

Institution: Southampton Solent University (SSU)

Unit of Assessment: 34. Art and Design: History, Practice, Theory

a. Overview

Faculty of Creative Industries (FCI) – Research and Enterprise (R&E) Clusters contributing to UoA 34					
R&E Clusters & Leaders	Visual Art (Prof. Brandon Taylor)	Visual Design (Dr. Julia Moszkowicz)	Cultural Memory (Prof. Tim Wilks)	Interactive Media (Julian Konczak)	Fashion (Dr. Flavia Loscialpo)

The R&E Clusters that contributed to UoA34 reside in the Faculty of Creative Industries. The Faculty fosters an active research environment that consistently produces research outputs disseminated as monographs, exhibitions, films, videos, performances, product designs, journal articles, conference papers, websites and Knowledge Exchange Partnerships. The diversity of outputs submitted to this UoA reflects the rich mix of disciplines and themes that underpin the research carried out by members of staff and doctoral students. These include: material-aesthetics; sonic-motion visual interactivity; post-modernist design; the early *Grand Tour*; English collecting; colonial design; performing fashion; managing fashion; cultural memory; the graphic design industry, contemporary art; sculpture and psychoanalysis, social media and responsive environments.

Our research is carried out by a dynamic group of highly motivated senior and early career researchers and research students. Several of our senior researchers are experts in their field of the arts and humanities and in some cases have both academic and industry backgrounds. Hence we believe that we have a vibrant research and enterprise culture and associated environment that has the capacity to support excellent research and energise and supervise postgraduate research. The Faculty Research Centre coordinated this UoA submission with the assistance of cluster leaders.

b. Research strategy

The University’s primary research objective is to support excellent research that underpins academic and enterprise cultures and:

- to be recognised widely for knowledge creation and exchange that fuses academic rigour with professional practice
- to provide a student experience that is enhanced through research, practice and enterprise
- to enable students to develop commercially relevant skills and to enhance their employability opportunities in a competitive global business environment
- to promote the encouragement of entrepreneurship and income generation by University staff
- to facilitate Knowledge creation and exchange that supports imaginative working partnerships with employers and commercial, professional and voluntary organisations

In practical terms it strives to achieve these aims and objectives in the most inclusive and collaborative way possible by supporting the growth of R&E Clusters and the distribution of research and enterprise funds to Clusters and individual members of staff, all of whom are allocated a minimum of 25 research and scholarly activity days per year. Research and Enterprise funds generated by RAE 2008 funding and University income, enabled targeted support to be allocated to research active staff. The funds were allocated via open competition with awards being made by a

panel consisting of three Deputy Vice-Chancellors who employed a rigorous evaluation process designed to assess the bids potential to achieve significant levels of academic and societal impact, in a relevant time frame (as monitored by annual reports). This process enabled the University to support new researchers, award seed-corn funding, provide funds to trigger larger external funds and to continue to support established researchers and on-going projects. At Faculty level, the Faculty research centre provided guidance during the bidding process and staff with significant research experience mentored new researchers.

Our research strategy for UoA 34 builds on foundations laid down during the previous RAE period. As such we have and intend to:

- Build on the research success achieved in RAE 2008 in order to encourage and support increasing numbers of staff and students to engage in high quality research leading to new knowledge and the development of professional practices that impact upon enterprise cultures. *Success in this area is evidenced by the post 2008 increase in disciplines that are being entered by the faculty and the broader range of themes submitted in UoA 34.*

- Strategically develop Research and Enterprise Clusters that are discipline or thematically focused, whilst also supporting interdisciplinarity, with the objective of acquiring new knowledge and its entrepreneurial application

The number of Faculty Clusters have increased from 4 to 9 since 2008 and all have subject and interdisciplinary agendas

- Use research to support M-level teaching and Doctoral supervision

Our significant increase in PhD students (3 > 20) is largely due to: an increase in R&E Clusters and their web presence; and staff research reported on the Solent Electronic Archive (SEA)

- Capitalises on interdisciplinary synergies in order to develop and produce new concepts, processes and products

This has been achieved both in the areas of cultural memory, product design, interactive media and fashion, with significant products emerging from the EU ITERREG – VIVID project

- Support existing and new research via national and international collaborations

This was successfully achieved and evidenced in the collaborations section below

- Encourage, support and implement bids for external funding in all research areas

Bid writing for external funding was supported at University and Faculty level and resulted in significant increase in external funding, as outlined below

- Combine art, design and creative media research as an engine for growth and development within the Creative Industries sector

Our work in this area was recognised by being awarded Media Academy status in 2012, staff research profiles made a significant contribution to its achievement

- Create effective forums for research dissemination and critical appraisal

Post 2008 has seen a significant expansion in the forums and formats that we use to disseminate and network our research to audiences across the globe. The following are a few examples: international publications and journals, conference chairing, invitations to be keynote speakers, in-house produced e-magazines and websites and contributions to external websites.

Research and Enterprise (R&E) CLUSTERS

The R&E Clusters are central to the realisation of the University's strategy for creating a dynamic research culture. The University currently has 29 R&E Clusters of which 10 are housed in FCI. Their role has been to provide an overarching structure in which thematic or discipline specific research can be supported by peer group interaction and focused funding streams. The management of the Cluster is the responsibility of the Cluster Leader who secures the annual budget that pays for invited speakers, networking visits, the giving of conference papers and in-house symposia. Throughout the academic year Cluster members meet to discuss or peer review

the work of colleagues. All staff are directed to the research and learning opportunities provided by these clusters and postgraduate students are actively encouraged to regularly participate in Cluster activities and to use them as staff and peer review opportunities. With regard to the Clusters that contributed to UoA 34: the Cultural Memory Cluster is largely made up of historians and theorists and hence publications, curatorship, consultancy and public speaking provided their main avenues for disseminating research; the Visual Art, Visual Design and Interactive Media Clusters mainly consist of practitioners and therefore exhibitions, products, catalogues, performances, films/videos and direct public engagement are the means by which they communicate their research; the Fashion Cluster consists of practitioners, historians and theorists who disseminate their research via public fashion shows, curatorship, exhibitions and a variety of forms of publication and product distribution. In addition to the R&E Clusters directly involved in this submission, the Faculty has Clusters engaged in research relating to Screen media, SFX, Music Culture and Technology, Creativity and Communication, English Language and Literature. The Faculty Research Centre actively encourages staff to engage with more than one Cluster in order to promote inter and cross-disciplinary research.

Cluster Management and Activities

R&E Clusters are formed in response to strategic needs determined by both the Faculty and academics. The generic objective of all Clusters is to provide a collegiate environment designed to support individuals and groups achieve excellent research outcomes. In pursuit of this objective, Cluster members and associated postgraduate research students meet on a regular basis to receive work-in-progress presentations and collectively discuss current research practices. Each Cluster has a budget that enables them to bring in external speakers and pursue networking opportunities elsewhere. The research conducted within these Clusters informs the curriculum through Research Informed Teaching and ensures that students are engaged with cutting edge research at every level of study. Clusters encourage and support funding applications to the University's Research and Enterprise Fund and to external bodies, for example successful bids were made to the EU INTERREG fund, Leverhulme Trust, the Getty Foundation, Arts Council England and Wales, the Mellon Centre, the British Academy, Olympus Cameras and Apple computers.

Cluster success is predicated on enabling staff to produce high quality outputs that are wide ranging in their impact. The framework for achieving this consists of peer group support, work-in-progress sessions and mentoring designed to provide critical feedback. The Cluster environment ensures that research is critically examined prior to reaching the widest possible audience. This collegiate environment is also designed to stimulate and inform early career researchers and postgraduate research students who are encouraged to contribute dynamically to our research culture, under the guidance of more established researchers in their field.

c. People, including:

i. Staffing strategy and staff development

Our staff and PGR strategy with regard to R&E is predicated on nurturing new researchers, supporting and retaining existing staff and providing high quality supervision for research students. The strategy is implemented via Staff Development workshops organised by the Dean of Enhancement and the Research Director. These are held throughout the year and cover a range of topics such as: a beginners guide to research, valuing Research Informed Teaching, subject specific research methods in the humanities, project management, funding sources and bidding practices, enterprise awareness, methods of dissemination and achieving impact. Early career researchers are mentored by experienced research staff and senior research fellows Professor Brandon Taylor (Visual Arts, theory and practice) and Dr. Sanda Miller (Fashion, Design, Visual

Art). Our research community also benefits from talks and master classes given regularly by honorary Fellows that are internationally recognised practitioners in the creative industries.

Equality and Diversity (E&D)

The University's E&D Policy and its implementation has the objective of creating a culture that fosters and promotes equality, diversity and inclusivity regardless of - age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The University pays particular attention to the Government's E&D areas of concern as identified for HEFCE and the sector and is seeking to redress any imbalances highlighted by annual monitoring reports. It is also committed to developing equality, diversity and inclusivity training for its employees through the sharing of best practice in teaching, learning administration and management. The University recently become a Stonewall Diversity Champion and as such has access to best practice in policy and procedure development to ensure equality for LGB staff at the University.

Research activity is monitored by the Research and Enterprise Committee whose terms of reference includes the requirement to give due regard to the University's policies and strategies on Equal Opportunities. Southampton Solent University's Code of Practice is fully compliant with current Equality Act (2010) legislation and thus observes all aspects of this in staff selection. This code of practice is designed to complement existing policy and practice. The procedures adopted for REF 2014 selection were subject to impact assessment by the Human Resources Service and the outcomes used to guide decision-making and amend procedures where necessary. The University's approach is designed to meet REF 2014 tests relating to transparency, consistency, accountability and inclusivity and to support Concordat objectives and principals relating to increasing the numbers and sustainability of researchers, whilst improving the quantity, quality and impact of research for the benefit of UK society and its economy.

Ethics

SSU requires that ethical clearance must be obtained before commencing any University supported research project or activity, and before approaching potential participants. It is the responsibility of the principal investigator, whether a student or a member of staff to obtain ethical clearance, either by completing a self-certificated Ethics Release form or a Full Ethical Review submitted to the Ethics Standing Panel. The following are exempt: literary or artistic criticism; testing and review within normal education requirements, and projects that draw on documentary material already in the public domain.

Intellectual Property Rights (IPR)

The University's key IPR aim is to encourage and facilitate discovery, development and appropriate application of Intellectual Property (IP), which maximises the benefit to the University, staff and students and also the wider society. The creative involvement of staff and students is crucial to this endeavour and they are encouraged through provision of this framework to promote, recognise, evaluate, protect and exploit IP. Reward for creators of IP is a key aspect of this framework. The University's Intellectual Property Rights Policy sets out the framework to recognise and reward the contribution of staff and students and its Intellectual Property Advisory Panel (IPAP) is responsible for maximising the commercial and financial benefit arising from IP created by its employees and students.

ii. Research students

The range of PhD areas that we have and are currently supervising evidences the breath of our research environment. These include new media, contemporary art, fashion, film & TV, popular

culture, society and media studies, creative writing, interactive media, animation and illustration. This is also true of the diversity of our research topics, which include creative advertising, material aesthetics, Chinese Art, design for an aging population, animation techniques, painting and cultural construction, Land Art, vernacular furniture, steel engraved travel books, fashion for blind teenagers, and sonic-image interactivity.

Research skills training at doctoral-level is provided by the Postgraduate Certificate in Research Methods, which all students are obliged to attend unless they have had prior research training. The course equips them with a comprehensive range of research methods and transferable skills relating to innovative, creative and analytical thinking, project management, visual and textual forms of record keeping, referencing and bibliographical data management, ICT, reflective practices and thesis construction and *viva* preparation. Procedural administration is carried out by the Research Degrees Office and all matters relating to the research topic are managed by the FCI research centre. Research subject guidance is provided by up to three supervisors, who collectively must have supervised two previous completions. Supervisor training is provided at both University and Faculty level and involves a series of workshops on: Regulations and Standards; Training Needs Analysis; MPhil to PhD transfer and examination processes; styles of supervision; reflective practice; PGR and employability. PGR students are obliged to engage in R&E Cluster activities such as lunchtime presentations, symposia and workshops, because these provide opportunities for them to engage with advanced discourses in their subject area, and an opportunity to present and have their research reviewed. Digital Literacy and Academic English classes are provided for all students who require help with thesis construction and discourse presentation.

Solent Centres also provide PhD students with opportunities to apply their theory and practice based-research skills to 'real world' requirements. The following three are examples:-

The Media Academy:

<http://www.solent.ac.uk/business-community/skillset/skillset-media-academy.aspx>

Solent Productions :

<http://www.solent.ac.uk/business-community/facilities-hire/solentproductions/solent-productions.aspx>

Solent Creatives: <http://solentcreatives.co.uk>

Our postgraduate degrees are currently awarded by Nottingham Trent University (NTU) who annually monitor our processes and procedures in addition to having a standing member on our Research Degrees Committee. This committee is responsible for the implementation and application of the regulations and is accountable to our University's Academic Board and NTU's Research Degrees Committee.

Our PGR community has grown considerably over the last six years and the University has endeavoured to keep pace with this by creating a stimulating research student community, at the centre of which is the 'PGR Hub' designed to facilitate student interaction by means of Virtual Learning Environments and a student-led conference that provides a University wide annual forum for interaction between PGR, PGT and UG students.

Library

The University provides staff and students with a significant level of research support via its comprehensive Learning Support Programme, which is made up of the following: Libraries and information Services; IT resource centres; web-based learning development unit; study assistance and disability support unit; and media resources service. There are two libraries within the University, the Mountbatten library serving the City Campus and a satellite library serving the Warsash Maritime Campus. The modern, purpose-built Mountbatten library offers a modern

spacious learning environment, including study accommodation for almost 1,000 library users. The facilities reflect the different needs of its users, providing bookable study carrels for researchers and large separate areas for silent study and group work. In addition, it combines significant and growing collections of print and multimedia materials with an advanced electronic library, which offers fast and extensive information access both on and off campus.

d. Income, infrastructure and facilities

Income

In addition to successful bids made to funding organisations in which the funding has gone directly to the researcher the Faculty have also received the following funding income for research related projects: 2010/11 Leverhulme (£39,319.00); 2011/12 Leverhulme (£45,855.00); 2011/12 EU INTERREG – VIVID (£113,905.00); 2012/13 EU INTERREG – VIVID (£138,170.00); 2013/14 EU INTERREG – VIVID (£95,525.00).

In addition to income support for research processed through the University the majority of staff acquired direct funding, sponsorship and in kind support from numerous organisations such as the Victory and Albert Museum, Hampshire County Council, Arts Council of England and the Wellcome Trust.

Infrastructure

The primary infrastructural methods for supporting our research environment are concerned with: external and internal funding initiatives; R&E Clusters; supporting networks such as the Library and IT resources, Research funding databases (Research Professional etc.) and Knowledge Transfer Partnerships (KTP). The KTP office facilitates linkage between staff research and its potential to help businesses improve their competitiveness and productivity through the better use of knowledge, technology and skills.

In addition to the library resources staff offices contain significant amounts of research material in the form of books, DVDs and original artworks that are made available for research and teaching purposes. Two examples being the BBC Video Nation archive, which Polly Toynbee described as a "A television gem of immense value" and which is now managed in-house by Tony Steyger who played a key role in its initial BBC creation, and Professor Edward Chaney's extensive collection of books on the *Grand Tour*, digitized versions of which form the backbone of the online 'The Grand Tour', Adam Matthew Digital Collections (a Sage Company).

SSU's research is managed by two key committees, the Research and Enterprise Committee (REC) and the Research Degrees Committee (RDC). REC is charged with ensuring the continuing successful development of research and the research environment and advises Academic Board on its implementation with regard to our 2008-13 Research and Enterprise Strategy. RDC's is concerned with doctoral level research students and is charged with managing and reporting on all matters relating to enrolment, registration, transfer and final awards.

Annual University Research Conference

In 2010 the University built on the success of Faculty Research Conferences to initiate a University-wide annual conferences. This has enabled greater interaction between disciplines and research practices across the academic spectrum and servicing departments. It also provides an opportunity to discuss related research topics such as ethics, IPR; VITAE research frameworks; undergraduate research; doctoral supervision; PGR employability; approaches to maximising impact; interdisciplinarity; and Open Source Publishing.

e. Collaboration or contribution to the discipline or research base

The following are examples of staff collaborations all of which have made a contribution to the discipline and the research base for UoA 34. The Faculty's contribution to the EU funded *INTERREG* project – Value Increase by Visual Design (*VIVID*), involved collaborating with eight EU institutions and organisations: Avans University, (Breda, Netherlands); Huis Voor Beeld Cultuur (House of Visual Culture, Breda, Netherlands); Anglia Ruskin University (Cambridge, UK); NHTV University, (Breda, Netherlands); Pôle Images, (Lille, France); Les Recontres Audiovisuelles, (Lille, France); SPKVZW (Turnhout, Belgium); City of Breda (Breda, Netherlands). Our particular contribution involved combining expertise in cultural memory and interactive media to further our contribution to *VIVID*, which is encapsulated by the theme "Visualising the Past". This resulted in creating exciting new approaches to accessing material held by Hampshire museums and organisation, in order to make them more accessible to visitors < <http://www.vividsolent.com> > Chaney, Wilks and Owen also collaborated with organisations and individuals on similar themes concerned with "Visualising the Past". Wilks was principal consultant for the National Portrait Gallery's exhibition *The Lost Prince: The Life and Death of Henry Stuart*. In collaboration with Prof. R. Malcolm Smuts (Massachusetts Univ.) and Mark Weiss (Weiss Gallery London) he played a key role in advising NPG curators Catherine Macleod and Rab MacGibbon. Chaney collaborated with staff at the Jewish Museum Berlin and the British School at Rome on several publications and conferences and made a major contribution to the 'The Grand Tour', Adam Matthew Digital Collections (a Sage Company), both in terms of research and the loan of his extensive rare book library, much of which was digitised for the project and has since made a significant contribution to research in this area. Owen's collaboration with staff responsible for the excavation sites of Pompeii and Herculaneum and curators at the Metropolitan Museum of Art, New York, resulted in a radically new understanding of Roman wall-painting. His work in the area of interactive media also underpinned collaborations with Valencian artists using art interventions to save the *Cabanyal*, an historically significant area of Valencia. Miller collaborated with Prof. Paolo Volonté (Milan) on aspects of Art and Fashion and is currently working with Prof. Peter McNeil on a co-authored publication concerned with fashion criticism. Dean, lecturer in illustration, collaborated with *Spatium Architects, Milan and Fantini Mosaici, Milan*, to produce much of the extensive marble designs for the Sheikh Zayed Grand Mosque, Abu Dhabi. Hand, Head of Fashion Photography, researched and curated exhibitions for the Cameron Photography Museum and Gallery. These involved numerous collaborations with eminent photographers, film directors and musicians, such as: Ken Russell, Norman Parkinson, Patrick Lichfield, Koo Stark, Lord Snowdon Mary McCartney, Patti Smith, Brian May, internationally renowned Marine Photographers *Beken of Cowes*, in addition to collaborating with Olympus Cameras, Beaulieu Motor Museum and its Shell art collection, and the London Agency Topfoto. Long's seven volumes of 'S' Books were the result of collaborations with some of the world's most respected graphic designers. Faculty staff have also set up several research and enterprise partnerships in the region in order to promote staff and student research and engage in enterprising creative collaborations with businesses, institutions, organisations and events. These include working with Wightlink Ferries, Cowes Week, Hampshire Constabulary, Sea City Museum, Isle of Wight Pop Festival, IBM, Southampton Docks, and the Portsmouth Heritage Museum.