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<b>Institution:</b> Middlesex University (UKPRN: 10004351)
<b>Unit of Assessment:</b> 34 – Art and Design: History, Theory and Practice
<b>a. Overview</b>

Researchers in UoA34 at Middlesex University (MU) are based in the School of Art and Design (A&D). This submission demonstrates the development of established research foci, coordinated through the Art and Design Research Institute (ADRI). It outlines infra-structural and organisational investment aimed at enhancing research activity and relationships between research, teaching and practice. We have developed the clusters identified in RAE2008: UoA63 and 64, and deepened thematic research. Our established research base has been enhanced by substantial investment, supporting internationally significant research and affirming commitment to A&D education and research.

<b>b. Research Strategy</b>
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Our research strategy is based upon continuity and development from RAE2001 and 2008. The strategies of the former UoA63 and 64 were mutually compatible; we can demonstrate significant progress in realising the aims they expressed. In RAE2008 we set out plans to: 1) develop further the relationship between practice and theory; 2) focus historical and theoretical work on a multi-disciplinary, radical visual culture; 3) strengthen research focus in spatial design, sound, electronic, environmental arts, critical theory, social practices, other cultures and minority practices; 4) strengthen practice-led research degrees; 5) respond assertively to anticipated retirements and plan staffing appropriately; 6) ensure robust research support. We have met all these aims. This proven strategy will continue and be developed, in order to further our distinctiveness from our renewed base of improved facilities and organisation, significantly enhanced research leadership and improved research capacity. MU's Strategic Plan makes a commitment to sustain and enhance research excellence as its primary means of addressing the changed context of UK and global higher education, a commitment proven by substantial investment in staffing, infrastructure and facilities across the institution. The commitment to create 'a rich, research-excellent environment' by 2017 is substantiated by spending over £200m to date on new research and teaching facilities, strengthening infrastructure, and appointing 150 academic staff across the University to enhance research and leadership.

We cannot overstate the impact of this investment upon our research, environment, facilities and strategic ambitions. It has helped consolidate our areas of strength, while building for the future in four distinct ways. First, in 2011 A&D moved from Cat Hill to the £80m, purpose-built Grove Building on the Hendon campus. The Grove provides professional-quality workshops, equal to the best in the HE sector (REF5d) and proximity to other MU Schools, aiding development of cross-disciplinary research. Second, in recognition of its research strengths and potential the Department of A&D became a School of A&D (Robinson appointed as Dean) as part of a strategic trajectory, elevating our status internally within the University and with external stakeholders. Third, as part of the University's two-year recruitment drive for outstanding permanent staff, we attracted 21 academics at all levels from impressive international pools (REF5ci). Fourth, to grow doctoral provision, we have awarded 12 full PhD studentships and several fee-only and staff fee waivers in this REF period (REF5c.ii).

Our research clusters provide longevity, impact, and excellence. All staff are aligned to a cluster, with some also contributing to other clusters. These clusters support our reputation and distinctiveness, and constitute supportive communities of senior and developing researchers. We noted in RAE2008 that upcoming retirements in the **Visual Culture and Curating** cluster would require careful management. We have responded by appointing Brown, Massey, Mirzoeff and Robinson to join Bird and Fisher (Professors), Martin (Reader), Mac an Bhreithiún and White (SLs). Together these staff form an impressive group confirming MU's foundational contribution to visual culture and methodologies of radical critique. Between them they contribute, inter alia, radical, Marxist, feminist, gay/queer analysis, with curating as a pervasive element. Fisher, Massey and Robinson also make major contributions to other clusters; and researchers in other clusters (including Arnold, Buchan, Dormer, Kokoli, Deepwell) engage with the work in visual culture. Closely aligned to visual culture and including practitioners, **Feminist Practice and Theory** cluster extends the paradigmatic work of Professor Emerita Lisa Tickner (now Courtauld) and Claire Pajackowska (now RCA). Five Professors and four S/L and L staff provide distinctive critical mass for feminist research. Deepwell's ongoing editorship of *n.paradoxa*, Robinson's forthcoming

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revision of *Feminism-Art-Theory* and monograph *Feminist/Art: A History*, and new generation histories (Kokoli) and analysis (Dormor) provide a broad context for feminist intersections with other clusters e.g. research on Black women artists (Boyce), psychoanalysis (Fortnum), social practice (Leeson) and design (Massey). **Art Practice as Investigation** also has strong links with visual culture. It is positioned to continue engaged relations between critical studio practice and critical theory, and to expand postgraduate taught (PGT) and doctoral programmes. The staff (Billingham, Cowan, Fortnum, Hunter, Timberlake) demonstrate depth and range across both traditional media and new technologies, and the use of critical practices of making, engagement, and representation investigated by colleagues in several other clusters. **Diaspora, Difference and Other Cultures** (Boyce, Cavusoglu, Fisher, Lok, Piper) builds upon groundbreaking work at MU (e.g. Lola Young, Baroness Young of Hornsey; Kobena Mercer, now Yale; and that of colleagues in cultural studies and sociology) and has close alliances with the Visual Culture and Art Practice clusters. Key curatorial and archival projects include Piper's BLK Arts project, re-examining the movement of the 1980s; Boyce's Black Arts and Modernism project with Lok and colleagues from University of the Arts (subject of a £878,000 AHRC bid), and Lok's work with the Anglo-Chinese community. **Community Practices** (Evans, Haywood, Leeson, Read) is a key area for growth. Drawing on the longitudinal environmental art of Read (REF3b) and Leeson's major socially-engaged work *Active Energy* (2008-13), it typifies citizen-led social arts innovation in the UK/USA. Evans and Read are integral to a newly-funded 3 year AHRC Connected Communities project *Hydrocitizenship* (£1.4m) under the *Communities, Cultures, Environments and Sustainability* programme (Evans, Co-I). Evans also leads a shortlisted consortium under this programme: *Eco-Cultural Production* with Bendon (UoA36). Read is part of an Anglo-Dutch AHRC-NWO project *Between the Tides*. Haywood has worked with inner-city communities and police forces to address gun violence and create art-driven enterprise. Following Stephen Boyd-Davis' move to the RCA, **Electronic and Digital Arts** (Barritt, Buchan – also Director, ADRI – Dack, Hodgson, Parker, Sherwin) has been re-strengthened with the professorial appointment of Buchan, a key international figure driving the field of animation theory, founding editor of *animation: an interdisciplinary journal*, and co-curator *Pervasive Animation* with Zurich Museum of Design (2015). Animation research is marked for future development. Its researchers develop interdisciplinary approaches, from visualization of 'big data' to ethical and humanitarian methodologies, and questions of medium specificity. The cluster has (inter)national links with NGOs, media, HEIs, subject associations and festivals, e.g. Amnesty International; *The Guardian*; *The Occupied Times*; Ars Electronica. The Lansdown Centre for Electronic Arts (LCEA; REF5d) is shared with the School of Media and Performing Arts (MPA). It facilitates interdisciplinary research, e.g. Sandiland (A&D staff, UoA35, ACE £100k grant); Sutton (A&D staff, UoA36); Dack (A&D and Science & Technology staff). **Design and Urban Cultures** (Arnold, Cleaver, Brooker, Evans, Massey), a powerful cluster with an interdisciplinary approach to spatial design, explores the diversity of human occupation from garment to object to city. Arnold's work on urban space includes collaborative projects with the Middle East Technical University (METU), Ankara, the Sorbonne and Tianjin University. Massey collaborates with ICA and Tate on the history of the ICA. This cluster also has links with Japan, The Netherlands, South Korea, Canada and USA with research in/on postcolonial cities, post-industrial re-use, creative cities, branding, place-making and mega-events. It provides academic leadership for our Museum of Domestic Design and Architecture (MoDA REF5d).

Our strategy is informed by core values as expressed in the School's vision: being people-centred; actively supporting diversity; pursuing global excellence; and encouraging dynamic relationships between practice and theory, teaching and research, and research and practice. All our researchers contribute to teaching and many have well-established art or design practices. Professional practitioners work beside practice-based researchers, demonstrating diverse career paths within our disciplines. Entrepreneurial and reflexive practice is central to our ethos; its significance in our research strategy is indicated by our pioneering ArtsD (REF5cii).

Our goals for the future are to: 1) increase collaborative research within the institution, nationally and internationally, including with non-academic institutions; 2) expand PGT and research degree provision; 3) enhance influence on national and international boards and councils through increased representation; 4) and strengthen performance in competitive research/KE income (REF5d). We look to the future with confidence.

### c. People, including:

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**I. Staffing strategy and staff development**

We noted comments in RAE2008 UoA64 feedback regarding sustainability, and are pleased to have made 20 permanent (and one temporary) appointments. These build upon areas of cognate strength noted in RAE2008, while contributing skills and leadership to the research culture as a whole. In making these appointments, we have sought proven excellence in research and clear plans for future research and impact. Senior appointees have proven leadership, evidence of success in competitive research funding, established networks, commitment to developing junior colleagues and experience in doctoral supervision. These core appointments have been complemented by the promotion of existing staff (Lok, Martin to Reader; Sutton [UoA36] to Professor); the achievement of PhDs by staff (Timberlake, White); the appointment of established hourly paid lecturers to permanent positions (Leeson); and increase in fraction of other staff (Read, White). A major recruitment drive in 2012 focused on research leadership and strengthening links with creative industries (Robinson as Dean; Arnold, Billingham, Boyce, Buchan, Cleaver, Massey as Professors; Cavusoglu: Reader; Brown: SL). A second round (2013) invested in senior researchers (Professors Deepwell, Evans, Fortnum) and Ls/SLs (Dormor, Kokoli, Leeson), as well as further School leadership positions (Brooker as Head of Dept, Fashion & Interiors; Professor Haywood as Deputy Dean; Hunter as Director of Programmes, Fine Art). A rolling staffing plan will maintain the leadership and balance of staff, develop research capability and supervision capacity, strengthen research clusters, and ensure research-led teaching.

All new staff are assigned a mentor on appointment to support their integration and development. Peer support is given through membership of research clusters. Research project teams usually include senior and less experienced researchers, giving opportunities to develop skills in a supportive structure. The Art and Design Research Institute (ADRI) is an important vehicle for developing research and researchers, and engaging with external students, researchers and users (<http://adri.mdx.ac.uk.contentcurator.net/Home>).

MU has clear policies for supporting and training research staff, and has made significant strides in supporting research leadership through staff development. *Code of Practice for Research* balances the University's expectations of staff with an active programme of development in research skills and leadership. Staff new to academia complete the MU PGCertHE and undergo doctoral supervision training. MU has robust policies on equality and diversity, including disability, parental leave, part-time working, career breaks and career progression. It was ahead of the sector, and of legal requirements, in abolishing compulsory age-related retirement. Staff workloads include allowance for research. Additional remission and sabbaticals may be given, usually for specific significant research, professional practice projects with planned outcomes, or to develop research or practice skills. A Research and Enterprise Development Programme is provided to all University staff, in conjunction with the Research and Knowledge Transfer office (RKTO), with most sessions available to research students. The University is a signatory to the Concordat to Support the Career Development of Researchers. A&D has a dedicated budget to support staff development in leadership capability, technical skills, research capability, national and international networks, supporting doctoral students (including staff enrolment) and engagement in subject associations e.g. AAH, CAA, DHS, ELIA, HEA, IE.

MU rightly prides itself on its diversity and encouragement of widening participation. Our Unit has a high level of cultural diversity in its student body and in its staff. Equality and Diversity policies are well established, with oversight by the Board of Governors. This is a standing item on the A&D Management Committee agenda and the Director of ADRI (Buchan) is on the University Ethics and Social Responsibility Committees. We will be undertaking a School-wide diversity project in 2013/14 and 2014/15 to explore what it means to teach, research, and make culture in a highly diverse local environment and with changing global politics and communication. We integrate our researchers and professional practitioners at all levels of research and School management. Central to our strategy is engagement with the creative industries, and our staff include many on part-time posts to allow for diverse professional practice. Success of our staff development policies is evident in promotions (noted above), the submission of staff excluded from previous exercises and the inclusion of 16 part-time staff.

**c. II. Research students**

A&D offers research degrees at three different levels: MA by Research; MPhil and ArtsM; PhD and ArtsD. We offer the MPhil/PhD in four formats: dissertation based; mixed-mode (for research students who wish to undertake a more practice-based project); by Professional Practice;

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and by Published Works. The distinctive ArtsD had its first completions in 2010. It is aimed at established practitioners who wish to develop their career in an academic context with a programme of works in creative practice, supported by a portfolio of associated writing. The written portfolio, critical for the academic evaluation of the submission as a whole, articulates the candidate's inquiry into the knowledge implicit in the practice itself and demonstrates his/her success in eliciting, documenting and evaluating knowledge in academically appropriate registers of writing. This range of doctoral modes highlights our strength across conventional and practice-based research. Graduates include artists like William Cobbing (currently Lipman Artist in Residence at Newcastle University), Heather Philipson (commissioned by Northern Film and Media and C4), Rebwar Rashed (Dean, Faculty of Arts, Suleymani University, Kurdistan) and writers like Michael Petry (*The Art of Not Making*, T&H, 2009). Luke White, 2009 PhD graduate, joined A&D staff as Lecturer, was promoted to S/L 2013 and is returned here.

We have had 18.5 doctoral completions and 24 enrolments since RAE2008. Supervisor retirements early in the reporting period led to a decrease in enrolments, but the 2012/13 investment in research active staff has substantially enhanced our supervisory capacity. This is already having an impact on attracting doctoral students and puts us in a strong position to triple enrolments by 2018, while ensuring timely completions. Among enrolled students 19 are fully funded, including three AHRC awards, one overseas-government sponsored, and three employer-sponsored. Following initial contact with potential supervisors, applications are processed by the RKTO with our Director of Research Degrees (Massey), and relevant subject experts. We have invested in doctoral scholarships, with 12 awarded since January 2008 along with several fees-only awards and staff fee-waivers. We are part of the New London Graduate School (NLGS), which has secured AHRC funding under the Block Grant Partnerships: Capacity Building route. This consortium of five universities (MU, East London, South Bank, Greenwich and Anglia Ruskin) gives students access to seminars and training events at any member university. Two studentships from the NLGS complement an AHRC Collaborative Doctoral Award with the National Maritime Museum, Greenwich (Massey). The AHRC-funded Design Advanced Research Training (DART), held in the early part of the REF, made a broader contribution to doctoral training.

The RKTO offers an induction for all new students at two points in the year, followed by training in career planning, time management and other generic research skills. Formal training in research supervision is given to all new supervisors; all research active staff are encouraged to engage in supervision. This is augmented by specialist A&D research student and staff training (particularly important for the mixed-mode PhD and the ArtsD). Supporting this, Deepwell brings experience of developing and implementing research student and supervisor training over many years at University of the Arts London. Research degree supervision happens in teams of new and experienced supervisors. The A&D PG Forum coordinator (Lok) supports collaborative events with community-building initiatives for research students. The University Research Degrees Board, on behalf of the Academic Board, oversees standards, regulations, progression, transfers from MPhil/ArtsM to PhD/ArtsD and completions, and approves examiners. We have a research student support scheme, similar to that for staff, for publications, exhibitions, research networking and conferences. Students who have gained such support and presented at peer-reviewed conferences include Barry (Ironbridge Institute), Kelly (Museums & Galleries History Group; Society of Architectural Historians), Markowski (British Sociological Association) and Mobbs (Society for Animation Studies). External funding has also supported research student participation in conferences, including the annual PG Symposium in Architectural History, supported by the Middle East Technical University (METU), Ankara. Led by Arnold (Honorary Professor, METU), five research students presented papers, with Cavusoglu and Mac an Bhreithiún attending to strengthen institutional research links. External support for student research projects has come from, amongst others: the Ministry of Culture, Portugal; Diversity Art Forum, London; Baltic Art Centre, Sweden; Frankopan Foundation; Getty Foundation Library Research Grant; AHRC Skills Development Call; and ACE. In-kind support includes use of UCL's PAMELA research laboratory. We support research students in their preparation for employability or success as a practitioner; graduates have exhibited internationally (e.g. Monster Truck Gallery, Dublin; Bildt Festival, Holland) and one works as Curator of Architectural Drawings for Historic Royal Palaces. We are working to secure more external funding for students and to attract more self-funded qualified candidates over the next five years. Initiatives are already underway for collaborative supervisory

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work with ICA, Sir John Soane's Museum and National Trust (Arnold and Massey) and with colleagues from other disciplines inside and outside the University.

**d. Income, infrastructure and facilities**

**Income.** Loss of senior staff in the early part of the reporting period hampered our performance in relation to competitive research funding. Investment in research leadership and research staff puts us in a strong position to attract substantive competitive funding and further strengthen our impact beyond academia. Capacity of all new senior and some junior appointments to raise funding is proven by their prior success with RCUK (e.g. Arnold, Buchan, Boyce, Evans, Haywood, Massey), heritage and art-focused councils and foundations (e.g. Billingham, Buchan, Boyce, Cavusoglu, Deepwell, Fortnum, Haywood, Leeson, Robinson), and adds to existing capacity (e.g. Bird, Hodgson, Lok, Piper). From this newly strengthened position, we are working on generating research income from a variety of appropriate sources, within a culture where grant and contract income bids are the norm rather than an exception. We are also seeking collaborations with other disciplines strategically, to open up collaborative opportunities and attract new sources of research funding.

Funded projects at the beginning of the REF reporting period included Kearney's AHRC Fellowship in Creative and Performing Arts and the AHRC-funded DART scheme for training doctoral students. Projects later in the period included the EU-funded DREAM: Digital Re-working and Re-appropriation of Electro-Acoustic Music (Dack: EACEA); 'Forgotten Futures' (Lebas: Graham Foundation) on Ministry of Information films; 'Interwar Suburban Style' (AHRC) and 'What's for Dinner' (HLF), both with MoDA; Lok's various projects (AHRC, ACE and The Wellcome Trust). New projects include the John Lansdown archive curatorial project (Mellon) for the LCEA, and Evans' 'Cultural Planning for Sustainable Communities' (AHRC, £34k). Major funding bids being developed include large grant applications to RCUK and elsewhere (Boyce, Evans, etc). We also welcome awards to artists and in-kind support for research. Cowan had in-kind support for the Finnegan's Teeth project from developers King's Cross Central, British Waterways, Camden Council and British Library. Newer staff also bring wide experience of fundraising through such sources e.g. Billingham, Arts Council Wales £25k award; Leeson, over £100k from Transformers (Olympic Lottery), Awards for All, Royal Docks Trust etc.

RKTO and ADRI provide training and support in competitive research and knowledge exchange funding. We have established competitive research funding groups for mentoring and internal peer-review, supported by colleagues who have experience of reviewing applications (see below). If necessary, work on grant proposals is supported by teaching release through funding from ADRI. A number of our practice-based researchers are experienced in attaining individual and collaborative arts funding. We encourage a mix economy of funding sources, including personal awards to artists.

**Infrastructure.** Research leadership comes from the Deputy Vice Chancellor Academic, the Dean of A&D, HoDs, Professors and Readers, aided at University level by RKTO, a research degrees board and ethics committee; and locally by ADRI, and a School Research Leadership Committee. A specialist technical team (52 staff/41.15fte across A&D and MPA) assists research, teaching and knowledge transfer. Priorities for research management are driven by the objectives of supporting coherent research clusters, maximising research contribution and impact, securing and managing research funding, and deepening and widening engagement with the external research environment. The RKTO operates pro-actively, providing infrastructure for the full range of research and KE development activities such as funding opportunities, grant and contract applications, consultancy, KT/KE partnerships, events and support for research students, project and financial management, and assistance with reporting to funders. The A&D Research Leadership Committee is an operational group chaired by the Dean (Robinson), comprising the Directors of Research Degrees (Massey); Research Development (Evans); Knowledge Transfer (Haywood); Practice Development (Boyce); and ADRI (Buchan); and the research degree training co-ordinators (Arnold, Cavusoglu, Deepwell, Sutton); and representatives of LCEA and MoDA. The two Heads of Department are ex-officio members, to ensure strategic cohesion. ADRI has proven longevity through earlier leadership including David Durling, Stephen Boyd-Davis and Damian Sutton (UoA36). Supported by MU with a budget of £225,000 p.a., ADRI coordinates research support, allocates internal research funding, fosters research clusters, mentors the researchers, pump-primes initiatives, holds events, funds doctoral students' development and supports

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conference attendance. Since 2008 it has efficiently consolidated the research base at a time of significant change and growth and worked with staff across MU, notably MPA.

**Facilities.** The provision of an £80m purpose-built facility for creative and performing arts is providing a palpable boost to our researchers. Where we had distance between increasingly dilapidated campuses across north London, we now have adjacency in purpose-built research and teaching accommodation. Extensively equipped specialist facilities are available to research students and staff. Professional quality workshops include digital and wet photography facilities (colour and b/w); printmaking; 3D printing; small metals; wood and metal workshops; weaving, with computerized looms; a television studio and a broadcast-ready radio studio. Specialised research equipment includes a usability lab, eye-tracker and 3D scanner, and state of the art c-type photography printers. A particular benefit will be the facilitation of cross-University inter-disciplinarity with the close proximity of e.g. psychology, business, information science, engineering, and *redloop*, the University funded innovation centre; and central services such as the Library (home of the Hornsey archive), MoDA, and RKTO. The Hendon campus provides a significant space for exhibitions, seminars and conferences such as the recent 'Fairness' conference (co-convenor: Arnold) and 'Activating the Gap' symposium (co-convenor: Read with the MU Flood Hazard Research Centre; supported through an ADRI special initiative fund).

Our research is supported by ADRI (already introduced) and two major research centres. LCEA dates back to the work of John Lansdown, a pioneer in computer art who left a substantial specialist archive of computer arts activity and materials. LCEA is shared with MPA, and receives infrastructural support from ADRI. We are investing in the legacy that this archive represents, and have a three-year curatorial project supported by the Paul Mellon Centre. Additionally, work will be carried out on a substantial collection of videotape and 16mm film containing some of the earliest examples of UK computer animation, like the original Channel 4 logo by Keith Waters, a doctoral alumnus. LCEA remains a hub for electronic arts research, even as the nature of the media involved has changed. It is complemented by the recently acquired Dick Arnall Collection of Experimental UK Animation, which opens up new research, spearheaded by Buchan's *Pervasive Animation* project. LCEA continues to develop collaborations across disciplines, e.g. Evans and Bendon (UoA36) on two major EPSRC-funded projects (2003-10) 'Vivacity' and 'AUNT-SUE'. MoDA moved in 2011 from MU's Cat Hill campus to a specialist facility in Colindale, next to Hendon campus – a commitment that supports our growth in this field of research. The move allows MoDA's focus to shift from exhibition towards the key benefits of the collection: conservation, research access, and touring exhibitions – 'on line, on tour, and on request'. Since its re-launch in 2012 it has received 580,000 online visitors. Started as a 1960s bequest from the Silver Studio, a design practice, the collection includes several thousand wallpapers, textiles, original designs, books, catalogues and brochures relating to home decoration, DIY, furnishing, and home crafts. The leadership team (including Arnold and Massey) will develop new research directions, focusing on the historiography of ephemeral taste. The Museums, Libraries & Archives Council awarded Designated Status to MoDA's Silver Studio Collection (2008). This recognises the excellence of the collection and the quality of the services provided to students, researchers and visitors: e.g. Goett (PhD UEL 2010) drew on the collections to develop her practice-based research and final exhibition, contributing to the Vital Signs conference at ESRC National Centre for Research Methods, 2010; research by Protheroe (PhD Kingston 2013) will form the basis of a future exhibition and publication; visiting scholars to the collection include Sugg Ryan (Falmouth) and Heathcote. Our own staff and students engage with these collections for research; undergraduate students have used the collections for inspiration for personal projects and have displayed their work to parallel MoDA exhibitions. Student engagement is also encouraged through annual Silver Studio Awards for outstanding student work linked to MoDA collections.

### **e. Collaboration and contribution to the discipline or research base**

Collaboration is fundamental to our research strategy. The nature of our work often requires teams with a blend of expertise and methodological skills, frequently drawn from several disciplines. For example, artists and designers working with those with expertise in art theory and history, as well as collaborations with other disciplines and with non-academic research users, including museums and art galleries. Collaboration is strong internally within the School and across the University (e.g. MPA, Science and Technology), and at national and international levels. Non-academic collaborations go beyond the cultural industries to encompass groups and organisations

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with interests in diversity, environmental management, tackling gun crime and protection of human rights. As noted above, we invest heavily in expanding our collaborative base.

We see collaboration and contribution as inextricably intertwined, as outlined below.

Collaboration in practice-based research is central to our approach and contributes to strong relations across all research clusters and with many non-academic institutions. Examples are Barritt's work with Komische Oper Berlin; Hodgson's animated film about Guantanamo Bay, in collaboration with *The Observer*; Lok's work with the Anglo-Chinese community and the Olympics; Read has collaborated with organisations including the Environment Agency and local communities in his research related to flood protection (REF3b). Haywood worked with police and with local communities in AHRC-funded research that addressed gun violence and developed art-driven social enterprises. Leeson's on-going *Active Energy* project builds upon her collaborative community practice, here with older people's groups in the UK (Geezers Club, London) and US (Northside Seniors, Pittsburgh), with engineer Toby Borland and social scientist, Ann Light (Northumberland). We have a long history of working with the ICA, London, dating back to the Hornsey occupation (1968) when students exhibited there. In 2012 we established a formal partnership with the ICA. Since then, Massey curated 'Parallel of Art and Life: The Independent Group' (2013; attendance 64000), is an 'Associate Researcher ICA History', and has written a book with ICA's director, Gregor Muir, to be published 2014 in collaboration with Tate. Further, one CDA MU-funded student has been enrolled; staff have contributed to the ICA's programme (Boyce, Cavusoglu, Fortnum, Massey, Robinson); and research seminars continue to be co-organised. Other collaborations include The Drawing Centre (Bird), a growing relationship with Beaconsfield (Fortnum, Hunter, Robinson) and numerous events with Tate. International collaborations are also well established. For example, Arnold has strong research links with METU (Turkey), Tianjin (China) and Sorbonne. Dack's EU-funded work was in collaboration with Aalborg University/Università degli Studi di Padova. We have well-established links with institutions in Canada, China, France, Japan, Norway, South Korea and the USA, among other countries. Reflecting a history of collaboration with colleagues in other academic areas, Sutton and Sandiland are submitted in UoA 36; LCEA is a joint centre with MPA; ADRI has members from other Schools.

Collaboration and contribution are also evident through advisory group and board memberships e.g. Billingham: Bloomberg New Contemporaries, Open West, Foto8; Boyce: London Printworks Trust, Triangle Arts Trust, Live Art Development Agency; Buchan: Ars Electronica, Barbican, Fantoche Festival Switzerland; Evans: Council of Europe Expert, Intercultural City, Cultural Routes programmes, NESTA Creative Clusters & Innovation group; Leeson: ISEA 15th Symposium on Electronic Arts, Ireland; Mirzoeff: Guest Expert for exhibition 'Jeremy Deller, It Is What It Is: Conversations About Iraq', The New Museum New York; Robinson: board member Mattress Factory Museum USA, Andy Warhol Museum USA. Bird, Buchan, Fortnum, Piper, Robinson, Sherwin and others have led publicly accessible curatorial projects. Academic advising includes Arnold: lead external advisor, Cultural Landscape and Public Space award, Natural Science Foundation China and related project Tianjin University and Sorbonne, Paris; Martin: panellist, Junior Research Fellowships Competition, Queens Cambridge.

We continue to play a leading role in the UK and overseas in the development of art and design as a catalyst for social change, of innovation in the practice of art, and its relationship to critical theory. This can be demonstrated in the strategic engagement of our researchers with prominent research funders and NGOs. RCUK committee membership includes: Arnold, Advisory Group for AHRC/EPSRC initiative Science and Heritage and RCUK initiative 'Preserving our Past'; Buchan, Panel Chair, AHRC Collaborative Doctorate Panel 2010-11 and member AHRC Videogames Networking Panel; Evans, panellist EPSRC EQUAL and TEDDI programmes; Massey, AHRC Block Grant Partnerships (2013) and AHRC Research Fellowships. Arnold, Evans and Massey are members AHRC Peer Review College. Arnold and Evans review grants for EPSRC and ESRC. Alongside work for the UK research funding councils, Arnold, Buchan, and Massey regularly assess research bids for major funding councils/foundations at home and abroad including: Canadian Social Sciences & Humanities Research Council; Research Foundation, Flanders; Austrian Science Fund; Swiss National Science Foundation; British Academy; Leverhulme; Wolfson. Mirzoeff is Advisor for Andrew Mellon Foundation and the J P Getty Postdoctoral Grant Program.

Highlights of the awards and nominations our researchers regularly gain include: Brooker: RIBA Interiors book of the year; Dormor: Cheongju International Craft Biennale; Massey: Council of

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Editors of Learned Journals Prize for best new journal; Parker: film festival 1<sup>st</sup> prizes include BAA; St Louis; Tabor; Hamburg; Chicago; Ann Arbour; ASIANA; and a BAFTA nomination.

We are active in securing the future of the disciplines through work with subject associations and editorial contributions. Brooker founded Interior Educators; Buchan founded the Animated Media Scholarly Interest Group (SIG) and was a Founding Member of Ex-FM Experimental Film SIG, both at The Society for Cinema and Media Studies (SCMS); Mirzoeff was a founder of the International Association of Visual Culture and is on the Hemispheric Institute of Performance and Politics Steering Group. Robinson is member, AAH/CHEAD working group Art History in Art Schools. In relation to editorial contributions, Buchan, Deepwell and Massey are founder editors of academic journals, respectively: *animation: an interdisciplinary journal*; *n.paradoxa: international feminist art journal*; and *Interiors: Design, Architecture, Culture*; Fortnum will launch the *Journal of Contemporary Painting* 2014; Evans is founder editorial board member of Creative Industries Journal and Fisher was editor, *Third Text*. With book series, Arnold founded and is general editor of *Companions to Art History* (Wiley-Blackwell); Mirzoeff is general editor of In.Sight: Routledge Visual Culture and board member for *Interfaces*, University of New England Press. Colleagues hold numerous editorial board positions: for example, Arnold: *EAHN J; Humanities*; Bird: *Oxford Art J; BLOK: Revue internationale de la culture stalinienne et post-stalinienne*; Buchan: *Moving Image Review* and *Art J*; Lok: *J of Visual Culture*; Martin: *Radical Philosophy*; Mirzoeff: *Social Text; Cultural Studies; Photography and Culture; Journal of Visual Culture*; Robinson: *Art J – USA; n.paradoxa*. Massey was guest editor for *Visual Culture* (12:2) drawing on her collaboration with the ICA; and Arnold for *Art History* (32:4) and *Synergies* (2:2), drawing on her collaboration with Institut national d'histoire de l'art, Paris and University of Oslo. Colleagues review for numerous publishers and journals including: University of California Press, Routledge, *Adaptation*, University of Liverpool Press, *Konsthistorisk Tidskrift – Sweden*, Stanford University Press, MIT Press, Minnesota University Press, *Cultural Trends, Arts & Cultural Management, Cultural Economics, Design Journal, Urban Studies, Engineering Design, Built Environment, Historical Materialism* and *Journal of Design History*.

We have regular involvement with research degree examinations here and abroad, including CUNY New York, Curtin University Australia, University College Dublin, Polytechnic University of Catalunya, Deakin Australia, TU Delft, KU Leuven, Maastricht, Melbourne, Milan Poly, University of Punjab Pakistan; and nationally at Bath, Birmingham, Courtauld, Edinburgh, Exeter, Glasgow, Glasgow School of Art, Lancaster, Leeds, London Metropolitan, Newcastle, Northumbria, Plymouth, Reading, RCA, Salford, Sheffield Hallam, UAL and UCL. Artist's talks, presentations in seminars, delivering peer review presentations are expected activities to which our researchers make extensive contributions. Beyond that, our researchers lead and prepare colloquia. A selection of chairs and organisational roles includes: Arnold: CAA, AAH; INHA Paris, U Oslo; METU; Sorbonne; Université Paris IV; Tianjin U, China; Bird: Tate/The Drawing Room; Buchan: SCMS; SCREEN Glasgow; Evans: London Architectural Festival; RSA Mega-Events Research Network; Massey: DHS Annual Conferences; IDEC, Atlanta USA; Interior Wor(l)ds Milan Polytechnic; Confrontations, Warsaw Museum of Modern Art Poland; Mirzoeff: In Visible Crisis NYU; Visual Culture Westminster; Now! Visual Culture NYU; NYC Visual Culture Working Group; Piper: BLK'82; Robinson: CAA; White: Riot Revolt Revolution Brighton.

Our researchers are in demand as keynote or invited speakers. Selected international-level events include: Arnold: Tourism & Heritage Taiwan; 4th International Symposium on Teaching Architectural History, Tianjin; University Libre de Bruxelles; *Ecrits sur l'art*, Paris III, Sorbonne; University of California, Riverside; Billingham: Glasgow Film Festival; Chobimela International Photography Festival Dhakar; Buchan: Graduate School of Creative Arts & Media, Dublin; University of Hamburg; Humboldt University; University of Waikato; Webster University; Vienna; University of Applied Sciences Austria; Lucerne University of Applied Sciences & Arts; Visiting Professor PNCA Portland USA; Deepwell: Tate; BAK Utrecht, Van Abbemuseum Eindhoven; Evans: Shanghai EXPO Forum; Istanbul Capital of Culture; Canadian Gerontology Association Annual Conference Montreal; Leeson: University of Washington; University of Andalucia; American University Beirut; Cultural Agents Initiative Harvard; Museum d'Art Modern, Majorca; Lok: Inaugural Gertz Distinguished Teaching Series, Alfred University New York; Tate Britain; Mirzoeff: American University, Paris; Hemispheric Institute of Performance & Politics Bogotá; University of Heidelberg; Trinity College Dublin; Chandigarh India; Arizona State University; University of Cape Town; Piper: Tate Liverpool.