused on improving patient outcomes through the conduct and application of applied health research.

- >
- Furnival Building**
- Cantor
- Metal Shop
- Workshop
- Gallery Space
- Metal and Wood Hammers
- Routing



Where Mike Press had been closely involved with the scholarly society The European Academy of Design, Chris Rust had been closely involved with another, older body, the Design Research Society (DRS), eventually becoming its Chair. He brought the Society's biennial conference to SHU in 2008. The conference was titled 'DRS2008: Undisciplined!'. 109 papers were given over a weekend in July.⁴⁸ Among the delegates speaking at the conference was the recently appointed Reader in Design, Dr Paul Atkinson, who brought his work on Post-Industrial Manufacturing with him from the University of Huddersfield.

DRS2008: Undisciplined Conference

Led by Chris Rust

Event Promotion Banner

Speaker Paul Atkinson

Event Participants

>

Event Participants

Launch Night Performance



Preparations for submissions to the next RAE in 2008 were well under way when Gordon Brown, as Chancellor, suddenly announced in 2006 that the RAE's reliance on peer review of submissions would be largely replaced by an assessment of metrics such as citations, research income and postgraduate numbers. The director of research, innovation, and skills at Hefce, Rama Thirunamachandran, thought such a system was not plausible even in the sciences. He managed to convince the Chancellor that the 2008 exercise was too far underway for the peer review system to be abandoned, before mapping out and consulting on Brown's proposed system, concluding that it was unworkable.

In the end, the 2008 submission had 15 main panels overseeing 67 subpanels, and clear criteria were provided to assess applied, practice-based, and interdisciplinary research. Instead of rating categories, the results were given as 'quality profiles', detailing the proportion of each department's submissions that fell into five quality categories. Originally, research funding was provided for the proportions in the top three categories, but this was later reduced to the top two. 'Research Outputs' constituted 70% of the overall mark, with 20% being allocated to 'Environment' and 10% to 'Esteem Indicators'. The new definitions for these quality profiles were as follows:

<p>U</p> <p>Quality that falls below the standard of nationally recognised work or which does not meet the published definition of research for the purposes of assessment.</p>	<p>1*</p> <p>Quality that is recognised nationally in terms of originality, significance and rigour.</p>	<p>2*</p> <p>Quality that is recognised internationally in terms of originality, significance and rigour.</p>	<p>3*</p> <p>Quality that is internationally excellent in terms of originality, significance and rigour but which nonetheless falls short of the highest standard of excellence.</p>	<p>4*</p> <p>Quality that is world-leading in terms of originality, significance and rigour.</p>
--	---	--	---	---

Sheffield Hallam's submission for Art and Design for the RAE 2008 was put together by the Head of the ADRC, Professor Chris Rust and Fine Art Professor Michael Corris. The number of staff submitted increased to 37 staff members (30 FTE), almost back to 1996 levels, and 122 outputs were selected. These included Breda Beban's film 'The Most Beautiful Woman in Gucha', Chamberlain's 'Non-Luer Medical Connections System', Corris' book on the artist 'Ad Reinhardt', Chris Knight's Sheffield City centre public sculpture 'Cutting Edge', Rust's AHRC Report on Practice-Led Research, Design Futures' innovative work on the billion-selling Marks and Spencer sandwich packaging (led by Janet Shipton), Professor Peter Wright's co-authored book 'Technology as Experience', and Zellweger's body art project 'Jewellery as Prostheses'.

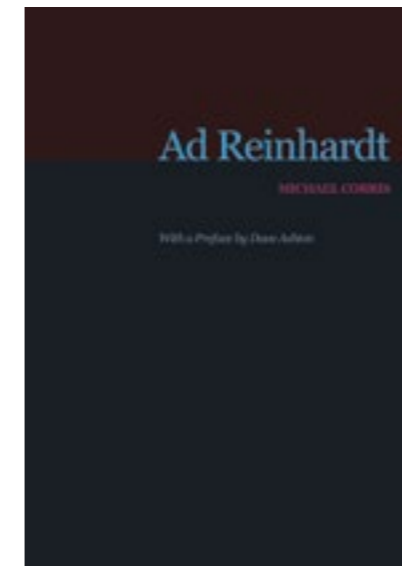
RAE 2008 Submissions

[Book on 'Ad Reinhardt'](#)

Michael Corris

['The Most Beautiful Woman in Gucha'](#)

Breda Beban





RAE 2008 Submissions

'Cutting Edge'

Chris Knight

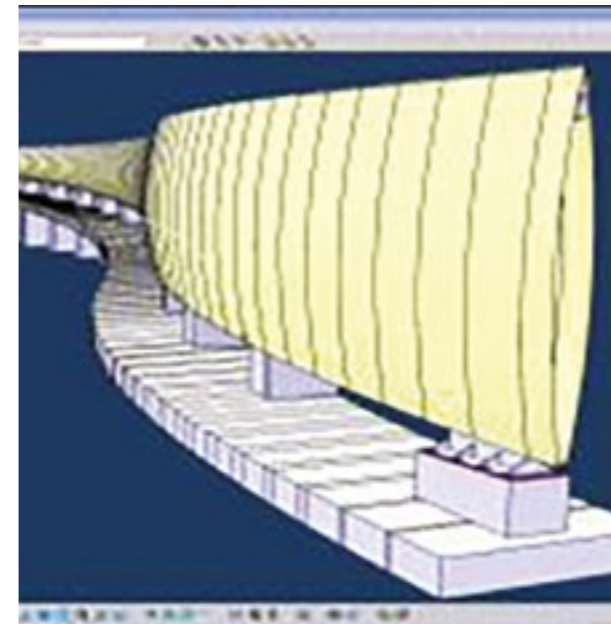
'CAD Images of Original Design'

'Framework Construction, Jordon Manufacturing Ltd'

'Installation in Sheaf Square'

<

'Cutting Edge at Night'





RAE 2008 Submissions

'Jewellery as Prostheses'

Christoph Zellweger

'Foreign Bodies Materials'

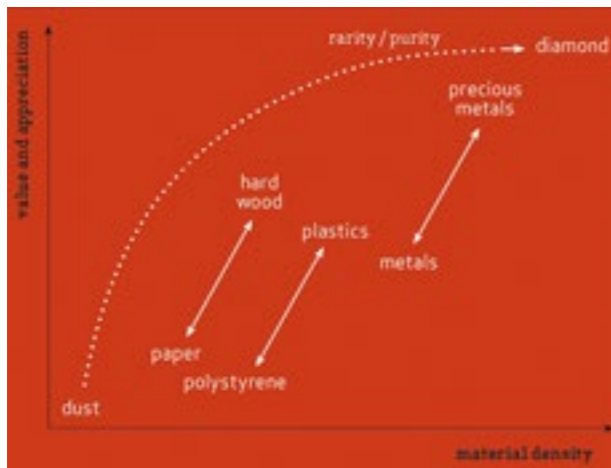
'Incredible' series exhibition, "bigger than the real thing"

<

'Foreign Bodies Materials'

'Material Chart: the more dense the material the more valuable'

'Relic Rose at Gallery Louise Smit, Amsterdam'





<

RAE 2008 Submissions

'M&S Packaging'

Design Futures (Led by Janet Shipton)

'M&S Openings Prototype'

'M&S Packaging Research'

'M&S Openings Prototype'

'M&S Packaging Research'

The overall results, shown below, rated 50 per cent of the research submitted in Art and Design at SHU as either 'internationally excellent' or 'world leading'. The decision made to select outputs from staff at different career stages in this submission, in order to show progression of work, was a more inclusive approach but led to a wider spread of grades and a 'long tail' of lower grades. Despite this, in comparison to the sector as a whole, Art and Design at SHU scored above average. To compare with previous grades, the grade point average is calculated by multiplying the percentage of each grade by the grade, adding them together and dividing by 100. This calculation gives an overall score for Art and Design at SHU of 2.35, against a national average for the sector of 2.21.



2008 RAE	UoA Art & Design	FTE	Percentage at each quality level					GPA	Percentage 4* and 3*
			4*	3*	2*	1*	u/c		
(70%)	Outputs	30.0	15.8	11.3	24.1	45.9	2.9	1.912	27.1%
(20%)	Environment	30.0	50.0	50.0	0	0	0	3.5	100%
(10%)	Esteem Indicators	30.0	0	100	0	0	0	3	100%
(100%)	Overall	30.0	20	30	15	35	0	2.35	50%

设计进行时 DESIGNING IMPACT!

Approaches to Applied Research



Jim Roddis' Retirement
and Developing Impact

Image: CAFA Book Launch

and Me

Jim Roddis' Retirement and Developing Impact



The founding Father of the Art and Design Research Centre, Professor Jim Roddis retired from Sheffield Hallam University in October 2009. A piece about Roddis appeared in ACES News (an internal newsletter), reminding readers of the important role he had played in furthering research within the University, and the huge part he had played in the RAE exercises which were key to building an international reputation for Art and Design research at SHU. Fortunately, he didn't disappear altogether, becoming an Emeritus Professor and acting as a consultant helping the ADRC in numerous ways. Professor Chris Rust retired in the same year, being replaced as Head of the ADRC by Professor of Design Paul Chamberlain.

Jim Roddis & Paul Chamberlain
'Czech Design Centre, Prague, 1996'

>

Farewell to Jim Roddis
'ACES News Oct 2009'



Farewell to Jim Roddis

Provocative designs from your local bottle bank

A major Engineering & Physical Sciences Research Council (EPSRC) funded network grant at SHU titled 'Engineering for Life' provided seed-corn funding for interdisciplinary projects across Art, Design and Engineering. These included: Julie Westerman's (Art) and Dr John Hart's (Engineering) initiative 'Arty Sciency Sporty Art'; Maria Hanson's (Jewellery and Metalwork), Dr Hywel's Jones' and Dr Karen Vernon-Parry's (Engineering) recycled materials project 'What's in My Stuff'; and Professor Daniela Petrelli and Simon Bowen's (Design), and Fabio Caperelli (Engineering) project 'Digital Christmas'.

Engineered for Life
['What's in my Stuff'](#)
 Dr Karen Vernon-Parry
 'Deconstructed Samsung'



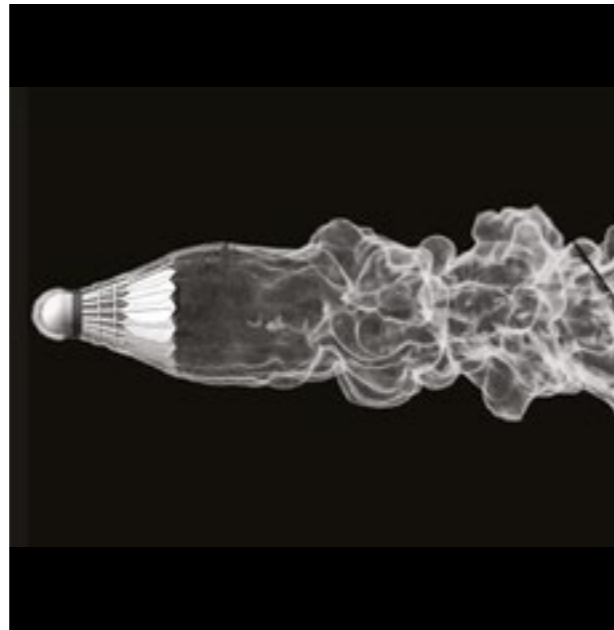
'Arty Sciency Sporty Art'
 Julie Westerman & Dr John Hart
 'Fly Birdy Fly 2'



CAFA Collaboration
[Designing Impact:](#)
[Approaches to Applied Research](#)
 'Designing Impact!' Book Cover
 'CAFA Book Launch'



>



The advance notification that the next Research Assessment Exercise would be assessing the impact that research outputs had achieved outside of the university sector (see below) led to various initiatives that were put forward to further promote Art, Design and Media research at SHU to a wider audience.

In 2010 work began on 'Designing Impact: Approaches to Applied Research', a dual-language book produced in collaboration with the China Central Academy of Fine Arts (CAFA). Edited by Paul Atkinson (SHU) and Wang Zhi (CAFA), the book showcased innovative approaches to design research through a series of exemplary practice-led research project case studies: 16 from the ADRC and 16 from CAFA. Published at the start of 2011, it was nominated for a Chinese award for the Most Beautiful Book and was valued by the University's International Office as a highly significant international recruitment tool.



Also, in 2010 it was decided that each of the subject areas of Art, Design and Media would lead in turn in putting together a research conference to be held at SHU. The first of these was convened by Fine Art staff Sharon Kivland and Jaspar Joseph-Lester and titled 'Transmission: Hospitality'. The second conference in the series was convened by Paul Chamberlain, Gail Mountain and staff of the research group Lab4Living. The Design4Health conference and exhibition in 2011 was a huge success and proved to be the first in a biennial series of international conferences still running today. The last of the subject group conferences was a symposium convened by Media staff Virginia Heath, Esther Johnson and Steve Sprung in 2013 and was titled 'A Time for Invention', which ran alongside that year's Sheffield International Doc/Fest event.

A Time for Invention
Virginia Heath, Esther Johnson
and Steve Sprung
'Symposium Event Postcard'



Transmission: HOSPITALITY
Sharon Kivland and Jaspar Joseph-Lester
'Promotional Web Banner'



Design 4 Health
Lab4Living
'D4H 2011 Proceedings Cover'



A permanent record of the research and its impact that work in the renamed Cultural and Creativity Research Institute (CCRI) was having was created with the launch of the CCRI Impact blog in 2012. The introduction to the popular website outlined its aims and objectives, stating 'This blog is a showcase for the broad range of activity undertaken by CCRI researchers. It is a place for interaction between our researchers, external partners, doctoral students and the public beyond academia. The CCRI Impact Blog is a place for visitors to browse and gain an understanding of the breadth and quality of CCRI research. A place where we announce our latest exhibitions and publications, share good news stories and publicise our research seminar series. It is also a place where our researchers blog. Contributions from academics at all career stages from doctoral students through to readers and professors share the inside stories from their research projects. These blog posts demonstrate both the breadth of the Institute's truly interdisciplinary research and the wide range of impacts generated by this work.'

Further impact was achieved through more work on academic journals and through large-scale externally funded projects. In 2013, Professor Atkinson became President of the European Academy of Design and took over as Editor of the Academy's long-established 'Design Journal'. Working alongside Editorial Assistant Kirsty Christer, they expanded the page count and frequency of the Design Journal from three issues per year to four, and finally to six issues per year. This placed Sheffield Hallam at the forefront of academic publishing in design research, giving the ADRC a significant role in developing and shaping discourse in the field. In the same year, Professor Daniela Petrelli was successful in securing a large-scale, four-year EU-funded project 'meSch: Material EncounterS with digital Cultural Heritage', which aimed to co-design novel platforms for the creation of tangible exhibits at heritage sites. An interdisciplinary team worked together to create numerous digital artefacts and interactive installations to improve visitor experiences. Another large-scale project came with the second round of the National Institute for Health Research (NIHR) funded CLAHRC programme in 2014. This five-year project, called Insights into TeleHealth and Care Technologies (InTaCT) was carried out in collaboration with the University of Sheffield, and explored innovative solutions to support independence at home for an ageing population living with long term conditions and disabilities.



'meSch: Material Encounters' Logo



The Design Journal

Cover: Vol 23, Issue 2, 2020

Cover: Vol 21, Issue 8, 2016

Cover: Vol 23, Issue 1, 2020

Cover: The Design Journal



meSch: Material Encounters

Daniela Petrelli

'meSch Interactive Device'

'meSch Toolkit'

'English Heritage Installation'

'Cultural Heritage Workshop'

In Feb 2014, Joe Langley, Principal Research Fellow with Lab4Living, was awarded a three-year 'Knowledge Mobilisation Research Fellowship' by the National Institute for Health Research (NIHR). The Knowledge Mobilisation Research Fellowships programme enabled up to five individuals to explore the mechanisms, barriers and enablers of Knowledge Mobilisation and to mobilise some health services research knowledge into everyday practice. Langley's fellowship was the first to be awarded to a researcher from outside of the health disciplines and was co-hosted by CLAHRC Yorkshire and Humber and SHU.



REF 2014, E3 and launching
the Design For Health Journal

Image: David Swann, 'Ebola Dilution Gauge'

REF 2014, E3 and launching the Design For Health Journal

Six years on from RAE 2008, to counter some negativity around transparency that had attached itself to the RAE, the name of the process was changed again, this time to the 'Research Excellence Framework' (REF). REF 2014 also saw the introduction of an assessment of the 'impact' that research had had in a wider context outside of academia. This addition had been offered by Thirunamachandran to placate the Treasury in exchange for dropping the proposed assessment by metrics system, explaining:

*'The Treasury was interested in the not-unreasonable question of 'what does £1.6 billion a year in QR [quality-related] funding buy in practical, lay terms, economically, socially and culturally?' That can only be articulated in terms of impact and, to some extent, it was a sort of unstated compact that if we could demonstrate and assess impact, the sort of mindless cry for metrics would subside from the Whitehall end.'*⁴⁹



RAE changes to REF
REF2014 logo



A somewhat streamlined process for REF 2014 consisted of four main panels overseeing 36 Unit of Assessment (UoA) subpanels. Again, the results were presented as overall quality profiles, with 65 per cent of the final marks coming from research submissions and 15 percent based on the research environment of the institution. Non-academic impact, assessed through a number of case studies related to the number of Full-Time Equivalent (FTE) staff submitted to the UoA, accounted for 20 per cent of the final marks, and Treasury agreed to drop plans for assessment by metrics. 154 institutions made 1,911 submissions to the exercise, representing the work of around 54,300 academic staff (the equivalent of 52,061 FTE staff).⁵⁰

Sheffield Hallam's submission for Art and Design for the REF 2014 was led by Professor Paul Chamberlain assisted by Emeritus Professor Jim Roddis. Among the projects submitted from 93 outputs submitted by 30 staff (24.5 FTE) were two books by Professor Paul Atkinson on the design history of computers ('Computer' and 'Delete: A Design History of Computer Vapourware'); 'Foghorn Requiem', a performance by Professor Lise Autogena (now a Guinness World Record holder); Roger Bateman's 'Biochair' and 'Biofurniture'; Professor Paul Chamberlain's ESPRC-funded 'Future Bathroom' and 'engagingaging' exhibition; two books by Professor Craig Clare – 'Exploring the Self through Photography: Activities for Use in Group Work' and 'Creativity and Communication in Persons with Dementia: A Practical Guide'; Professor Ian Gwilt's 'Data-Objects'; Maria Hanson's jewellery exhibition 'What's in My Stuff?'; Esther Johnson's film 'Analogue Kingdom'; metalworker Coilin O'Dubhghaill's 'Irogane Alloys and Niiron Patination'; Julie Westerman's video 'Fly Birdie Fly' (from the Arty Sciency Sporty Art' project) and Professor Keith Wilson's curated exhibition 'Modern British Sculpture'.



REF 2014 Submissions

'Delete' & 'Computer'

Paul Atkinson

'Delete, Book Cover'

'Computer, Book Cover'



REF 2014 Submissions

'Foghorn Requiem'

Lise Autogena

'The Felling Westoe & NASUWT Brass bands'

'DFDS Princess Seaways, Horn Install'

'The Felling band'





REF 2014 Submissions

- 'Analogue Kingdom'
- Esther Johnson
- 'Analogue Kingdom'
- 'Gerald with Rare Player'
- 'Gerald Control Room'
- 'Analogue Kingdom'



REF 2014 Submissions

- 'Journeying Through Dementia'
- Claire Craig
- JTD Toolkit & Contents
- JTD Postcards
- JTD Participants





REF 2014 Submissions

<



'engagingaging'

Paul Chamberlain

'Saw Chair'

'Rest of your Life'

'Paul Chamberlain and Chairs'

'Medical Cab'



'biochair'

Roger Bateman

'biochair'

'biochair overview'

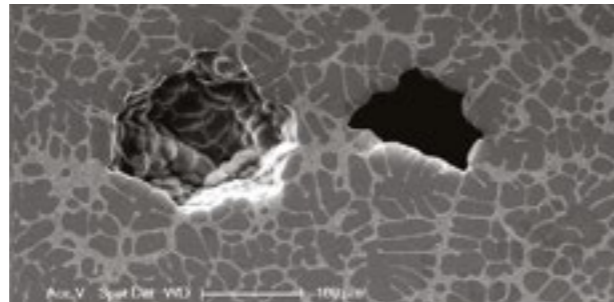




REF 2014 Submissions
'Irogane Alloys and Niiro Patination'
 Coilin O'Dubhghaill
 'Shakudo and Shibuichi bowls'
 'Closed Segment, Soft Stack'
 'Yudokobuki - casting alloys in water'
 'Workshop Alloys Porosity, SEM100µm'



REF 2014 Submissions
'Data Objects'
 Ian Gwilt
 'data object 1'
 'Exhibited at Design 4 Health 2011'





<

REF 2014 Submissions

'Modern British Sculpture'

Keith Wilson

'merzbar'

'caro'

'g8 group'

'pasmore'

The number of submitted staff dropped again slightly (30 staff (24.6FTE) submitting 93 outputs), but as the results below show, an impressive 81% of all research in Art, Design and Media Arts was recognised as 'world leading' or 'internationally excellent' in terms of quality, environment, and impact, with 100% of the research impact achieving the highest 3* and 4* ratings. These results placed Art and Design Research at SHU 8th out of 84 universities submitting to the UoA, and 2nd out of 45 of the new universities. Using the same method of calculating grade point averages as for the RAE2008 above, the national average for the sector was 2.75, with SHU scoring 3.22.



2014 REF	UoA Art & Design	FTE	Percentage at each quality level					GPA	Percentage 4* and 3*
			4*	3*	2*	1*	u/c		
(65%)	Outputs	24.46	33.3	37.5	27.1	2.1	0	3.02	70.8%
(20%)	Environment	24.46	73.3	26.7	0	0	0	3.73	100%
(15%)	Esteem Indicators	24.46	40	60	0	0	0	3.40	100%
(100%)	Overall	24.46	42	39	18	1	0	3.22	81%

The first impact case studies submitted were 'My Dangerous Loverboy', a documentary film aiming to alert vulnerable and marginalised young women to the dangers of sex trafficking by Professor Virginia Heath, 'Tactile Interpretation of Visual Symbols', resulting in 'Tac-Map', a relief map of communal areas readable by seeing and non-seeing people led by Professor Paul Chamberlain, and 'War and Medicine' a study of the continually evolving relationship between warfare and medicine by Professor David Cotterrell.

REF 2014 Impact Case Studies

'Tac-Map'

Paul Chamberlain

'Environmental Tactile Map

'Tactile Map Design'

'Map User Testing'



REF 2014 Impact Case Studies

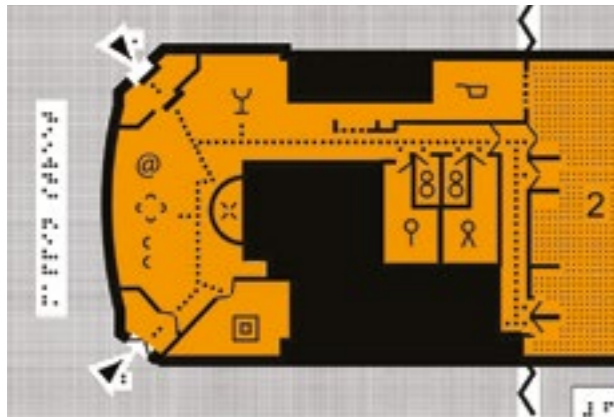
'My Dangerous Loverboy'

Virginia Heath

'Key Image'

'Juliet Aaltonen (Jade)'

'Raz and Sinead out at night'





REF 2014 Impact Case Studies

'War and Medicine'

David Cotterrell

'Casualties arriving at Bastion by Chinook'

'Arrival of mass casualties at Bastion'

'Sightlines 2'

>

'Installation at Wellcome, London'



Design Futures Packaging had the first in a series of successes at the UK Packaging Awards in 2015, winning the award for 'Design Team of the Year', a title they have now won numerous times, along with awards for submissions in individual categories of packaging. These accolades sit alongside others from the industry bodies such as the World Food Innovation Awards and the Mediplex NHS Innovation Awards. In the same year, Design Futures Product, previously recognised for innovative work evidenced through numerous patent applications across a wide range of products, worked with Aseptika Ltd to win the AXA PPP Health Tech & You Awards for their 'EyKos HealthHub' design, a home-based test system for those with long-term respiratory conditions, which was exhibited at the Design Museum in London. Another success in the health and wellbeing sector was achieved by Professor David Swann, when his Ebola: Bleach Dilution Gauge was exhibited at the 3rd Design4Health conference and selected for the World Health Organisation's Compendium of Innovative Health Technologies for Low-Resource Settings.

- >
- Design Futures Packaging**
- 'Design Team of the Year'
- 'Sawley Kitchen Packaging'
- 'Yumpa, First Composable Film'
- 'Gordon Rhodes Cool Brands listing'
- 'Squidge & Pip Packaging'
- 'Bear Hugs' Pack of the Year Shortlist



- David Swann**
- 'Ebola: Bleach Dilution Gauge'



- Design Futures Product**
- 'Eykos Health Hub'



After eight years spread across different buildings in the City campus, the Art and Design Department was allocated a new home. A landmark building, the Old Post Office, which had lain empty for 15 years, was fully refurbished with studios and workshops, and students moved in at the beginning of 2016. The Art and Design Research Centre, however, remained separated from departmental staff and students, continuing to occupy space in the Cantor building.

Art & Design Department
 'Old Post Office' circa 1920
 'Exhibition in Old Post Hall'
 'Art & Design move to HPO 2016'
 'Fashion Studio'



European Network of Living Labs



'The State of the Art of Design in Health: An expert-led review of the extent of the art of design theory and practice in health and social care' book cover



Design For Health, Issue 1 2017

The research group Lab4Living continued to thrive, having been made a member of the European Network of Living Labs in 2014. Gail Mountain's place as Co-Director was taken over by Occupational Therapist Professor Claire Craig, who became instrumental in many of the groups successful bids. The group won an AHRC Network Award and led a consortium to research and in 2015 publish 'The State of the Art of Design in Health: An expert-led review of the extent of the art of design theory and practice in health and social care.'

The editorial experience gained by Atkinson and Christer from their work on the Design Journal proved to be of huge benefit in 2016 when work on the new academic journal Design For Health started. Editor-in-Chief Professor Paul Chamberlain headed a team including Claire Craig and Atkinson as Co-Editors, with Christer as Assistant Editor. Issue 1 was launched at the 2017 European Academy of Design conference 'Design for Next' held at the Sapienza University of Rome. Starting with two issues a year, the journal's success quickly led to a demand for three issues per year.



2017 was a busy year for Lab4Living. In January, the outcomes from an EPSRC-funded Lab4Living project 'Future Bathroom' were awarded 'Most Innovative Design' by the Over 50s Housing Association, UK, then in April it celebrated 10 years of research with an exhibition of work in the Old Head Post Office. A Lab4Living research symposium was held in September, bringing a range of researchers and service users together, and at the end of the year, the fourth in the Design4Health conference series was held in Melbourne. Then, in 2019, Lab4Living secured significant funding of £4m from Research England's Expanding Excellence in England (E3) fund. The money supported strategic research into the 100-year life and the Future Home, enabling the recruitment of a new Professor, Research assistants and funding for eight PhD candidates. SHU matched the funding, and Lab4Living became a research centre in its own right, moving into another specially refurbished historic building in Fitzalan Square, the White Building, opposite the Old Post Office housing the Art and Design Department. Chamberlain stepped down from running the ADRC in 2020 to concentrate on running Lab4Living and was succeeded by Professor of Cross-disciplinary Art, Lise Autogena.

- >
- Lab4Living Celebrate 10 years
- 'The White Building'
- 'Design4Health Melbourne 2017'
- 'The White Building' exterior friezes
- 'L4L moves to 'The White Building'
- 'Design4Health Melbourne 2017'

- Lab4Living E3 Award
- 'Head Up' Exhibited
- 'Support 4 All' Exhibited





REF 2021

Image: Paul Atkinson, 'Three Chords and the Truth'

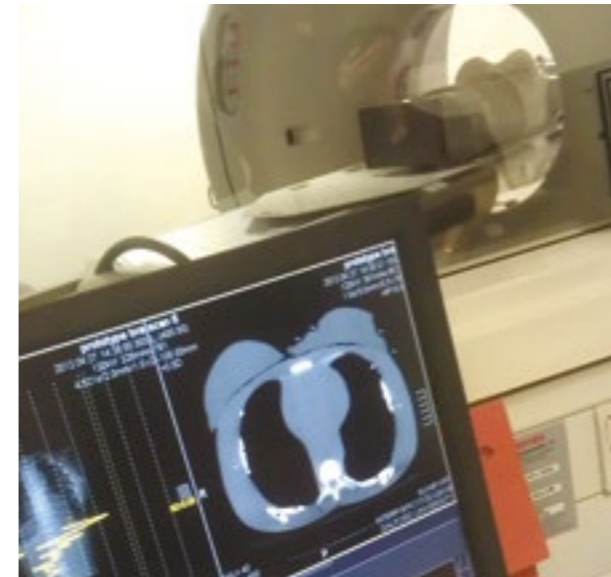
REF 2021

In terms of the number of staff assessed nationally, REF 2021 was the largest exercise to date. According to the official REF 2021 website,⁵¹ submissions were made by 157 UK HEIs to 4 main panels and 34 sub-panels representing discipline-based units of assessment (UOAs). A total of 1,878 submissions were made, consisting of 185,594 individual outputs, which represented the research of 76,132 full-time equivalent (FTE) staff. For the first time, universities were required to submit all staff having 'significant responsibility for research'. Staff could submit between 1 and 5 outputs each as long as the total number of outputs for the UoA was equivalent to 2.5 the number of FTEs submitted. A total of 6,781 impact case studies were submitted. As in the REF 2014, the overall quality profiles were derived from three elements (outputs, environment, and impact), with the percentage awarded for outputs reduced to 60 per cent and for impact increased to 25 per cent.

Sheffield Hallam's submission for Art and Design for the REF 2021 was again led by Professor Paul Chamberlain assisted by Professor Jim Roddis. Among the research outputs submitted for the REF in 2021 were 'Support4All', an aid to improve the treatment accuracy and dignity of women undergoing radiotherapy for breast cancer led by Principal Research Fellow Heath Reed; 'Asunder', a feature-length film directed by Professor Esther Johnson exploring the alternative social histories of 10 people of Tyneside and Wearside during WW1; Professor Paul Atkinson's book 'Amplified: A Design History of the Electric Guitar'; four outputs emerging from Professor Petrelli's EU-funded 'Mesch' project;

'Copy', a body of work by Assistant Professor Penny McCarthy investigating the ways images are communicated and conveyed. Also included were Chloë Brown's film 'A Soft Rebellion in Paradise'; Professor David Cotterrell's four-part art installation 'Mirror'; and a collaborative portfolio of work from Professors Atkinson and Virginia Heath covering the history and subculture of the cigar box guitar, consisting of three conference papers, four journal articles and two documentary films – one of which was shown numerous times on BBC TV and viewed by an audience of over half a million people.

- >
- REF 2021 Submissions**
- ['Support 4 All'](#)
- Heath Reed
- 'Support Bra Tested in MRI'
- 'Support Bra Rig'
- 'Support Bra Prototype'
- 'Support Bra Mannequin'





REF 2021 Submissions

'ASUNDER'

Esther Johnson

'Sunderland aerial view'

'IWM Film Archive'

'Garnet Wolseley Fyfe'

'Colour grading'

'Esther on location'

'Royal Northern Sinfonia rehearsal and recording, Sage, Gateshead'



REF 2021 Submissions

'A Soft Rebellion in Paradise'

Chloë Brown

'Men Gathering in Paradise Square' date unknown

Filming Soft Rebellion in Paradise

Showing at DocFest 2019





REF 2021 Submissions

'Mirror'

David Cotterrell

Filming 'Mirror IV'

'Mirror I' talking heads

Exhibiting 'Mirror IV'

Shooting 'Mirror II'



REF 2021 Submissions

'Cigar Box Guitars'

Paul Atkinson & Virginia Heath

Paul Atkinson playing CBG

'Three Chords and the Truth'



'Copy'

Penny McCarthy

'Jorge Luis Borges'

'Endless Caverns'



Entrance to Skyland

The number of Art and Design staff submitted by SHU had risen again, and the quality of the research considered to be either 'world leading' or 'internationally excellent' reached an even more impressive 90%, ranked third of all modern UK universities. 100% of our research environment was once again judged to be world leading or internationally excellent. Using the same grade point average calculation method as above, the national average for the sector was a score of 3.04, with SHU scoring 3.35.

2021 REF	UoA Art & Design	FTE	Percentage at each quality level					GPA	Percentage 4* and 3
			4*	3*	2*	1*	u/c		
(60%)	Outputs	31.25	28.2	55.1	15.4	1.3	0	3.10	83.3%
(25%)	Environment	31.25	83.3	16.7	0	0	0	3.83	100%
(15%)	Esteem Indicators	31.25	57.5	42.5	0	0	0	3.58	100%
(100%)	Overall	31.25	46	44	9	1	0	3.35	90%

100% of the centre's research impact was judged to be world leading or internationally excellent, ranking it fifth of all UK Universities on research impact. 83.3% of the impact was judged to be world-leading, demonstrating the impact that ADRC research is continuing to have on society, culture, and the economy.



REF 2021 Impact Case Studies

- [Lab4Living](#)
- 'Head Up' user
- 'Design for the Ageing'
- 'Journeying Through Dementia'
- 'Exhibition in a Box' participants
- 'Exhibition in a Box' contents
- 'Life Café' toolkit

The three impact case studies submitted to reach these figures were the BAFTA nominated 'From Scotland with Love', an archival documentary film and live performance directed by Professor Virginia Heath with music by King Creosote; 'Lab4Living', a range of projects supporting health and wellbeing led by Professors Paul Chamberlain and Claire Craig; and 'Kuannersuit; Kvanefeld', an art installation, video documentary and evolving online archive which examines the divisive issue of uranium mining in Greenland by Professor Lise Autogena.





REF 2021 Impact Case Studies

'From Scotland With Love'

Virginia Heath

'Peoples Voice'

'Swinging Crane'

'Woman Editor'

'Girl Smiling'

'Drinking Pop'



REF 2021 Impact Case Studies

Kuannasuit, Kvanefjeld

Lise Autogena

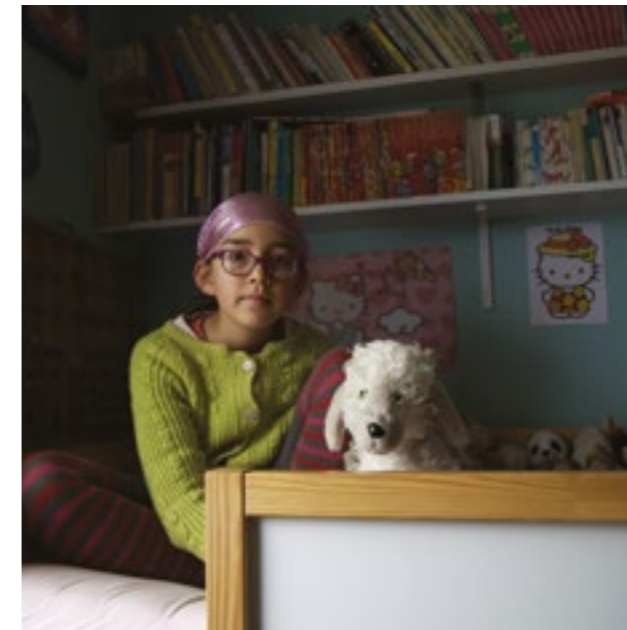
'Sheep Farmers Daughter'

'Uranium-ore'

'Mountain View'

'Crying Sheep Farmer'

'Perpetual Uncertainty' installation



Following the role that outputs from Media played in the successful REF2021 results, a strong case was made to add Media into the name of the research centre. The case was agreed, and approval was given by the University in 2021 to change its name to the Art, Design and Media Research Centre (ADMRC). As the whole of the REF 2021 submission had to be digital (where previous exercises had accepted physical boxes of evidence), The Head of the ADMRC, Professor Lise Autogena, decided to take advantage of the knowledge base created to publish an online open-access research archive of all the outputs submitted. This Art, Design and Media Archive, which will be gradually expanded, is available at: <https://www.admresearcharchive.co.uk/>.



Art Design Media
researcharchive

- > ADMRC Research Archive
- 'Archive Graphic'
- 'Archive Website'
- 'Archive Promotional Assets'



- Art Design Media Research Centre
- ADMRC Logo 2021
- ADM Research Archive Logo





REF 2029 and the Future

Image: Lise Autogena, 'HavObservatoriet Installation at Night'

REF 2029 and the Future

Work is already well underway for the next ADMRC submission to the REF, which is scheduled for 2029.⁵² Several changes have been announced to make the process more inclusive to capture the input of a wider range of research and research-enabling staff. The three elements of assessment will be renamed, with 'research environment' becoming 'People, Culture & Environment (PCE)', accounting for 25 per cent of the grading. 'Research Outputs' will become 'Contribution to Knowledge and Understanding', accounting for 50 per cent of the grading and this score will include a minimum of 10 per cent based on evidence of broader contributions to advancing the discipline. Finally, 'Research Impact' will become 'Engagement and Impact' and account for 25 percent of the total grade.⁵³ The Art, Design and Media Research Centre is well-placed to meet serious global challenges of environmental and health-driven imperatives, and to submit its latest successes to REF 2029.

Projects recently completed and currently underway include Professor Lise Autogena and Joshua Portway's artwork 'HavObservatoriet' at Vejle Klimapark in Demark. Autogena is presently taking research leave to further develop the Narsaq International Research Station in South Greenland. Temporarily taking charge of the ADMRC in her absence is Professor David Swann. Professor David Cotterrell, Director of the Culture and Creativity Research Institute has had his work 'Gateway II' selected for inclusion in the inaugural Blavatnik Art, Film and Photography Galleries exhibition, at the Imperial War Museum (IWM), and Professor Daniela Petrelli (ADMRC) and Nick Dulake (Design Futures) have secured EU funding to study human-interaction with generative AI.

>

REF 2029 Submissions

['HavObservatoriet'](#)

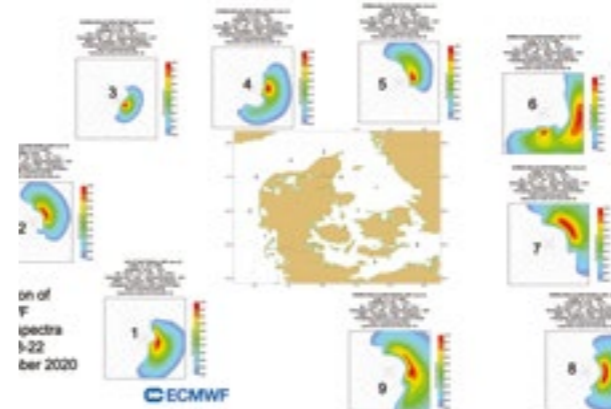
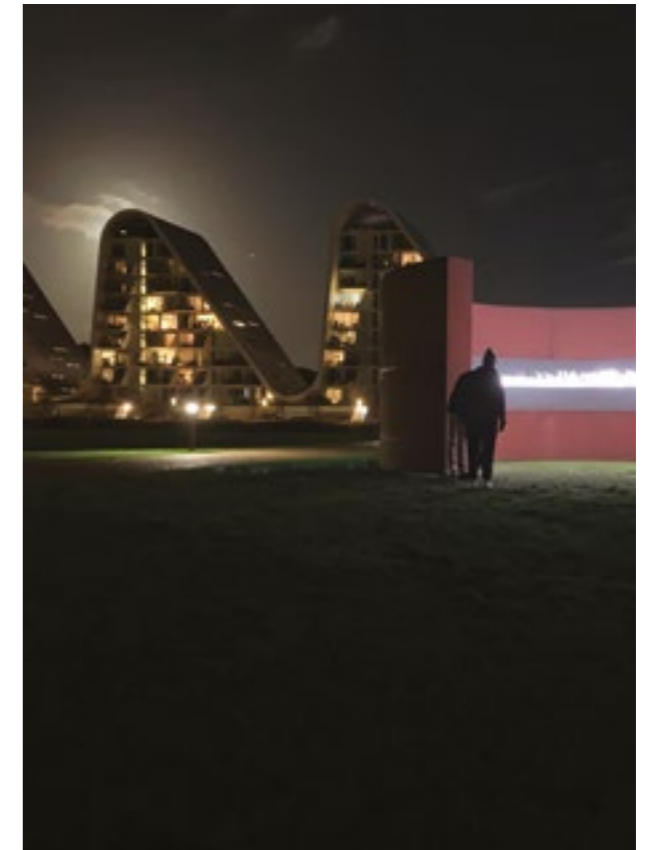
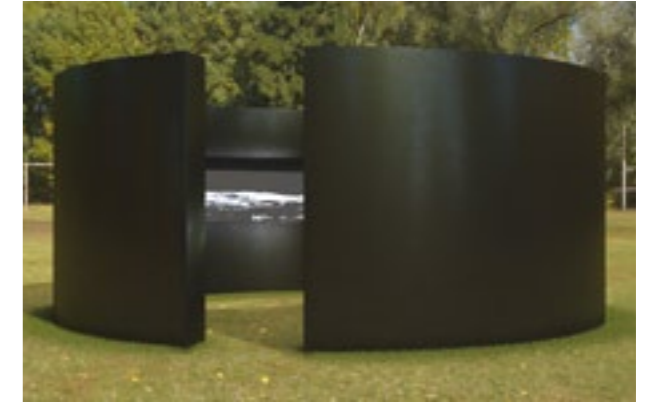
Lise Autogena

'Sea Observatory' installation

'Wave Spectra Example'

'Pre-visualisation of Installation'

'Installation at Night'



CONFIDENTIAL
TO BE SHOWN TO
AUTHORIZED PERSONNEL ONLY



REF 2029 Submissions

'LIBERATION RADIO'

Esther Johnson

'Film Still Confidential'

'Exhibition Hanoi'

'Vincent Stollo + Friends'

'Film Still KẺ PHẢN BỘI'

'Film Still VIET NAM'



>

'In The Flame'

Virginia Heath

'In The Flame We Reveal Ourselves, Carina Birrell'





REF 2029 Submissions

[‘Dust & Metal, 2022’](#)

Esther Johnson

‘Contemporary Film Still, Esther Johnson’

‘Archive film still, Vietnam Film Institute’

‘Archive film still, Vietnam Film Institute’

‘Archive film still, Vietnam Film Institute’

<

‘Archive film still, Vietnam Film Institute’



The ADMRC has already created a great and influential legacy. As the nature of the projects included in this book show, the culture of research in the centre is one of interdisciplinarity and close collaboration with all stakeholders. The researchers involved are not only from Art, Design and Media backgrounds, but also from Computing (Petrelli), Occupational Therapy (Craig) and Engineering (Langley and Yoxall), bringing in a range of different skill sets to form a non-traditional but highly effective, truly interdisciplinary team. It is interesting to note that rather than being recruited as Professors, the large majority of ADMRC Professors have been part of the Centre for many years, often starting as visiting lecturers or Research Assistants and mentored and internally promoted to Readers or Associate Professors before becoming full Professors. In terms of scale, projects continue to range from small endeavours by lone scholars to major group projects consisting of international teams of researchers. The supportive nature of the research environment allows risks to be taken by individuals, backed by the security of being part of a large, supportive group. Outputs from the centre increasingly have real and lasting impact in the outside world as research staff's confidence in how their work fits into a wider view has grown. All of which have made the ADMRC an inclusive and richly rewarding place to work. Professor Mike Press stated, 'We had much to be proud of, and still have'.⁵⁴

Reflecting on the centre's achievements, Professor Chamberlain, who led the centre between 2009 and 2020, said, 'The success of the ADMRC has been largely down to the strength of the research community that it has developed. This is reflected in the longevity of individuals working in the centre and the success in nurturing younger researchers through to Professors over the years.'

Since Professor Atkinson pressed the last full stop key on this book there has been significant changes to the academic cohort of the centre through the loss of 40% of the researchers who have led and developed the research and knowledge exchange over the last decade. Some individuals have retired or have been granted emeritus status, with others moving to universities nationally and internationally. Whilst this is a sad loss, the research in the centre flourishes with our outputs impacting on individuals and organisations across both hemispheres, from Greenland to Vietnam and from Indonesia to the United Kingdom. Concurrently, Professor Autogena was nominated and selected for a Lifelong Honorary Award by the Danish Art Foundation, and Metalworker Rachael Colley won an Environmental Sustainability Award, through a partnership between Heritage Crafts and the Queen Elizabeth Scholarship Trust (QEST), and in addition Professor Jane Prophet joined the team as a Transforming Lives Fellow.

We look forward to maintaining the trajectory and sustainability of our research over the next 30+ years with younger researchers developing not only their research but the skills to lead and manage this broad church of research and knowledge exchange.



Appreciations, Copyright & References

Image: Lise Autogena, 'GreenFjord Weather Balloon'

Appreciations

This book in part covers 30 years of the development of research and knowledge transfer in art, design, and media. The achievements and the sustainability of now the Art, Design and Media Research Centre and the Lab4Living Research Centre has been achieved by a significant number of individuals some already noted in the body of the main text of this book. Others who have provided significant support from the academic, professional services and technical cohorts are listed below and deserve my sincere thanks:

Alan Rutherford, Alice Maude-Roxby, Alison Gwilt, Alison Honnor, Andy Buckley, Andy Stanton, Anita Gurney, Anna Wiggins, Anne Tomes, Bashir Makhoul, Becky Shaw, Ben Hamilton, Beth Taylor, Bill Skrypczak, Bob Anderson, Carl Von Weiler, Chris Amner, Col McCormack, Colin Chapman, Craig Fletcher, Daniel Gustav-Cramer, Darcy White, David Mitchell, Deborah Ballin, Don Jackson, Elaine Thomas, Elizabeth Norman, Gemma Wheeler, Grace Horne, Graham Button, Graham Cockerham, Graham Nesbitt, Hazel White, Helen Fisher, Hester Reeve, Howard Walker, Ian Braddick, Jackie Leaver, James Corazzo, Jaspar Joseph-Lester, Jeff Baggot, Jenny Dein, Jim Eaton, Jo Lee, John Blythe, John Jordan, John Lee, Jon Wills, Judith Stewart, Julia Keyte, Julie Roe, Julie Turnbull, Katie Davies, Katie Evans, Keith Fildes, Kieran McDonald, Laura McLaughlin, Leslie Sanderson, Loraine Jennings, Lulu Quinn, Maddi Smith, Margaret Allsop, Mark Wild, Mathew Harrison, Matt Willox, Mavis Ainsworth, Meg Handscombe, Michael Tan, Michelle Atherton, Michelle Elliot, Nantia Koulidou, Naomi Raszyk, Natalie Turner, Nick Dulake, Nick Stewart, Nick Waddington, Nicola Alexander-Lovell, Nicola Wood, Noémie Soula, Nyan Kulkarni, Pat Watson, Paul Gough, Paul Seawright, Penny McCarthy, Percy Peacock, Peter Downes, Peter Hayes, Peter Lloyd Jones, Peter Walters, Rachael Colley, Rachel Cooper, Rebecca Partridge, Roger Hilyer, Ron Wright, Rose Butler, Sarah Wild, Scott Hawkins, Simon Biggs, Sophie Benson, Stephen Bottomley, Steve Battle, Steve Hawley, Sue Scott, Sue Walker, Susannah Gent, Tim Cooper, Tim Lewis, Tom Maisey, Tom Roddis, Tony Jones, Ursula Ankeny, Vera Dieterich, Wayne Cranton, Yuen Fong Ling,

Many Regards and thanks for a wonderful thirty-year ride.

Professor Jim Roddis



Copyright

- Page 8 Rachael Cooper OBE, Credit: Evan Guston Photography.
- Page 29 Henry Perlee Parker, National Portrait Gallery, Cat id: 4972.
- Page 30 J. Young Mitchell (1811–1865), Credit: Sheffield Museums.
- Page 93 Beneath the Dublin Docks, TTURA, Credit: Martha Schwartz.
- Page 167 Paradise Square, Mass Political Meeting, Credit: Sheffield City Council Archives.
- Page 182 Dust & Metal, Credit: Esther Johnson, 2022.
- Page 186 GreenFjord Weather Balloon, Credit: Lionel Favre 2023.
- Page 194 Liberation Radio, archive photograph of Vincent Stollo and friends from the American Deserters Committee (ADC), Stockholm. Copyright unknown.

References

- ¹ Bird, E (1992) 'The development of art and design education in the United Kingdom in the nineteenth century', PhD thesis, Loughborough University, p. 32
- ² Kirby, J (1987) 'Useful & Celebrated' The Sheffield School of Art 1843-1940. Sheffield City Polytechnic, p. 2
- ³ Toshio K (1982) British Industrialisation and Design 1830-1851. PhD Thesis, University of Sheffield.
- ⁴ Mackerness, E. 'The Early History of the Sheffield School of Art' in Pollard, s. and Holmes, C. (Eds) Essays in the Economic and Social History of South Yorkshire, p. 250
- ⁵ Bird, E (1992) Op. Cit. p. 115
- ⁶ Mackerness E (ibid. p. 248
- ⁷ Bird, E (1992) ibid.
- ⁸ Kirby, J (1987) Op. Cit. pp. 8-9
- ⁹ Kirby, J (1987) ibid. p. 11
- ¹⁰ Biography of Henry Cole, Encyclopaedia Britannica. Available online at <https://www.britannica.com/biography/Henry-Cole> Accessed 5 October 2023
- ¹¹ Kirby, J (1987) Op. Cit. p. 13
- ¹² Bird, E (1992) Op. Cit. p. 294
- ¹³ Kirby, J (1987) Op. Cit. p. 16
- ¹⁴ Bird, E (1992) Op. Cit. p. 343
- ¹⁵ Kirby, J (1987) Op. Cit. p.19
- ¹⁶ Bird, E (1992) Op. Cit. p. 365
- ¹⁷ Bird, E (1992) ibid. p. 434

- ¹⁸ Bird, E (1992) *ibid.* p. 437
- ¹⁹ Anon (2015) Sources for the Study of Sheffield's School of Art 1843–1969, *op. cit.* p. 5
- ²⁰ Kirby, J (1987) *Op. Cit.* p. 23
- ²¹ Machin, T. and Milne, G. (2018) Sheffield Institute of Arts: 175 years, Sheffield Hallam University, p. 22
- ²² Anon (2015) Sources for the Study of Sheffield's School of Art 1843–1969, *op. cit.* p. 5
- ²³ Interview with Professor Jim Roddis, founder of SHU's Art, Design and Media Research Centre and later REF panel member, 12 July 2023.
- ²⁴ Rust, C., Mottram, J and Till, J., Review of Practice-led Research, AHRB Report, Nov 2007, P.22.
- ²⁵ Interview with Fran Hegarty, 18 October 2023.
- ²⁶ Frayling, C. 'Research in Art and Design', Royal College of Art Research Papers, Vol. 1 Iss. 1, 1993/4
- ²⁷ *Ibid.*, p. 5.
- ²⁸ Jump, P., 'Evolution of the REF' in The Times Higher Education, October 2013. Available online at <https://www.timeshighereducation.com/features/evolution-of-the-ref/2008100.article> Accessed 26 July 2023.
- ²⁹ Arnold, E. et al., Review of the Research Excellence Framework, Technopolis (Group), Oct 2018, p. 15. Available online at <https://assets.publishing.service.gov.uk/media/5c263aabe5274a65ab281d78/research-excellence-framework-review-evidence-report.pdf> Accessed 21 Nov 2023.
- ³⁰ Taylor, J. A Statistical Analysis of the 1992 Research Assessment Exercise, Journal of the Royal Statistical Society. Series A (Statistics in Society), Vol. 158, No. 2 (1995), pp. 241-261 (21 pages) <https://doi.org/10.2307/2983291> Accessed 2 Nov 2023.
- ³¹ Interview with Chris Rust, 19 October 2023.
- ³² Interview with Peter Slater, 26 October 2023.
- ³³ Taylor, J., *Op. Cit.*, p. 245.
- ³⁴ Internal SHU publication, 'ACES News', Oct 2009, p. 11.
- ³⁵ 'Metzzo', Gallery section, Journal of Sustainable Product Design, Iss. 3, Oct 1997, p. 40/41.

- ³⁶ Internal SHU publication, 'Headlines in Research and Innovation', Spring 2008, p. 9.
- ³⁷ Interview with Mark Phillips, 23 October 2023.
- ³⁸ <https://eadresearch.org/conferences/> Accessed 23 Oct 2023.
- ³⁹ Interview with Mike Press 18 Oct 2023.
- ⁴⁰ <https://designagainstcrime.com/About-1> Accessed 20 Oct 2023.
- ⁴¹ Wells, L., Packaging News, 1 May 2008. Available online at <https://www.packagingnews.co.uk/news/insight-jane-shipton-divisional-design-and-innovation-firector-for-branded-packaging-chesa-peake-01-05-2008> Accessed 24 Oct 2023.
- ⁴² Interview with John Kirkby by Kirsty Christer, 9 Sep 2023
- ⁴³ Jump, P., *Op. Cit.*
- ⁴⁴ Interview with Simeon Yates, 19 Oct 2023.
- ⁴⁵ Internal SHU publication 'SHUPrint', 12 August 2003.
- ⁴⁶ Interview with Chris Rust, *Op. Cit.*
- ⁴⁷ Peace, L., '9 famous students who studied at Sheffield Hallam University including Jarvis Cocker and Breaking Bad director David Slade', Sheffield Star, 25th Mar 2023. <https://www.thestar.co.uk/whats-on/things-to-do/9-famous-students-who-studied-at-sheffield-hallam-university-including-jarvis-cocker-and-breaking-bad-director-david-slade-4072923?page=3> Accessed 2 Nov 2023.
- ⁴⁸ <https://dl.designresearchsociety.org/drs-conference-papers/drs2008/> Accessed 24 October 2023.
- ⁴⁹ Jump, P., *Op. Cit.*
- ⁵⁰ <https://www.ref.ac.uk/2014/results/intro/> Accessed 2 Aug 2023
- ⁵¹ <https://www.ref.ac.uk/2014/pubs/201401/> Accessed 2 Aug 2023
- ⁵² <https://www.ukri.org/news/early-decisions-made-for-ref-2028/#:~:text=The%20UK's%20higher%20education%20ofunding,impact%20between%202021%20and%202027> Accessed 2 Aug 2023
- ⁵³ <https://www.ukri.org/news/early-decisions-made-for-ref-2028/> Accessed 13 Oct 2023
- ⁵⁴ Interview with Mike Press, *Op. Cit.*



Image: Liberation Radio, Esther Johnson
'Vincent Strollo and members of the ADC, Stockholm'

**Sheffield
Hallam
University**



