

Institution: The University of Huddersfield
Unit of Assessment: 34 Art and Design: History, Practice and Theory
<p>a. Overview: The UoA comprises staff located in the School of Art, Design and Architecture and coordinated through the Creative Interdisciplinary Research Centre (CIRC). A strategic decision not to make a submission to RAE 2008 led in 2008/09 to CIRC measuring itself against leading models of cross-disciplinary research centres, including Frankfurt's Städelschule and Eindhoven's Design Academy and European Design Centre, to further enhance its own approach to research. The result led to a revised Research and Enterprise Strategy focused on three founding platforms: Research Skills, Research Environment and Research Management. In tandem, a new Teaching and Learning Strategy was implemented to complement a teaching-research nexus. Leadership within CIRC during the census period, particularly in response to HEFCE and BIS strategies for growth and excellence in research, has been driven by the experience and expertise of the School's Professors and Readers Group and by former Dean of School Emma Hunt's membership of the Parliamentary Design Commission and her role as Chair of CHEAD (2009-2012). CIRC's long-term guiding policy is to address the critical and international challenges and opportunities for research through interdisciplinary activity and how our strategies position themselves within context to the wider environment. Our thinking during the census period and how we look to benchmark ourselves towards the future reference both the tangible and intangible benefits from arts and the economics of the creative industries. Examples include initiatives represented by: CHEAD Research Report, 'The State of Play in Practice-led Research in Architecture, Art and Design' (2008); Arts Council England: 'Achieving Great Art for Everyone: A Strategic Framework for the Arts' (2010) and 'A Creative Block? The future of the UK Creative Industries' (2012).</p> <p>This document outlines how these principles have been realised during the census period and how the current submission provides a platform for future growth, diversity and sustainability toward 2019.</p>
<p>b. Research strategy: CIRC's Research Strategy is to establish a platform for designers, architects, artists and historians/cultural theorists to meet, share and develop disciplinary research methods, practice and contexts in response to the challenges and opportunities set out in a. Overview. This strategy recognises that many intellectual, social and practical problems require interdisciplinary approaches and that the interstices among the traditional disciplines provide a rich field for new methodologies, sustainable development and growth. CIRC is composed of the Contemporary Art Research Forum and the Design to Improve Life Research Forum. Technical support is provided by a number of specialist studios, workshops and two emerging Research Labs – one in 3D Printing and the other in Textiles. History, theory and practice are embedded within each forum to support future cross-disciplinary research. The title 'Forum' indicates a place for knowledge exchange with respect to traditional boundaries. Whilst much of the UoA's output remains located in disciplinary contexts, there is a long-term objective to further embed interdisciplinary scope. In this respect, each Research Forum and its philosophical directives remain open-ended and evolving, allowing participation of a range of internal and external collaborators. The strategy is underpinned by the delivery of a weekly School Research Programme, aimed at all staff and PGRs. Organised by the Professors and Readers Group and with external academic and non-academic contributors, this programme complements CIRC's three strategic platforms by benchmarking the standards of good research practice through training, methods and case studies and encouraging researchers to contribute to national and international contexts through opportunity briefings.</p> <p>CIRC's three founding platforms are articulated in the following examples. Platform 1: Research Skills. (i) Support original, independent critical thinking and practice: In 2013 we launched the first volume of EP, published by Sternberg Press, Berlin. EP introduces a new discursive platform in publishing (the 'extended player') that could operate between magazines ('single player') and academic journals ('long player'). EP is released annually, with each volume containing 12 textual and visual essays focusing on historic and contemporary themes that actively identify significant areas of research interrelating art, design and architecture. EP's editorial board includes CIRC members and external notables such as Marianne Goebel, Director of Design Miami, and product designer Konstantin Grcic. Since 2010 we have produced an internal publication, RADAR (Review of Art, Design and Architecture Research), which reviews the recent work of PGRs, ECRs and newly appointed researchers. CIRC experienced a 500% increase of PGR recruitment during the census period. (ii) Knowledge of recent advances within art, design and</p>

architecture: During the census period we have recruited Professors with exemplary currency and established an external Research Advisory Board composed of industry professionals and academics. The Advisory Board meets with CIRC twice a year. Research audit and appraisal encourage staff to benchmark themselves against external awards, professional recognition, membership of professional bodies and editorial boards. **(iii) Understanding of relevant research methodologies and techniques and their application within theory and practice:** The weekly School Research Programme has been structured around four key areas: Methods and Methodologies, Practical Skills for Researchers, PhD Case Studies and Research Opportunities. All staff are inducted into a Professors and Readers mentoring scheme aimed at developing ECRs and supporting existing researchers.

Platform 2: Research Environment. (i) Participate in national and international contexts: During the census period the School hosted 7 peer-review, international conferences (with associated publications) in 3 key areas: art/design and science; fashion and textiles; and art/design and well-being. It also partnered ICA, London, in hosting conferences/events at TATE Modern and Yorkshire Sculpture Park (YSP). A continuing partnership with Huddersfield Art Gallery organises and curates 'ROTOR: transdisciplinary dialogue and debate', a series of public exhibitions of research staff's work. **(ii) Appreciation of standards of good research practice:** Alongside University research skills and training programmes, the School has subject-specific PGR and Research Supervisor Induction Programmes. CIRC hosts two PGR Symposia a year, where all PGRs present a paper that is submitted to RADAR, and a PGR monthly forum, which is student-led and supported by the School Research Office. **(iii) Research funding and evaluation:** The School provides staff training workshops on preparing and writing funding bids and post-project evaluation methods, as well as a professorial mentoring process and administrative support for all funding applications. Examples include staff being grant holders for a total of £130,389 during the census period. In addition, staff received a total of £90,600 in Arts Council England funding to support a variety of projects. Other examples include a successful consortium bid (University of Huddersfield, University of Hull) in attaining two AHRC Block Grant Partnership Capacity Build Scholarships for Masters Preparation in Fine Art.

Platform 3: Research Management. (i) Commitment to continued professional development: The University Concordat supports the career development of researchers. The School produces an annual research audit and delivers an associated research appraisal for all staff. All University academic staff have 100% Fellow status of the HEA. The number of staff gaining a PhD has risen to 26.3% during the census period. CIRC adopts HEFCE and RCUK Statement of Principles and has a University-centered Research Skills and Training Programme for all staff and PGRs. **(ii) Enable research skills in support of cross-disciplinary practices:** CIRC participates in an annual University Research Festival. The University adopts a Research Information Management System (RIMS) for research planning and performance management. The School Research Programme provides training, case studies and forums for cross-disciplinary research. **(iii) Support a range of career opportunities within and outside academia:** During the census period the School supported 12 sabbaticals (7 returned in REF) and funded a variety of research projects, awarded to staff from diverse backgrounds and at different stages of their research careers. Two key elements spanning all 3 research platforms underpin growth and sustainability towards 2019: a teaching-research nexus and the provision of research leadership. The School has established a teaching-research nexus across all activity so staff can locate their research within the curriculum and where possible embed research practices on-campus within other academic core duties. Professors, Readers and other research posts are integrated into course teams. The strategy recognises the value of student satisfaction in fostering a research and knowledge-building community to 2019, with the aim of making research available to all who would benefit from it in the University and wider environment. The School also launched a phased approach for research leadership, which is balanced with opportunity for succession in research careers. Research leadership is positioned to stimulate exchange between business/industry, public sector and academia, thus building on research excellence and impact to reach well beyond the campus.

c. People. (i) Staffing strategy and staff development: The symbiosis of the School's Research and Enterprise Strategy and Teaching and Learning Strategy is founded on the principles of Vitae's RDF and HEA's UK Professional Standards Framework. This allows staff and PGRs to evaluate and plan their own research and professional careers. It also enables them to focus clearly on

individual research objectives and locate these within CIRC's evolving Research Forums, which are also supported by the School Research Programme, supervisors, managers and Human Resources. The University is committed to becoming a research-intensive institution by 2019 and aims to have exemplary levels of support for researchers articulated through the Concordat to Support the Career Development of Researchers. The University was granted the HR Excellence in Research Award by the European Commission in September 2011 in recognition of the alignment of our processes and plans with the principles of the Concordat and with the European Charter for Researchers and Code of Conduct for their Recruitment. Our progress in achieving exemplary standards through our action plan is overseen by our Concordat Steering Group, which reports directly to the University's Senior Management Team. Art & Design uses the UoA-specific results of the national surveys, CROS and PIRLS, which were devised to support implementation of the Concordat, to monitor our progress and to benchmark our provision.

Coles, Swindells, Gander, Ward and Rowley lead the Contemporary Art Research Forum. Within this there is a sub-group focusing on 'Public Engagement'. This sub-group addresses issues relating to social impact and cultural leadership in the arts with reference to National Coordinating Centre for Public Engagement (NCCPE) criteria. Research is embedded within the exhibition programme 'ROTOR: transdisciplinary dialogue and debate' at Huddersfield Art Gallery and provides an impact case study for the Contemporary Art Research Forum. **Temple, Pitts, Pardo, Ebner, Swann and Sinha** lead the Design to Improve Life Research Forum. Within this there are three sub-groups: Architecture and Place Making, led by **Ebner, Pardo, Temple and Pitts**; INDEX Partnership, led by **Swann**; and Textiles End of Life Management, led by **Sinha**. Unver's research with Paxman Coolers on the development of a scalp cap cooling system to prevent hair loss during chemotherapy exemplifies how research and School investment in precision technology can improve patient experience. **Swann's** work provides an impact case study for the Design to Improve Life Research Forum. Our strategic approach to staffing during the census period has been to build a breadth of expertise and research leadership across the School and to develop and support PGRs and ECRs so we are in a sustainable position to respond and grow with respect to wider research environments and RCUK cross-disciplinary agendas.

Since 2009, through a combination of promotion and strategic recruitment, the School has established research leadership, research personnel infrastructure and research succession via internal and external appointments of 8 Professors, 3 Readers and supporting Research Fellows and Assistants. Internal promotions saw **Swindells** become Reader in Creative Practice in 2008 and Professor of Creative Practice in 2012; and in August 2012 **Sinha** and **Swann** were both internally promoted to Reader in Design for their research-enterprise initiatives. These promotions provide models for succession in research across a range of subjects and backgrounds. CIRC identified the importance of cultural theory and cross-disciplinary studies as significant areas of research to underpin practice-based and technological research. To this end, the appointment of Professor **Coles** has provided an important area of research in the trans-disciplinary studio, while the appointment of Reader Alison **Rowley** has provided specific research on feminism and history in theories on contemporary British Art. Professor of Art **Gander** has provided valuable experience of researching and practising contemporary art within the highest international arenas; **Gander** has delivered a series of masterclass workshops to staff and PGRs. Professor of Sculpture **Ward** was recruited in recognition of his knowledge of National Art Education Archive (NAEA) at YSP. CIRC's long-term objectives also aim to integrate architectural history, design and 3D technologies history, theory and practice. This led to the appointment of Professors of Architecture **Ebner, Temple and Pitts**, in particular in light of **Ebner's** work with Munich's 3M FutureLab, incorporating social housing and architectural design, **Temple's** work on the relationship between art, urbanism and humanism and **Pitts'** work on how low-carbon and sustainable building complements government policies. Research leadership therefore remains interdisciplinary, with a focus to 2019 directed towards contributing to (i) cultural community and public engagement and (ii) social well-being and the creative economy.

All academic staff have one day a week for research built into their annual timetable in conjunction with blocks of time for research activity during specific periods, which can be increased through negotiation with their respective line manager. A weekly School Research Programme provides training in practical and critical skills of particular relevance to art, design and architecture. All staff, PGRs, ECRs, supervisors and professorial mentors are encouraged to attend. The primary objective is to unite PGRs and staff on a weekly basis to discuss critical aspects of research within

the sector and in relation to cross-disciplinary agendas. All staff have a Professorial/Reader mentor within their respective subject areas, with mentoring supporting staff in research orientation and planning, project management, applying for funds and preparing for annual research audits and appraisals. All new staff are inducted to research within CIRC and the wider University. Since 2009 the number of staff deemed 'research-active' with recognised peer-review output has risen from 9% to 43%.

In 2008 two members of staff were awarded sabbatical leave, which enabled **Swindells** to attend a three-month international art residency at Ssamzie Studios in Seoul and Dr Paul Atkinson to further his research and publish on the history of computer design. In 2010 the School invited all academic staff to be considered for three-month sabbatical leave and research funding. Applicants were supported by pre-application surgeries with members of the School Research and Enterprise Committee (SREC); the selection process involved staff presentations, with related application material, to members of SREC. The School subsequently awarded sabbatical leave and related research funds to 10 members of academic staff who were best placed to develop, progress and sustain research towards current and future goals. For example, a sabbatical enabled **Massey** to further his research on British artists Patrick Procktor and Keith Vaughn, resulting in a publication and a curated exhibition; **Pettican** to develop her work with Brass Art for Tatton Park Biennale; and Barber to participate in a public art commission, *Mining Couture*. Each sabbatical was supported by a research mentor and also led to further dissemination, with staff participating in the ROTOR exhibition programme at Huddersfield Art Gallery. In addition to these continuing initiatives, CIRC has developed a framework for sabbatical leave up to 2019 for all research-active staff and ECRs. All staff can apply to the Dean of School for a longer period of sabbatical leave at any point in the academic calendar. The Dean of School, members of the Professors and Readers Group and a Professor external to the School review applications.

All staff can apply at any time to the Professors and Readers Group for School Research Funds to support the development of particular projects. In addition, University Research Funds (URF) were made available to the School to support individual staff and PGR projects. For example, URF support has allowed **Townsley** to deliver two conference papers at the 2nd International Forum of Design as a Process (2010) at the University of Aveiro, Portugal, and 'The Process of Repetition – Digital Representations of Repetitive Labour Through Time' (2010) at the SoftBorders New Media Art Conference at the University Estadual Paulista, Sao Paulo, Brazil (2011); **Pettican** (with Brass Art) to work with scientists at UCLAN and Glasgow University to investigate 3D and 4D face stereo-photogrammetry, resulting in conference papers at the 2nd International Body Scanning Conference, Switzerland (2011), and ISEA 2012 in Los Angeles; and Wigley to deliver papers at the 19th EIRASS Conference on Innovations in Retail and Services Marketing, Switzerland (2012).

Heads of Department also make funds available to individual members of staff from Staff Development Funds to support research and scholarship. The annual School research journal RADAR provides opportunities for CIRC to publish and disseminate research by a cross-section of staff at different points in their research careers. To date RADAR 1, 2 and 3 have reviewed the research of 30 members of staff, including ECRs, more established researchers and 6 PGRs. Research Fellows in Art **Gfader** and **Macdonald** were invited to guest-edit RADAR 3 (2012). Throughout 2012 and 2013 CIRC continued to support a number of staff with additional research leave and research funds, which allowed **Macdonald** to complete a residency at MEANTIME, Cheltenham, and **Gfader** to travel to Milan to interview theorist and *Empire* author Antonio Negri for EP1. In 2013 **Gfader** completed a short-term residency at Sternberg Press, Berlin, to assist in the partnership with the company and the production of EP1.

(ii) Research students: The census period has seen a 500% increase in the number of PGRs recruited to CIRC. In line with CIRC's broader strategy, PGR recruitment encompasses a variety of subject areas across the School, evenly divided between the two Research Forums. PhD candidates are also evenly split between practice-based research and traditional theoretical approaches. Training, methodologies and opportunities are provided by the weekly School Research Programme. In 2011 the School submitted an AHRC BGP Capacity Build consortium bid with the School of Music and Humanities and the University of Hull, resulting in the School being awarded 2 MA Masters Preparation in Fine Art (2012/2014). The successful bid has led to Huddersfield and Hull sharing PGR resource and opportunity in fine art, music, history and English.

In 2013 the School also supported 5 Fine Art PhD bursaries worth £5,000 per annum plus fees paid, initiated in partnership with YSP, with opportunities for the candidates to work at YSP. In 2010

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the School initiated an MoU with the National Art Education Archive (NAEA) at YSP to fund two £13,000 PhD bursaries per annum plus fees paid. One was awarded to Suzi Tibbets for researching the pedagogical work of 'Tom Hudson and his Contribution to British Education'. Tibbets was awarded URF to travel to Emily Carr University, Canada, to interview members of the Hudson family, as well as Conference Presentation Funds to present papers at the International Society of Education Through Art (InSEA) (2012). PGRs awarded URF include Tom Betts, to deliver a conference paper, 'Pattern Recognition: Gameplay as Negotiating Procedural Form', at the DIGRA conference in Hilversum, Netherlands (2011), and Robin Kiteley, to attend Archive Trouble: Queer Art and Theory at Bergen Kunsthalle (2009) and the 16mm Rayogram Film-making Workshop at Patrick Street Studios (2010). Examples of PhD completions include Dr Karen Gaskill's research on 'Curating the Social' (2010). Dr Gaskill subsequently went on to co-curate 'Constellations' with Michelle Kasprzak at the Cornerhouse, Manchester (2011), and 'Maximum Exposure' for Somerset Art Works (2012). Gaskill's PhD, located in the Contemporary Art Research Forum, is consistent with the ethos demonstrated in the impact case study on public engagement. Isil Onol's PhD completion on haptic technology and digital humanities was awarded Winston Churchill Memorial Trust funding in 2011. This allowed Onol to travel to USA universities to research 'New Methodologies for User-testing of Technology Products'. This work, located in the Design to Improve Life Research Forum, led to further research in fields such as ergonomics and human factors with respect to end-users' needs.

A monthly PGR forum within CIRC provides a student-led programme of presentations, dialogue and social activity. The annual University Research Festival offers opportunities for all PGRs and staff, at all levels of their careers, to present recent research to colleagues and invited guests within a thematic programme relevant to each School. Each Research Festival programme has a PGR research poster competition and a Research Student of the Year competition to reward research findings and innovative methodologies. To support successful PGR completions the University employs an intranet record system for monthly tutorials, complemented by a three-year timetable of interim and annual reports completed by the PGR and relevant supervisors. The University also uses a Staff Development training programme for PGR supervisors, delivered by the School of Education and Professional Development. A key target of the School Strategy is for all supervisors to attain a PG Certificate in Research Supervision or an equivalent qualification before 2019. CIRC's Research Strategy up to 2019 will continue to monitor the research environment into which PGRs are integrated. In particular CIRC will benchmark the number and qualitative value of research outputs produced by PGR cohorts as independent researchers or in collaboration with supervisors. The continuing growth of the PGR community, in particular evidence of the number of Research Council and/or private sponsor studentships, will also be measured. To this end, the strategy to 2019 will continue to stimulate exchange between PGRs and business/industry by providing internal grants for PGRs to develop external partnerships relevant to their research.

d. Income, infrastructure and facilities: In 2008 the School was relocated to a purpose-built £14m Creative Arts Building, which includes new bespoke studios for fashion design, graphic design and multimedia. In each year of the census period the School devoted 10% of its income to capital spend, totalling £2,144,476 capital investment. This ensured currency of technical resources, computers, lens-based media and studio facilities. In addition, the School invested £400,000 in developing the new Queens Street Studios in 2012, upgrading a new design workshop and establishing a new **3D Research Lab**. Examples of equipment include: 3D printers – £45,000 Stratasys FDM360MC, £38,000 Z Corp Z650 and £45,000 Z Builder Ultra; laser-cutting machines – £125,000 Kern HSE150, £45,000 CAD/CAM FB1500 and £30,000 Epilog EXT36; motion-capture devices – £30,000 Minolta 910 VIVID 910 3D scanner (a high-precision galvanometric scanner to scan work pieces using a slit beam) and £30,000 Xsens MVN Motion Capture device (which can be used indoors or outdoors). The **Textile Research Lab** houses two £16,000 Amaya 16-colour embroidery machines, a £28,000 Mimaki UJF 3042 flatbed UV curing ink jet printer, a £34,000 Mimaki TX2 smart print ink jet printer, a £25,000 FB750 laser cutter and a £38,000 FB1530 laser cutter. The aim of these two emerging Research Labs is to foster future bidding activity and to generate income in partnership with the 3M Buckley Innovation Centre. Across the School studios are supported by technical staff who oversee purchasing and maintenance. A £2.6m University Research Hub for PGRs and visiting research staff was established in 2012. During the census period the School has received in excess of £500,000 in University Research Funds to support its research personnel infrastructure, as well as supporting individual staff and PGR projects through

the following awards: Conference Presentation Fund, International Networking Fund, Intellectual Climate Fund, Exceptional Output Fund, Public Engagement Fund and Research Impact Fund. School Research Funds and the School's allocation of URF are managed by the Schools' Director of Research and Enterprise. In terms of non-HESA figures, staff in the School have been grant holders for a total of £130,389, examples include: Sinha's £64,203 (2011) for Researchers Night and **Pettican's** £16,025 AHRC award (2008). Research is also supported by indirect income from Arts Council or income in kind. **Pettican's** collaboration Brass Art received funding and in-kind funding from a variety of sources, including £2,000 (2010) from the Whitworth Art Gallery for Dark Matters, £15,000 (2011) from Parabola for Tatton Park Biennale, £10,000 (2010) from Arts Council England to support research and development work and £2,500 curatorial consultancy (2011) from the Museum of Manchester to support Dark Matters. **Swindells'** collaboration Dutton and Swindells received £23,400 in Arts Council funding in 2008 for a three-month international residency at Ssamzie Space Studios, Seoul. **Swindells** and **Barber** received a £20,000 commission from Leicestershire County Council (funded by Arts Council England) for their work *Mining Couture*. **Townsley** received Arts Council support of £10,000 for two exhibitions: *Spoons*, at Museum of Art and Design, New York, (2008) and *Till Rolls*, at The Towner Art Gallery, Eastbourne (2011). Ward received over £30,000 from various sources to fund projects in China, Italy and Poland. The Professors and Readers Group takes responsibility for generating and overseeing funding bids for external funds and Research Council RGC. The submitting of external bids triggers mentoring support within the School, as well as support from the University Research Office. The long-term strategy is to generate income into the Research Forums and to develop opportunities for Postdoc, Research Fellow, ECR and PGR scholarship.

CIRC is rendered into the School's departmental structure. Its strategic decisions are driven by the School Research and Enterprise Committee (SREC), composed of the Professors and Readers Group, the School Senior Management Team (SMT) and Course Leader, PGR and University Research Office representatives. SREC and the School's Ethics Committee meet three times a year and report to the University Research Committee. In addition, SREC reports to the School Board, which has a broader cross-School representation. The Professors and Readers Group meets once a month and reports to SMT. SMT is composed of the Dean of School, Heads of Department **Stansbie** (Art and Communication), **Almond** (Fashion and Textiles) and **Pitts** (Architecture and 3D), **Swindells** (Director of Research, Director of Graduate Education and Chair of the Professors and Readers Group) and Dr Jess Power (Director of Teaching and Learning).

e. Collaboration or contribution to the discipline or research base: 1). Editorial Panels:

Almond: Associate Editor, SDC Online *Journal, Colour, Design and Creativity*, Associate Editor, *International Journal of the Arts in Society*, Associate Editor, *International Journal of Diversity in Organisations, Communities and Nations*, Associate Editor, *International Journal of Technology, Knowledge and Society*, Associate Editor, IFFTI Conference Papers. **Coles:** Editor in Chief for *EP*, Sternberg Press. **Swindells:** Editorial Advisory Board for *Artfractures*, and *EP*. **Temple:** UK Editor, *Interstices: Journal of Architecture and Related Arts*. **2). Professional membership: Almond:** Federation of Clothing Designers and Executives, The Northern Society of Costume and Textiles, Association of Suppliers to the British Clothing Industry, The British Fashion Council Colleges Forum. **Rowley** member of the Association of Art Historians (AAH), College Art Association (CAA). **Temple:** is a Fellow of Royal Society of Arts, Fellow of the Royal Historical Society, member of the 'Society of Architectural Historians of Great Britain' and member of the 'British School at Rome'. Unver: Member of the Chamber of Mechanical Engineer. **Ward** is a fellow of the 'Royal Society of British Sculptors', the Royal Society of Arts and a board member of the 'European Sculpture Network'. **3). Peer Reviewer: Almond:** The *International Journal of the Arts in Society*, The *International Journal of Diversity in Organizations, Communities and Nations*, The *International Journal of Fashion Design, Technology and Education*, Special Edition Creative Pattern Cutting. Baraklianou: *Journal of Software Studies*. **Macdonald:** TRACEY, *Journal for Artistic Research*. **Pitts:** Engineering and Physical Science Research Council and the Economic and Social Research Council. **Rowley:** Leverhulme Trust and *Feminist Review*. **Temple:** *Architectural Research Quarterly, Journal of Landscape Research, Renaissance Quarterly and Classical Review*. Unver: International committee for *Design History & Design Studies*. São Paulo, Brazil (2011), *International Journal of Manufacturing Technology and Management*. Wigley: *Journal of Fashion Marketing & Management, International Journal of Retail & Distribution Management, Fashion Practice, Journal of the Textiles Institute*. **4). External examination of doctorates:**

include **Almond, Pitts, Power, Rowley, Swindells** and **Temple – Pitts** externally examined 12 PhDs during the census period. **5). Guest/Keynote Lectures/Exhibitions: Almond:** 'Diversity in Clubland: A Safe Space for Glamour': International Conference of Diversity in Organisations, Communities and Nations, University of The Western Cape, Cape Town South Africa, 20-22 June 2011, 'Bespoke Tailoring: The Luxury and Heritage we can afford': International Conference of Technology, Knowledge and Society, University of Basque, County Spain, Spain, 25 – 27 March 2011, 'Bespoke Tailoring: the Luxury and Heritage we can Afford' presented at Fashion Colloquia, London College of Fashion 21st -22nd September 2011. **Massey:** 'Keith Vaughan', Open Eye Gallery, Edinburgh, April 2012, Olympia Arts and Antiques Fair, London, June 2012, 'Lecture on Keith Vaughan & Patrick Proctor': Whitworth Art Gallery, Manchester April 2013. **Swindells:** 'Institute of Beasts Projects', Chulalongkorn University, Bangkok, Thailand, 'Institute of Beasts', Whitworth Art Gallery, Manchester (2011). **Stansbie's** *Spitfire Beach* selected by Arts Council England exhibition 'Art For Everyone Exhibition', Arts, headquarters, Great Peters Street London. **Temple:** Paul Mellon Fellow, British School at Rome (2012); International Colloquium, 'Historical Built Environments: Between Permanence and Change – Theoretical Approaches and Practicalities' (Nottingham Trent University) (2011); July 2010, 'Rites of Intent: The Participatory Dimension of the City' at international conference: 'Cityscapes: The Urban Experience', Centre for Advanced Studies, Ludwig Maximilian University, Munich; November 2008. **6). External Referee/Consultant: Gander** TATE Gallery Trustee (2009-13), former Dean of School Emma Hunt: Chair of CHEAD 2009-12 and a member of the 'Design Commission for the Associate Parliamentary Design and Innovation Group'. **Pitts:** consultant for the Government Office for Science (FORSIGHT). **Temple:** consultant (2012) Oxford Dictionary of Christian Art and Architecture (ODCAA); External Assessor (2011) academic programmes (PhD by Practice, Diploma in Architectural Conservation and Professional March), Azrieli School of Architecture, Carleton University, Ottawa, Canada. **Sinha:** DEFRA, 'Design and Marketing Capabilities in the Tanzanian Textiles Industry'. **Swindells:** member of CHEAD Gallery Network Steering Group. **Ward:** consultant to Shanghai Sculpture Park. **7). Staff Awards: Temple** 4-month British School of Rome Fellowship (2012) awarded by Yale-Paul Mellon Trust, and a Paul Mellon Education Grant for international symposium at Lincoln Cathedral. **Townsley:** nominated for 7th International Arte Laguna Prize, Venice, winner of Juried Press Award, Venice (2013). **Swann:** INDEX's Design Awards finalist 2013 and 2011, nominated for People's Choice Award Index: Design to Improve Life Awards (2013), Department of Health, commended innovation (2011); Winner of the 2011 Helen Hamlyn Design Award for Creativity; Conran Foundation Design Award finalist 2011; Nominated for a James Dyson Fellowship Award 2011; IDSA International Design Excellence Award Finalist 2010; **Swindells:** Dutton and Swindells long-listed Northern Art Prize (2011); **8). Hosting Conferences/Exhibitions:** The School hosted the following seven peer-review, international conferences (with associated publications) in three key areas: art/design and science; fashion and textiles; art/design and well-being: **1) Making Visible the Invisible** (2011): explored visualizations between artists, scientists and designers. **2) Technologies of Drawing** (2011): marked the conclusion of a four-day international drawing symposium for European Sculpture Network artists. **3) Living in a Material World: Researchers Night at the University of Huddersfield** (2011): a public centred event which celebrated and presented current material research incorporating both science demonstrations and textile workshops. **4) Outside: Activating Cloth to Enhance the Way We Live** (2012): focused on the use of textiles in relation to environmentalism and 'craftivism'. **5) Insight Palestina: Images, Discourses, and the Image of Discourse** (2012) hosted by University of Leeds in collaboration with University of Huddersfield: focused on visual and textual images produced within, and in relation to, the circumstances of the Israel-Palestine struggle. **6) INDEX: Design to Improve Life Awards** (2012): a global touring exhibition and associated presentations, the tour included: Singapore, Hong Kong, Bauhaus, Germany and Mudam Museum, Luxembourg. **7) Creative Cut** (2013): Sponsored by Lectra, examined creative pattern cutting within contemporary fashion. In 2012 we formed a partnership with ICA, London to host a series of events and symposium, including 'Public Engagement in Art and Design' (23rd May, 2013) and EP1 book launch (31st May, 2013).