

<p>Institution: University of Dundee</p>
<p>Unit of Assessment: 34: Art and Design: History, Practice and Theory</p>
<p>a. Overview</p> <p>Duncan of Jordanstone College of Art and Design (DJCAD) is one of three <u>Schools</u> within the College of Art, Science & Engineering (CASE). The Unit is well established, and organized as a coherent operation at School level by a full-time Dean of Research, supported by 12 research leaders representing the broad portfolio. The Dean of Research also serves on the wider research committees of CASE and the University.</p> <p>Our research seeks to innovate the nature of creative practice, and apply visual cognition as a method to produce genuine interdisciplinary research based upon the following themes: Archival, Curatorial, Practice, History & Theory; Design Economy & Futures; Visualisation; Application of Visual Cognition. Our Research culture has developed collaborative and interdisciplinary strength alongside Individual creative practice. Since 2008 six interdisciplinary research centres have emerged which have proved their sustainability by receiving repeated grants and contracts, have PDRAs, PhD students and other support staff attached, and have development plans for the next five years:</p> <p>Digital Products & Futures; (<u>Rogers</u>, Alessandrini, Woods, Wilson, Moncur, Wallace, Robertson. RAs: Metcalfe, O’Callaghan, Flores, Maxwell, Mehrpouya, Shek)</p> <p>Archives & Curation; (<u>Partridge</u>, Cook, Watson, McArthur, Hemment, Hao, Faithfull, Lockhart [Archivist], RAs: Leuzzi, Harrison)</p> <p>Design in Action (DiA); (<u>Follett</u>, Woods, Mara [Dep. Director], McNicoll [Business Development Manager], Campbell [Events Manager], Jack [Project Admin], RAs: Ballie, PhDs Cresswell, Lindsay)</p> <p>3D Imaging & Visualisation; (<u>Rowland</u>, McGhee, Zhui, Wilkinson, Shemilt, RAs: Anderson, Dunbar, McCabe, Vaughan, Gauld, Imrie)</p> <p>Design for Services; (<u>White</u>, Press, Bruce, Valentine, Wilson, RAs: Hodge, Nevay)</p> <p>Centre for Remote Environments; (<u>Shemilt</u>, Martin, Shafi [Data Manager], RAs: Scott, Hudson)</p> <p>b. Research strategy</p> <p>Our primary objective shaping our strategy remains:</p> <p><i>Producing and disseminating research that is of international standing, externally referenced and significant in terms of cultural, social and economic benefit.</i></p> <p>For 2008-2013 these were the elements to our strategy:</p> <ol style="list-style-type: none"> 1. Widening external funding streams, DJCAD has secured £10.76 million in research awards since 2008 (£4,735,670 in income), capitalising on the opportunities associated with being part of a research-intensive university. Success with Research Council awards has transformed the research culture. The large-scale projects have brought with them contract researchers, support staff and PhD students who offer a different sense of purpose and engagement in research. The gaining of small awards and granting of research leave has nurtured the confidence of individual researchers in the new contexts, language, debates and landscape of art and design research. 2. Developing a sustainable and externally resourced PhD/MPhil community, balancing independent research with embedded and directed research attached to grants; 41 PhD and 2 MPhil registrations since 2008, full time & part-time, with 43 in continuation, and 34 completions. At census date 2013, there were 6 externally funded, 19 attached to grants, and 8 self-funded. In 2012 our on-time submission rate was 90% and reviewed as excellent by the AHRC. 3. Development of flexible and efficient structure for teaching and research. DJCAD was reorganised in 2009 around its three core activities: Undergraduate, Post Graduate, and Research. The traditional art/design departments were dissolved with staff now clustered in academic groupings, with administrative and technical support available to all, across the unit. 4. Support for research staff through a portfolio of mentoring, training workshops and symposia; grant drafting support; and funding through conference attendance and the pump-priming of research projects or dissemination of research findings. 5. Maximising synergies between research & teaching; six new graduate programmes have been launched since 2008 based on new platforms of research knowledge: MDes Design for Services; MFA Art & Humanities; MFA Art, Society & Publics; MSc Design Ethnography; MSc Product

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Design; M.Litt Theatre Studies (with Humanities) – joining existing Masters in Forensic Art, Medical Art, Animation & Visualisation.

6. Developing research that builds on links between disciplines by establishing Research Groups that have coherent collective interests and vision, focusing on a sustainable portfolio of research with research assistants and directed doctoral studies. Interdisciplinary research by these groups has been funded and undertaken in forensic art, visualisation for anti-terrorism/big datasets, oil spillage, salvage, bio and life sciences, medicine, nursing & midwifery, accountancy and intellectual property policy, digital/computer & software products, environmental management, and archiving & conservation, design business and the economy, health & wellbeing.

7. Aiming to maximize the impact and benefits of our research through building awareness of the importance of this agenda, by establishing research interests with impact at the core (e.g. DiA); developing research partnerships both existing and new – within HE, business, government agencies, and professional bodies.

8. Continuous enhancement of the quality of our research environment and resources: £4 million has been invested in research infrastructure since 2008 (including a number of research labs), and research support staff and management have been sustained through the DJCAD Research Office and the University Research & Innovation Services Unit (RIS).

Plans and Aspirations 2014-19

The university's research and knowledge exchange strategy is centred around 3 central pillars, one of which is "**shaping the future through innovative design**". Dundee is committed to building its academic research, knowledge exchange strategy and future investments around these pillars.

A core aspiration will be to develop and establish the partnership with the **V&A Dundee** as an international research centre for design for the 21st Century. The plan includes DJCAD becoming the research arm for V&A Dundee; reciprocal staff secondments between the two organisations; dual internships; curated exposition (8 weeks per year to be curated by DJCAD); seminar and conference series (currently targeting the European Media Art Histories Conference 2017, ISEA 2018, ELIA 2019, Design Management Institute 2020); joint Masters programmes and CPD series and Design Led Business Innovation events. The University and DJCAD are establishing an MOU with the V&A Dundee, which will facilitate staff two-way secondments building experience and expertise that will help deliver a research driven agenda ensuring contemporary knowledge is made accessible to audiences.

We will seek to develop **Design in Action** beyond 2017, as a permanent research and knowledge exchange agency and an engine for economic growth for Scotland. Partnership with the V&A Dundee will enable the business engagement and research and innovation methods to be developed through a realignment of UoD Knowledge Exchange, Transfer and Impact through DiA (this will include the transfer of Scottish Funding Council core funding to DiA).

We will also renew and refresh our partnership with **Dundee Contemporary Arts Ltd** upon the renewal of the building lease with the City Council in January 2014. Continuation of the existing partnership and good practice and development of new initiatives will ensue.

We will continue to develop the research groups by investing in researchers (including fresh calls for *Dundee Fellows* – see below), support staff, PDRAs and funded doctoral candidates.

We will identify strategic research priorities and opportunities by participating in national and international debates with research agencies, councils, and peers – and continually review a plan to contribute ideas, applications and bids for research funding. Visualisation of Big Data and user-centered products and services are identified as key growth research areas for our 3-D visualisation, digital products, and service design research groups. Closer integration between researchers in Engineering, Computing, Forensics, Life Science and Medical Science groups will be enabled by new initiatives. In September 2013 Partridge was appointed Director of Research for the College of Art Science & Engineering to lead this agenda with Depute, Professor Amin **Abdolvand** (Chair of Functional Materials & Photonics).

The **CASE strategic plan** includes 15 new academic research posts for DJCAD over the next 3 years with a further 10 posts by 2020. These will be targeted in the areas of Knowledge Exchange, and interdisciplinary research between design, science, engineering, health and digital products.

We are establishing an **Art/Science Research Programme** with the College of Life Sciences with the opening of a Gallery combined with a curator post in the CLS new building in 2014. This will

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enable projects, residencies and expositions between artists and scientists.

We will maximise the opportunities offered by the City of Culture 2017 shortlisting of Dundee, the continued development of the Creative Cluster around the city centre, University campus, the DCA and the V&A Dundee.

DJCAD will continue to develop PDRAs as a cognate grouping to address their career aspirations and, where appropriate, retain them in the sector and in the city.

c. People:

i. Staffing strategy and staff development

During the period of assessment DJCAD has reinvigorated its staffing base to achieve a balanced profile, providing us with a highly promising group of eleven new staff members with high aspirations for their research. Early Career appointments have been made in each of the last three years, and in 2012-13 five Dundee Research Fellows were appointed. In 2010 Sophia Hao was appointed as Curator for the Exhibition Unit, and she has developed our exhibitions programme into new audiences with an international roster of artists and designers and events gaining external funding from Creative Scotland, the British Council and the Henry Moore Foundation.

Early Career researchers undertake three-years probation, during which they are given a protected workload balance of 50% research time. They are also assigned an individual personal mentor, engage with mentoring sessions and bespoke workshops led by the Dean of Research, and encouraged to participate in the UoD's comprehensive continual professional development programmes offered by the Organisational and Professional Development (OPD) unit.

The **balance of duties** for staff is determined on annual basis by a system of peer review of research outputs, grant activity and income alongside other research activity with high cultural or social benefit. All research staff complete a comprehensive DJCAD Research Return which is reviewed by at least 3 members of the DJCAD Research Committee and graded using the REF criteria, (also externally reviewed in REF exercises). Staff returning from maternity leave or illness, and staff contributing to research projects in a supporting role may also be allocated research time as appropriate. This provides a transparent variable balance of duties allocation model between teaching, research and scholarship, based upon the qualitative annual peer review and an quantitative analysis of research activity, and income generation – rather than seniority or job title. Staff producing quality research outputs are allocated 20% research time; an additional 10% is allocated for those involved in submitting grant applications (regardless of overhead recovery); and further percentages are allocated to staff acting as C.I. or P.I. or leading/managing large projects up to a maximum of 80% research time in their contract. Ass of 2013 there are 12 members of staff categorized as *research intensive* with an 80% research time allocation.

Research leave is available for all research staff and granted upon application to the Dean of Research who makes a recommendation to the Dean and is then approved by the Vice Principal of the College. Research leave may be for short or longer periods, and most commonly is for a few weeks or a whole Semester. Research leave schemes from the British Academy, Leverhulme Trust, or Royal Society of Edinburgh are supported and matched by the UoD.

Dynamic and rigorous recruitment processes are vitally important to Dundee given its location. Equal opportunity is taken very seriously: drafting of role specification, advertising, short-listing and interviewing – follow best practice. All staff must complete and be certificated in Equal Opportunities Training Modules. In 2012 the Vice Principal, Prof Decent, introduced the CASE **Dundee Fellows** appointments scheme, which was based upon the Dorothy Hodgkin Fellowships criteria to attract and appoint 'rising stars' from research disciplines across the world and particularly attract women researchers who might need flexible employment and family friendly terms for at least the first five years of their appointment. Nearly 500 applications were received and 18 appointments made in Mathematics, Computing, and Engineering, with 5 in Art & Design. Of the DJCAD Fellows, three were promoted to Readerships, one was an early career researcher who completed his doctorate in 2011 and one a practicing artist. All the DJCAD Fellows were designated *research intensive* and allocated 80% research time.

Support for staff in conducting research includes the Visual Research Centre (VRC), office space, lab and studio space as appropriate; technical support; the grant application peer-support and review process; PhD Supervisory Training; PDRA development; Research workshops and an annual research symposium; and a well-established mentoring system. Part of our strategy has

been to encourage and support staff to gain research degrees. Currently, there are 35 staff who either have Doctorates or have First Supervisor training and experience.

Every researcher has a mentor, with whom they meet regularly. Annual training for mentoring is provided. They each have an individual research account (IRA), with an annual amount from DJCAD, specifically for the use of the individual to support routine research activity (such as books, travel), and facilitate scoping of new areas of investigation. Individuals can add to their accounts through the deposit of awards, prizes, fees, consultancy and other research funds.

A supervisor training programme has been conducted by DJCAD over a number of years which has been comprised of in-house, one and two day workshops, run biannually by both internal and external specialist staff and trainers. These are conducted with reference to the University of Dundee and DJCAD programmes, RCUK recommendations for Postgraduate Research and aligned to current QAA codes of practice. Workshops and seminars are specifically tailored to the needs of our institution, College and individual staff, based around real, case-study material. Workshops continue to be conducted for "new-start" supervisors, "refresher" workshops for supervisors wishing to update their skills and "advanced" workshops dealing with wider contexts and frameworks related to PhD supervision such as examination and QA. In parallel with DJCAD's supervisor training, the University also introduced in 2012 a compulsory Supervisor training scheme delivered by our OPD unit.

DJCAD also actively builds its research community through *Space and Place* a bi-monthly forum for debating research agendas and presenting research in progress. The sessions regularly capitalize on visiting international researchers and take the form of an open environment where colleagues (including PDRAs) have the opportunity to present future research directions and gain feedback from peers. Through it, interdisciplinary collaborations have led to new initiatives. *Space and Place* includes a series of annual workshops on a variety of themes including: articulating research through writing, applying for external funding and PhD supervision. There is an additional forum each semester, for the PDRAs, which seeks to deliver the Concordat agenda to develop the research or professional careers of research assistants.

DJCAD hosts annual Research Symposia for staff which informs staff on the research landscape and new opportunities, facilitates understanding of each other's research, provides the opportunity to deliver papers and exposition to peers, and supports Early Career Researchers and PhDs to place their thinking in a secure collegiate environment and position this within the research portfolio and career development plan.

The University of Dundee is dedicated to supporting the development of its research staff and postgraduate researchers through its investment in their on-going personal, professional and career development and has been recognised by the European Commission for its "HR Excellence in Research" as an environment that supports excellence and increases focus and impact. Researcher Development is an integral remit of the OPD unit, and encompasses the entire research lifecycle with an aim to develop a complementary range of skills for researchers so that they are well-qualified, employable and experienced. The provision includes training that ranges from short training workshops on writing to research funding, enterprise, presentation skills, coaching, and career advice. Support is also provided for academics on how to work effectively within teams, setting objectives and managing projects. All training and further opportunities can be accessed via an online portal (www.dundee.ac.uk/opd). The researcher development programme has been mapped to the Vitae Researcher Development Framework. This framework provides a way to fulfill the requirement of the QAA Quality Code of Practice for Research Degrees programmes, the Concordat to Support the Career Development of Researchers and the Roberts recommendations on training for research staff and postgraduate researchers. The unit promotes and is involved in many local schemes, such as mentoring for early career academics and national collaborative initiatives designed specifically and exclusively for researchers, for example, Scottish Crucible, Research Futures, Part-time Researchers Conference, A Creative Enlightenment and Converge Challenge. The unit engages with and is responsive to the needs of the University's postgraduate and research staff associations. It also provides opportunities for researchers relevant to the *Athena Swan* agenda, by means of workshops such as 'Resilience in Academia', as part of the Dundee *Women in Science Festival*. Dundee is committed to implementing the principles around *Athena Swan* in all disciplines and not just in STEM disciplines. The College and University has an Equality and Diversity Committee and has clear procedures and opportunities for

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career progression of staff at all stages of their careers (including fixed-term staff and part-time staff).

In the period there have been 18 PDRAs attached to, and funded by research awards from EPSRC, AHRC, MOD, Ferrings Pharmaceuticals Ltd and ADUS Deep Ocean. PDRAs are active members of all appropriate School committees and have status as full ECRs contributing to the full range of School *foras* and engaging in a programme of career development and mentoring centered upon them, embracing the spirit as well as the letter of the Concordat.

ii. Research students

41 PhD and 2 MPhils have registered since 2008 - with 34 completions.

Recognition of our success in developing our research degree community is reflected in our diverse range of funders including: AHRC; EPSRC; CASE Studentships; ESRC; RCUK Digital Economy; TSB; NCR Financial Solutions and Microsoft, and Scholarships and Overseas Govt. funding. Fully funded research degree students now represent 77% of the current cohort.

Since 2008 we have awarded 10 studentships jointly funded by the University and the AHRC, 3 by the EPSRC DTA, 5 by the ESRC, 3 studentships from overseas governments and agencies, 1 DSTL studentship, plus 5 studentships from private and commercial sources. 69% are full-time; 31% part-time; 8% are full-time self-funded, 15% are part-time self-funded; 19% are international students. 23% of our students overall are funded by the Arts & Humanities Research Council.

DJCAD is a founding member of the Institute for Capitalising on Creativity at the University of St Andrews, through a successful partnership bid to ESRC; DJCAD is hosting 4 PhD students whose remits bridge the future development of elements within the V&A Dundee and are engaging with a wider community building a knowledge of research with cultural organisations.

In 2010 we were successful in our bid for an AHRC BGP Capacity Building Grant for 2010-2013 and decided to match fund the scholarships from research funds. 8 PhDs have received full fees and stipends under this scheme (4 AHRC + 4 DJCAD match funding).

In 2013 we were involved in a successful Consortium bid across Scotland to the AHRC BGP2 (A) scheme, seeking to increase capacity by up to 200 additional studentships within the humanities over 5 years, with a budget of £14.2M. A further Collaborative Skills Development bid is also being submitted together with other partner ROs for Co-created Research.

Evidence of our quality and commitment to training was also demonstrated by receipt of three competitive AHRC training awards by DJCAD and partner ROs. The most recent of these was an AHRC *Collaborative Research Training Grant*. The current training provision delivers key transferable skills, subject specific and specialist skills, through adaptable and strategic integration with other internal and external partners and organisations. Students are also supported and integrated into other relevant partner R.O. PhD training events where practical. This shared training helps integrate and refine provision already delivered independently within the institutions, as well as providing greater critical mass and further economies of scale.

Since 2011, DJCAD has formally funded a scheme to support the integration of PhD researchers within the teaching programmes in order to promote DJCAD's ethos of research-led teaching. Experience of this type of teaching also provides useful transferable skills and is invaluable for researchers who hope to secure academic posts later in their career as well as being useful as a development of their research training. The growing research student community provides a further key to future success, where we have an explicit policy for the retention of our best PhD students.

d. Income, infrastructure and facilities

Income

DJCAD has been consistently in the top 10% of art and design establishments in terms of Research Council awards by value since 2003. Since 2008, 28 awards have been received from Research Councils with a total value of £4.27M. A further £1.35M has been awarded through Governmental agencies and charities with £888,000 from Industry. Our creative artists and designers have won professional awards and grants through agencies such as Creative Scotland, British Council, Royal Society of Edinburgh, and the Royal Scottish Academy. A further £200k came from partnerships with other universities.

Knowledge Exchange enhances research income and provides productive external partnerships. In 2012 Prof Georgina Follett successfully led the bid for one of the four AHRC UK Knowledge Exchange Hubs, **Design in Action**. The hub was awarded £4 million from the AHRC, £400k from

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Creative Scotland, with £1.2 million of in-kind and cash contributions from industry. The hub launched in June 2012 and in its first year of operation has 450 registered interests from SMEs. The hub is evaluating whether Design as a strategy can generate economic growth within the small and micro SME sector. It will do this through a business innovation process, **Chiasma**, the aim of which is to build networks of businesses operating collaboratively to deliver new products, processes, services and experiences into the market. DiA supports companies in the initial prototyping stage through grants of up to 20k, filling a gap in provision. DiA also provides a series of Design lectures, workshops, seminars and engagements to help business understand the value of design operating strategically.

The **Centre for Remote Environments** is a research and consultancy project into the effects of eco-tourism and environmental sustainability in South Georgia (£80K per annum). Established by Prof. Elaine Shemilt in 2001 as Project Atlantis, it attracted industry sponsorship of a full Chair in 2010 from Ferrings Pharmaceuticals Ltd (renewed for further 3 years from 2014).

Infrastructure and facilities

DJCAD has committed investment in research infrastructure in order to increase research capacity and achieve sustainable growth. The infrastructure (both human and physical) to support research has been steadily developed over the past fifteen years, including high investment in research leadership and management. The full-time post of Dean of Research was developed after the 2001 RAE – responsible for leading research through the DJCAD Research Office, the **Visual Research Centre** and the **Exhibitions Unit**. A specialist Business Development Manager was appointed in 2002 to support the development of research grants and contracts. A Research Administrator was added in 2005 and an assistant projects administrator in 2012.

The **DJCAD Research Office** implements the research strategy, supports delivery of research projects, promotes research opportunities and offers mentoring and individual guidance. The Office assists the writing of grant applications and research contract bids, and has developed a highly effective support methodology based on peer review, giving guidance to aid the drafting of applications, focusing on formulating or articulating the research context and questions, and the financial, ethical and management issues that may be involved.

The **DJCAD Research Committee** monitors progress, identifies opportunities and priorities, formulates strategic bids to the Scottish Funding Council, Research Councils (such as Block Grants and EPSRC DTA) and Europe FP7. It is also briefed with developing the research culture in appropriate ways. As the summaries of research territories below will demonstrate, researchers benefit from the intra-disciplinary culture of a research-intensive University. This ethos extends across the University, which hosts an annual series of public 'Discovery Days' in which the professoriate from across the University present and share their research. This has led directly to new collaborations and partners. The Committee encourages these dialogues and helps to facilitate hybrid research practices, methodologies and emergent domains of knowledge.

The Committee provides discipline-focused funds that enable early career staff to establish their research agenda, and supports established researchers appropriately, through benchmarking internationally, maximising dissemination opportunities and building partnerships.

Established in 1999, the **Visual Research Centre** offers a lively environment within a world-class contemporary art centre (Dundee Contemporary Arts - DCA), conducive to the development of research, networking and daily activity. It brings together all research staff on a regular basis, whether to attend a seminar, conference, performance, exposition, or discuss new ideas with colleagues or PhD students. The VRC consists of a large project studio/exhibition centre **Centrespace** (105 sq. metres, 4.7m high), 3 research project studios housing research project staff, and PhD students, offices for embedded research professors and support staff, meeting room, kitchen, *REWIND Micro Cinema*, DJCAD Archives Room, Publishing Unit (Pre-press studio for art publishing, Publishing plant and darkrooms and screen preparation studios), and finally the Artists' Apartment for short stay accommodation for residencies and visiting researchers (two bedrooms, kitchen/diner and living area). The VRC has a Manager who facilitates the Centre's activities along with three additional staff from Exhibitions. An archive preparation and studio houses and supports the archives and collections (*Rewind Video Art Collection*, *Demarco Digital Archive*, *Fine Art Print Collection* and the *Artists' Books Collection Dundee - abcD*). The research community at VRC numbers around forty people including 20 PhD students, 6 PDRAs, 6-8 staff researchers, and two 'embedded' Professors who act as mentors for the community. There will

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also be short-term visiting researchers who may be staying in the Artists' Apartment attached to the VRC/DCA complex. **Centrespace** is a highly flexible, double-volume space, which can be a black or white gallery cube, and is used for exposition, testing, meetings, symposia, and performances. The programme is led by DJCAD Research Office in collaboration with the Exhibitions unit with a brief to open up the research portfolio of the UoA and collaborate with research partners beyond Dundee. Since 2008, VRC has staged 108 events including expositions (48), performances (36), conferences (12) and symposia (12).

VRC and Centrespace highlight expositions and events include: *Mapping the Future: Public Art in Scotland* (6 – 20 Oct. 2010) symposia and event programme that looked at the condition and the efficacy of public art in Scotland; *cabin:codex-* (29 April – 29 May 2011) which gave new exposure to our large collection of Artists' books (**artists' books collection Dundee- abcd** - originally established in 1999 as the *Centre for Artists Books* by Alec Finlay), now established as a leading resource, with 1,450 books from 600 artists represented in the collection (notable names include Susan Hiller, Yoko Ono, Helen Douglas, Tacita Dean, Bruce Maclean, David Shrigley, Julian Opie, John Latham, Simon Starling, Ian Hamilton Finlay, David Bellingham and Toby Paterson). **Shared Imaginations** exhibition and symposium (6 – 30 Oct. 2011) was a major collaborative project with the Wellcome Trust that interrogated how to critically engage in inter-disciplinarity and what constitutes a meaningful Art and Science collaboration. The **Small Society Lab** (June-July 2011, 2012 & 2013), a collaborative project with Dundee Contemporary Arts, is a research and exposition space to connect art, design and technology and to work more with lay communities in Dundee to test theories, explore territories, and stimulate futures; **RECORD** **AGAIN! 40 Years of Video Art in Germany** (3 February – 4 March, 2012), an exhibition in collaboration with the Goethe Institute, presented sixty outstanding video works by fifty-eight artists and artist groups spanning the years between 1968 and 2008 in Germany; the exhibition programme also featured the *Record-Rewind In Conversation* seminar (2 February 2012) which offered insights from leading researchers and artists from Germany (ZKM) and Britain on the parallels and differences between early German video art and British video art. This interrogated the critical and philosophical thinking developed in the period around the impact of technology on humanity and the writing of history in the works of Vilém Flusser and Jacques Rancière; *European Media Art Festival (EMAF) Screening* (7 – 12 March 2012); **Boris Gerrets – 3 Films** (14 April – 20 May 2012), an exhibition of the Dutch artist/film maker and an accompanying in-conversation event featuring the artist and the acclaimed art critic Guy Brett; **In Dialogue with the Vilém Flusser Archive** workshop events (15 & 16 May 2013), an interdisciplinary exchange project between DJCAD, Stills Gallery Edinburgh and the Vilém Flusser Archive (University of the Arts Berlin); **A Book is a Performance** (25 April - 26 May 2013), a programme of artists' books exhibition and performance events that explored and expanded the twin concepts of performance and performativity. The exhibition presented works by Christian Boltanski, Thomas A. Clark, Marcus Coates, Ian Hamilton Finlay, Richard Hamilton, Sharon Kivland, Li Yuan-chia, Richard Long, Bruce McLean, Simon Morris, Yoko Ono, Hans Waanders among many others and also featured performances by Alec Finlay. **The Centrespace programme** has made significant contributions across our research fields often in partnerships with Creative Scotland; Goethe Institute; AHRC; Henry Moore Sculpture Trust; STILLS Gallery; Street Level inter alia.

Investment in general infrastructure has been extensive. A general workshop and a Media Lab both support all College research staff and students. Total investment for these and other investments in production facilities was around £4M.

Visual Effects Research Lab (VERL) was established in 2008 by a former colleague and Partridge through (€490k) ERDF funding for research into high resolution moving image solutions for SMEs and independent filmmakers and artists. It received further production support from Creative Scotland (*World Class Visual Effects for Artists Grant*), and in May 2010 and for *Innovation Shorts* from Southern Screen.

In 2008 Dr. Jon Rogers developed a **Digital Futures Lab**. At its heart are two studios of practice: an academic research group from the Product Research Studio and a public facing facility, The Small Society Lab, developed in partnership with Dundee Contemporary Arts. The total external funding is circa £1M and has led to significant impact on a global scale through collaborations with NASA, Mozilla, Microsoft, BBC, Met Office, NCR, V&A, NESTA, MIT Media Labs and the National Institute of Design India.

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The **3D Visualisation Research Lab** (3DVisLab) was formed by Rowland in 2008 to support research activity originally investigating the application of visualisation techniques for historic or environmentally significant shipwrecks (Costa Concordia, Royal Oak) and other sub-sea objects (e.g. Deepwater Horizon Oil Rig). Funded by Historic Scotland, NOAA and the Ministry of Defence, the lab expanded its remit to investigate novel methods for detecting terrorist activity (EPSRC Making Sense and Bigger Ears, MoD Credible Avatars and Plutonic). Total research income is circa £1.65M. The lab is also a partner in the Digital Human Research Group funded by DSTL.

The **Forensic and Medical Art Research Lab** was formed by Wilkinson through a collaboration between Centre for Anatomy and Human Identification (CAHID) and DJCAD in 2005 to research craniofacial identification, art as applied to forensic investigation and medical visualisation. It has received support from EU FP7 (FASTID) and CAST (Prevention of Sexual Exploitation of Children), and is linked to the 3D Visualisation Research Lab through the Digital Human Research Group funded by MOD (Credible Avatars) and DSTL (Facial Avatars and Familiar Face Recognition). CAHID was awarded the 2013 Queen's Anniversary Prize for Higher Education in November 2013) recognising the Centre as being an international leader in the study and application of human anatomy, forensic human identification, disaster victim identification and forensic and medical art.

e. Collaboration and contribution to the discipline or research base

Dalziel served on the Board of An Tobar, an arts venue and music publisher based on the Inner Hebrides on the Island of Mull. **Dunlop** is Chair of *New Media Scotland*. **Gowans** is examiner and Education Committee member, International Society of Typographic Designers. Irvine is a Board member of New Media Scotland. **Fagen** is a member of National Galleries of Scotland Contemporary Art Strategy Group. **Follett** was consultant to Edinburgh University on the merger with Edinburgh College of Art. **Mackenna** is on the Board of Directors, Scottish Sculpture Workshop and a Trustee of Hospitalfield Arts. Milligan is a member of *TRIGGER ArtWorks Scotland: Artist Peer to Peer Learning Networks* - developing practice in participatory settings. Funded by Paul Hamlyn Foundation, Creative Scotland, AHRC. **Notaro** is a Member of the Society for Media & Cinema Studies (SMCS); Media, Communication & Cultural Studies Association (MeCCSA); The European Network for Cinema & Media Studies Association (NECS); *European Association for Communication Research* (ECREA); Mentor in the Universities of St Andrews and Dundee cross-institutional mentoring scheme for Early Career Academics; Juror for the European Academic Software Award, EASA. **Paul** was Vice Chair of the Board of Directors for WASPS (Workshop & Artist Studio Provision in Scotland) from May 2010 to May 2013. **Russell** is a member of the BRAW Advisory Committee, (Books, Reading and Writing) network for Scottish children's books. **Shemilt** is Vice-Chair of the South Georgia Heritage Trust. **Spence** was Selection panel member for *Scottish Sculpture Workshop Residency* programme in 2009. **Watson** was Panel Member for RSA/Creative Scotland Residencies for Scotland, John Kinross Graduate Awards, Morton Award for lens based art, The Barns-Graham Travel Award, and Panel member for Jon Schueler Trust First International Artists Fellowship; Trustee, Pier Art Centre, Orkney; Saltire Society, Art and Architecture awards; Panel member, Creative Scotland/Sabhal Mor Ostaig Artists' Residencies; Board member, Workshop and Artists Studio Provision, Scotland. **Macdonald** is an expert assessor for the Scottish Government Collections of National Significance scheme, and a member of the Oil Painting Expert Network (Public Art Catalogue Foundation).

Journal Editorships & Peer Review

Notaro is Associate Editor for the volume of *The International Journal of the Book* (CG Publisher); Reviewer to *Scientific Journals International* (USA); *Communication, Culture and Critique*(USA) and *Journal of Historical Geography* (UK). **Modeen** is Editorial Board Member, *Wild Conversations* Press. **Valentine** is an Editorial Board member of *The Design Journal* and a referee for the *Design Research Society* and the *European Academy of Design*. Macdonald reviews for *Visual Culture* in Britain, Edinburgh University Press and Ashgate.

Learned Societies:

Royal Society of Edinburgh: **Wilkinson**. Royal Society of Arts: **Shemilt**, **Valentine**, **Follett**. **Shemilt** is Fellow of Royal Society of Geographers.

Peer Review RCUK/ Europe

Notaro, **Mackenna**, **Partridge**, **Follett**, **Macdonald** are members of the AHRC Peer Review College. **Follett** has served on a number of AHRC Panels: Fellowship Panel 2008, Digital

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Transformations 2013 and 2011, Cultural Value Panel 2013, Collaborative Skills 2012 & 13, Design Focus Group 2012, Steering Group for the KE hubs 2012 and Operational Development Group Knowledge Exchange Hubs 2012 onwards. **Johnson** is on the PEEK Advisory Board for Austrian Research funding to Austrian Arts Institutions, organisations and research projects.

Partridge was panel member for AHRC Fellowships in the Creative & Performing Arts Scheme and in 2009 acted as an expert evaluator for the *Austrian Ludwig Boltzmann Gesellschaft*. **Notaro** was Expert-Evaluator for the Smart Cities Call (FP7-SMARTCITIES-2013) of the European Commission's FP7 ICT theme. **Mackenna** for Creative Scotland Sectorial Reviews in Visual Arts and Crafts, Deliberative Workshop on Public Engagement.

Company Directors: **Gowans** CIRCA Connect Ltd; **Fagen** and **Partridge** DCA Ltd; **Fagen** The Common Guild. **Rowland** Aldus Ltd.

Networks (Research Groups have extensive networks - one exemplar is given below due to space constraints) **Partridge**, through Rewind, has established a network including: international research centres, archives and organisations with interests in the moving image, film and video such as: the BFI, Netherlands Media Art Institute, ZKM, LUX, TATE (Time Based Media Conservation Dept), Electronic Arts Intermix, Video Art Data Bank, Danish Film Institute, MOMA New York, San Francisco Museum of Modern Art, INCCA (International Network for the Conservation of Contemporary Art), Future Histories Network for the Moving Image: Steven Ball - British Artists' Film & Video Study Collection, University of the Arts London; Simon Bradshaw, Foundation for Art & Technology FACT, Liverpool; LuxOnline; ScreenOnline and British Film Institute/National Film & TV Archive; Lorna Hughes - Deputy Director (e-Research methods), Centre for e-Research (Kings College London); Julia Knight - Film & Video Distribution Database (University of Sunderland); Nick Lambert - Computer Art Context History (CACHE) (Birkbeck, London); Barry Parsons - Capturing the Past, Preserving the Future: Digitisation of the National Review of Live Art Collection (University of Bristol); Ali Roche - Picture This, Bristol; Ian White - Curator and Consultant on Arts Council Legacy and Learning Initiative, DOCVa, Milan, MACRO, Roma; Prof Marco Gazzano at Rome Tre University.

In 2007 **Follett** undertook a feasibility study with the V&A London, and Scottish Enterprise, backed by the Scottish Government, to establish a *V&A at Dundee*. In August 2013 this new design centre designed by Kengo Kuma received detailed planning consent with completion due in 2016. This is a city partnership (with parallels to that we undertook for the establishment of Dundee Contemporary Arts in 1994) and will contain a facility to conduct research into future visual products and processes in design and craft. The new V&A Dundee will fill a gap in the cultural infrastructure of Scotland, within which will be a design innovation centre led by the research currently being undertaken by **Design in Action**. The aim is to integrate this facility into the research culture of the University and enable public and business access to research of the highest quality that demonstrates design and designers within business and exemplifies the products that emerge from this process.

Conferences or Symposia organised by DJCAD. Four major international conferences were staged: **IMPACT8** international print conference (469 delegates, 61 countries) 2013, and **REWIND/Italia** Symposium, MACRO, Roma, Italia (200 delegates UK/Italy/France). **PLaCE** 2013 International Conference on site, location, context and environment (100 delegates UK/ Australia/ USA); **Prototype: Craft in the Future Tense** 2010, Innovation in Design (110 delegates).

Submitted staff have participated in 67 exhibitions at 60 international venues including: *Royal Scottish Academy* Edinburgh, *Kunsthal Charlottenborg*, Copenhagen, *National Galleries of Scotland*, *Scottish National Portrait Gallery*, *Glasgow International Festival of Visual Art Tramway*, *Artpace* San Antonio USA, *Whitechapel Gallery*, *Fruitmarket Gallery*, *Centrum Fontana* Plestany Slovakia, *Tokyo Metropolitan Art Museum Ueno* Japan, *The Lighthouse* Glasgow, *Townhouse Gallery* Cairo, *Thessaloniki State Museum of Contemporary Art* Greece, *Academy of Fine Arts* Katowice Poland, *European Media Art Festival* 2013 Osnabreuch Germany, *Nederlands Fotomuseum*, Rotterdam, *Dundee Contemporary Arts*, *Stills* Edinburgh, *Highland Institute for Contemporary Art*, *The Hayward Gallery* London, *CCA* Glasgow, *Plymouth Art Centre*, *Tate Modern*, *Collective Gallery* Edinburgh, *Street Level* Glasgow, *Le Salle de Bains* Lyon France, *Grimm Gallery* Amsterdam, *Fondation Ricard* Paris, *CAPC* Bordeaux, *GOMA* Glasgow, *City Art Centre* Edinburgh, *Edith Russ House for Media Art* Oldenburg Germany, *Bluecoat* Liverpool, *Anna Leonowens Gallery* Halifax Canada, *Bachhaus Eisenach* Germany, *MACRO* Rome.

Watson in his roles for the Royal Scottish Academy of Art and Architecture, as President and Secretary, has developed international collaborations in Poland and China (2012-present); led initiatives to modernize the Academy and its programme and developing RSA as a platform for recent graduates, artists and researchers (2008-2012). He negotiated a supplementary Royal Charter with Her Majesty's Privy Council; rewrote Rules and Regulations; established RSA New Contemporaries, the largest and most prestigious exhibition of graduate art and architecture in the UK; modernized the RSA annual exhibition with the inclusion of a curated element and, with the Collections Curator, rationalized the Academy Collections, which was quoted as a model of good practice by Museums & Galleries Scotland.

The Exhibition Unit is part of the DJCAD Research Office, curated by Sophia Hao and is central to our contribution to the discipline. This unit was established in 1990 and is the largest University exhibition unit in Scotland. Since January 2008, 72 exhibitions, 68 events, 11 performances, 27 talks, 11 seminars/workshops and 3 symposia have been staged. There are four galleries: *Cooper Gallery* (215 sq. metres); *Cooper Gallery Project Space* (100 sq. metres); *Bradshaw Art Space* (90 sq. metres); *Matthew Gallery* (300 sq. metres).

The Exhibition unit's curated programme has established itself as a distinctive platform in Scotland and internationally for challenging, innovative practices and critical discourse in contemporary art, design and visual culture. By positively advocating the pooling of knowledge from different disciplines, the research oriented programme implements a sustained and rigorous critical engagement, which reflects, complements and enhances the impact and international standing of the teaching and research environment of DJCAD. This strategy prioritises forms of exhibitions, events and publishing that utilize discursive, participatory and process led tactics to reformulate and challenge existing and emerging ideas of context, public and the discourses that frame and direct them. The exhibition and event programme includes an annual Artist in Residency programme, **Cooper Summer Residency**, and a regular publication **& labels** which functions as an extended 'space'. The programme features high profile artists, designers and cultural thinkers. Highlights include **Prototype - craft in the future tense** (June 2011), an international symposium in collaboration with the V&A Museum explored the radical and multiple ways how creative practitioners experiment with ideas; leading philosopher **Mary Midgley in Conversation with Paul Noble** event on 19 Nov 2010; the Turner Prize nominee Paul Noble's solo exhibition of a new commission **Tent** (19 March – 16 April 2011) and the publication of Paul Noble's artist's book **TENT**; **Design Research Unit: 1942-72** (19 Nov. - 12 Dec. 2011) a national touring exhibition about the seminal Design Research Unit group; a large scale project of exhibition and a week long performance of new commissions by the British sculptor **Bruce McLean, A CUT A SCRATCH A SCORE: A Comic Opera in Three Parts** (18 Oct.- 5 Nov. 2011). The project also developed into a collaborative project with the Royal College of Art London that explored a recently established art form: Live Writing/Art Writing and saw a series of seminars and an exhibition in relation to Live Writing taking place at the Hockney Gallery at RCA. **A CUT A SCRATCH A SCORE** was shortlisted to represent Scotland at the Venice Biennale 2013; **Viola Yesiltac's solo exhibition** of new commissions and performances (20 Jan. – 18 Feb. 2012) with the new works commissioned going to the Sao Paulo Biennale 2012; a national touring forum, **Hubs and Fictions: A Touring Forum on Current Art and Imported Remoteness** (Nov. & Dec. 2012), to accompany and thematically expand German artist **Edgar Schmitz's** exhibition *Surplus Cameo Decor* (18 Oct. – 14 Dec. 2012). The forum toured to two further venues (BALTIC Centre for Contemporary Art Gateshead and Goldsmiths College London) and involved 12 curators, theorists and critics of national and international repute; an international touring exhibition **Comics, Manga & Co. The new culture of German comics** (2 Nov. – 8 Dec. 2012) including Arne Bellstorf, Martin Tom Dieck, Anke Feuchtenberger, Flix, Jens Harder, Sascha Hommer, Line Hoven, Ulf K., Reinhard Kleist, Isabel Kreitz, Mawil, Christina Plaka and Henning Wagenbreth; **Dear Lynda...** (8 March – 9 April 2013), an international touring exhibition that considered the maverick British curator, writer, art historian and patron **Lynda Morris'** activities and contributions in contemporary art since the 1960s, the exhibition was accompanied by 4 Salon events and a publication *Dear Lynda...* (2nd edition) was published by Exhibitions; **Knife Edge Press Complete Works (so far)** (29 August – 21 Sep 2013), the first comprehensive retrospective of the internationally celebrated creative collaboration between Bruce McLean and **Mel Gooding**.