

Institution:	Goldsmiths, University of London
Unit of Assessment:	34 – Art & Design: History, Practice and Theory
<b>a. Overview</b>	

Goldsmiths' Departments of Art, Design and Visual Cultures are recognised internationally as distinctive and distinguished contributors to contemporary research. Their work in the period under review has led the field in the production of scholarly, artistic, environmental, curatorial, moving image, digital and computational research, and in the development of significant new approaches to processes and methods in these areas.

Core to our ethos is a commitment to **material and formal investigation of the highest standard**. Our research culture is informed by an ethos of experimentation and innovation in terms both of the types of work we produce and the range of audiences and social situations we address. We invest in **new forms of public engagement** for academic work through resourceful configurations of **collaboration and co-production**. Our research environment supports the close connection and interdependence of practice-based research and scholarship, encouraging **proactive engagements with the institutions and professions with whom we work**. Our research embodies an ethos of critical and conceptual affinity with the social contexts we inhabit; we are **committed to the civic role of aesthetic and scholarly production**.

These core attributes, detailed below, are manifest not only in our artworks, design artefacts, publications and curatorial projects, but also in partnerships with collaborating institutions and funding organisations. They fundamentally guide our recruitment processes, our doctoral research programmes and research strategy.

<b>b. Research Strategy</b>
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The three departments are united in a strategic commitment to the development of innovative practice-based and scholarly research that challenges typical forms of investigation and opens up new publics for research. The development of what we do is underpinned by four strategic themes:

- **Supporting material and formal investigation of the highest standard** from initiation to production and dissemination by providing staff with research time and facilities, financial support and research training as well as providing a robust and critical peer-led and globally engaged culture of discussion and debate. In particular, research in this UoA is informed and shaped by novel combinations of speculative and practical experimentation in which ideas for research projects require and lead to both practice-based and scholarly outcomes;
- **Enabling proactive engagements with the institutions and professions with whom we work**, through recognising their importance in the development of our research outputs. Most of our research outputs are co-produced in collaboration with organisations outside Goldsmiths: museums and galleries, academic and non-academic funding bodies, NGOs, community groups, industrial and commercial partners. This is enabled through flexible teaching arrangements and internal seed-funding that emphasises the seriousness of our endeavours and encourages partnership financing;
- **Encouraging new forms of public engagement** through the development of artworks, design processes, curatorial and architectural projects that seek out new users and stakeholders for cultural production. This strategy is supported through both collaborative grant applications for co-produced international projects and networks and through the specialisms of our academic staff, whose active engagement with different communities is reflected in a range of work;
- **Committing to the civic role of aesthetic and scholarly production**. Much of our research is underpinned by direct and indirect engagements in civic culture, in the UK and internationally, supported strategically by encouraging and funding staff and research students to investigate contemporary critical issues. All three departments are porous: we provide fora for discussion and production with external agencies, maintaining openness to local and international interest and investment as a strategic priority. In these ways we develop a research culture that reaches towards new standards of civic higher education in art and design.

The following sections illustrate some of the achievements made since 2008 in relation to each of these priorities, and indicate some of our ongoing research in these areas.

### **Supporting material and formal investigation of the highest standard**

All three departments encourage and support scholars and practitioners to investigate new approaches to research, whether through testing new artistic and design-based methods, experimenting with new processes, or bringing together ideas from different disciplines. For example, early career researchers **Atkins, Martin and Carpenter** (*Art*) were supported to create works to which interdisciplinary investigation and open exploratory processes are central. **Carpenter's** [\*Open Source Embroidery\*](#) is a curatorial and artistic research project investigating the relationships between craft and code. Initiated in 2007 with funding from Art, it involves computer programmers, coders, bloggers, web designers, crafters, textile artists, and those interested in open methodologies of production and distribution. Outputs include published articles, a research blog, curated exhibitions, international workshops, and an exhibition of 30+ artists at Sweden's Bildmuseet and then the Museum of Craft and Folk Art in San Francisco.

Other projects supported by Design and Visual Cultures have explored the worth and possibilities of 'unfinished' and 'open' research processes, drawing attention to the public benefits and values that accrue to on-going activity as well as defined outcomes. **Kerridge** (*Design*) led the EPSRC-funded [\*Material Beliefs\*](#) project which focused on the lab as a site for collaborations between scientists and engineers, designers, social scientists and the public; these led to the design of prototypes, such as the Vital Signs system, which have been exhibited to stimulate debate about the relationship between science and society. The AHRC-funded [\*Performance Matters\*](#) project led by **Butt** (*Visual Cultures*) has likewise spearheaded process-based performance research through creative dialogues, performance events and symposia curated in specially devised festival-like public events. The project convened temporary communities of interest which foregrounded performance's public contributions in affective and experiential engagement.

Our environments all actively support new configurations of practice-based and scholarly research:

- **Art** staff have combined in-depth research in fields such as philosophy, literature, psychoanalysis and economics to create installations, films and performances that have received widespread international recognition. Examples include **Kosuth's** neon installation *Neither Appearance, Nor Illusion* at the Musee du Louvre in 2010; Turner Prize winner **Leckey's** performance *In the Long Tail* at MOMA in 2009; and **Seer's** 2012 film installation *Nowhere Less Now* at the Tin Tabernacle London, commissioned by Artangel.
- **Visual Cultures** has developed innovative combinations of practice and theoretical analysis, typified by The Otolith Group, a film-making collective co-founded by **Eshun**. Short-listed for the 2010 Turner Prize, its practice develops a sustained analysis and creative deformation of documentary film and archival investigation; it has been exhibited at Tate Britain, commissioned by Documenta 13, and featured on Channel 4 television. A well-respected and influential contemporary philosopher, **O'Sullivan** also co-directs the art and performance group Plastique Fantastique.
- **Design's** practice-led Interaction Research Studio routinely publishes social analysis and conceptual work in the fields of Human Computer Interaction (**Gaver**) and Sociology/Science and Technology Studies (**Wilkie**). This work builds on their experience developing and deploying computational devices, many of which later go on to be exhibited in venues such as MOMA and the National Media Museum in Bradford [see *Impact Case Study*].

Our international reputation for formal and aesthetic innovation has recently been recognised in the selection of work by ten of our staff for exhibition in *Assembly* at Tate Britain, a major survey of film and video by single-screen artists nominated by 36 international film specialists.

### **Enabling proactive engagements with the institutions and professions with whom we work**

Our collaborations with institutions, biennials, NGOs and community groups often develop across sustained periods in which bodies of work are produced and disseminated internationally. Thus the *Documents of Contemporary Art* series, published by the Whitechapel Gallery and MIT Press, was inspired by and developed through themes investigated on the critical studies programme of BA Fine Art. Five volumes, edited and introduced by Art staff **Williams, Johnstone, Noble, Batchelor, and Le Feuvre**, collate writings by artists, historians, critics and theoreticians.

**Craighead's** (*Art*) *A Short Film About War* was commissioned by Alt-w/NewMedia Scotland and screened internationally. It is a two-channel documentary artwork made from information found online that considers new models of documentary-making, focusing on how information is distorted as it is mediated through globally networked digital communications systems. **Atkins'** (*Art*) *The Trick Brain*, initially developed through Cabinet Gallery London and commissioned by Isabella Bortolozzi Galerie Berlin, demonstrates the connected nature of academic, commercial and public sectors in developing major artistic works; it was shown at the Venice Biennial 2013. **Sprake** (*Design*) worked with users including young people in schools, national museums, and public architecture education organisations, to produce a new methodology for the design of educational tours. Her monograph *Learning-through-Touring* (2012) sets out scholarly investigations of theories of space, urban studies and architecture, and the design of alternative methods for touring the urban landscape.

The UoA fosters diverse research by curators, artists, designers and theorists, who produce innovative exhibitions, events, public programmes and conferences. For example in 2008 **Conreen** curated public events at Tate Modern and Wellcome in which surgeons, bodybuilders and artists led hands-on exploration of scientific and cultural aspects of materials; **Sheikh** curated an exhibition, *On Horizons*, an exhibition that developed the ideas articulated in the *2<sup>nd</sup> Former West Congress* (2010-11); **Reckitt** showcased new artistic ideas about memory in the exhibition, *Not Quite How I remember It* at the Power Plant in Toronto (2008). In addition, **Rogoff**, **Renton**, **Ogg**, **Phillips**, **Leckey** and **Weizman** have curated major international exhibitions, events, public programmes and research networks. This pioneering practice-based research has developed many collaborations between staff, students and institutions.

### **Encouraging new forms of public engagement**

An important strand of research activity across the UoA concerns the addressing or constituting of new publics. In *Art*, **Phillips'** *Actors, Agents and Attendants* was a 5-year partnership with SKOR (Foundation for Art and the Public Domain) in the Netherlands which involved art commissions, research platforms, publications and public symposia that examined the social role of art within the construction of publics. Two public symposia, four commissions (Elmgreen & Dragset, Chto delat?, Ultra-red and The Yes Men) and two edited volumes have so far been produced, the last of which was launched at Documenta 13, Kassel, in June 2013. This research led her to being invited to curate *Public Alchemy*, the public programme of the Istanbul Biennial 2013 [see *Impact Case Study*]. **Ashery's** *Party for Freedom*, a 70 minute moving-image work commissioned by Artangel in 2013, raised questions about the concept of freedom in the West. 25 screenings, accompanied by live performances, took place in private and public locations (homes, offices, clubs) across London.

In *Visual Cultures*, **Rogoff** has investigated the relationship between art and its publics. Her extensive work on the practice of education outside academia has involved numerous high profile collaborative projects, such as *Summit: Non-aligned initiatives in Education* that developed the self-organising and educational ethos of activist and art world collectives. Multiple platforms for this work have included innovative events, exhibitions, publications, and online publishing [see *Impact Case Study*]. **Nowotny** co-founded the European Institute for Progressive Cultural Policy [EIPCP] in Vienna. This research and publication project now has one of the largest on-line tri-lingual archives of original commissioned research on questions of publics, precarity, translation, education, and the potential of cultural practices to intervene in political processes. The EIPCP is a virtual international critical community informed by highly innovative research, publications and meetings around international conferences. Nowotny has organised a 3-year EU funded project, *Europe as a Translational Zone*, and has edited five of the EIPCP publications.

In *Design*, **Potter** delivered participatory workshops and an intensive consultation period with selected Middlesbrough residents in *Pas de Deux*, an invited commission for a national initiative promoting partnership between makers, museums and visitors. **Hurtado's** *Horatio's Garden*, first exhibited at Super Contemporary 2009 (Design Museum, London), generated public debate on the way in which our cities develop, how they represent us, and what we want to see built and destroyed. The design was re-shown in Taipei in 2011 and was one of the principal reasons for El Ultimo Grito winning the 2012 London Design Medal. **Conreen's** work with the Wellcome Trust (*Hair*, 2008) curated a series of exhibits, installations and live events in their gallery space to provide insights into

the materiality of hair and its connection with the Trust's concerns with human health and medicine.

### Committing to the civic role of aesthetic and scholarly production

The Centre for Research Architectures, located in Visual Cultures and directed by **Weizman**, has continued to develop innovative fields of study since RAE 2008 with ERC funding for the *Forensic Architectures* project (<http://www.forensic-architecture.org/>). This project has undertaken work that maps, images, and models sites of violence within the framework of international humanitarian law and human rights. It has involved developing spatial analysis to map the use of white phosphorus and drone strikes in military campaigns, and has deployed forensic oceanography to chart the plight of refugees at sea, thereby revealing the violations of human rights by international shipping.

**Martinon** (*Visual Cultures*) has published the first philosophy monograph focusing on the Rwandan genocide. *After "Rwanda": In Search of a New Ethics* (2013) uniquely juxtaposes European and Rwandese thought in trying to make sense of the idea of peace after one of the most brutal genocides in history. Combining Rwandan legends, survivors' memoirs, proverbs, philosophical investigations, and museological analysis, this work opens a new perspective in the field of intercultural philosophy.

In 2012 **Pickering** (*Art*) was commissioned by Magasin, Centre National d'Art Contemporain (France) to produce *Not Yet No Longer*. Her research involved working with a historical video archive produced from 1973-76 by participants in a community television project, itself the product of a social experiment attached to the construction of a large-scale French social housing project. She linked this archive to Slum-TV, a grassroots media organisation based in Mathare, a large Nairobi slum. The installation used archival starting points and images – e.g. historic video-stills - as green-screen backdrops for a tele-novella, *The Kids Are Kings*. Filmed on-site by Slum-TV, the video explores the slum's history, televisual images and their relation to their colonial past.

*The News Telescope*, a Leverhulme funded project led by **Rosenberg** and **Waller** (*Design*) provides opportunities for the public to (re)produce news as a quilt of different viewpoints; and offers the potential for a more rounded understanding of the news and those that 'invest' in the news.

### c. People

Our recruitment strategies reflect the premium all three departments place on bringing original and fresh perspectives to practice-based and scholarly research. The values informing specific appointments vary, ranging from international recognition for the quality of practice-based research to the importance of work that explores contemporary social and political issues in creative ways.

The UoA has appointed 30 people over this REF period, at least 10 of whom are early career. We recruit staff and PG researchers internationally, and support their development in ways that both map onto and have drawn from Concordat 'good practice' principles; some examples are set out below. We comply fully with standard institutional policies and mechanisms for ensuring equality of opportunity in recruitment, selection, training, and progression (for example via transparent selection processes, mentoring, and annual performance development reviews for all staff).

#### I. Staffing strategy and staff development

Focused recruitment is critical to developing and maintaining the dynamism of our research culture. Our shared approach is to engage scholars and practitioners at various career stages, all characterised by academic excellence and distinctive professional experience, to create unique teaching and research cultures. We offer flexible and fractional appointments to accommodate professional practices outside the university and/or caring responsibilities: enabling staff to pursue internationally recognised academic and professional careers ensures the vitality and sustainability of our research environments. The success of this approach is exemplified by Art's appointment of highly successful artists including **Leckey**, **Kosuth**, **Batchelor**, **Atkins** and **Olde-Wolbers** to fractional posts which have enable them to develop their practices in ways that hugely support the Department's research. **Hurtado** and **Potter**, both fractional Design staff, have professional curating practices that likewise enrich feed departmental research; the same is true for Visual Cultures, where **Doussan** and **Eshun** complement their part-time academic posts with curatorial and artistic work.

We welcome numerous visiting researchers who benefit from our research culture and contribute to it through seminars, masterclasses, support and inspiration to ECRs/PGs. For instance, Design's

Interaction Research Studio [IRS] hosted Nicholas Villar from Microsoft Research, one of the original developers of the newly-commercialised *.NET Gadgeteer* rapid prototyping system. He helped IRS design and deploy over 60 bespoke candidate devices, and drew on its expertise in his continuing design of the system. Another example is Visiting Professor Michel Feher - activist, writer, publisher and founder of Zone books – who has given a series of lectures, seminars and tutorials, which are open to staff and students across the UoA, on theoretical analysis and political activism.

Routine mentoring and annual performance development reviews are backed up by research funding and training resources which enable staff to accomplish their own objectives and to contribute to UoA strategic aims. Financial support for research takes a variety of forms. In Art, *Research Support Awards [RSAs]* are awarded competitively to enable artists and scholars to develop projects; staff submit proposals and budgets to the Dept Research Committee. Design offers *Cultivation Grants* to promote substantial pilot projects in new research areas, and *seed grants* enabling early career researchers to develop projects which could go on to win substantial funding from external bodies.

We offer sabbaticals, unpaid research leave, and professional development allowances to staff where such support will facilitate clearly specified research objectives. 'Funding surgeries' are run to help staff, especially those who are early career or relatively inexperienced, identify appropriate sources of funding for their planned projects and to support them in writing bids. These support mechanisms are designed to enhance the knowledge and experience of more senior staff, and to mentor those earlier in their career. In Design, for instance, **Gabrys** was awarded seed funding and given paid research leave to develop a successful interdisciplinary ERC Early Research grant enabling her to explore sociological aspects of her work; she is now based in Goldsmiths' Sociology dept. In Art, **Carpenter** was given a RSA to develop her project *Nuclear Culture*, for which she went on to obtain an AHRC Early Career Researcher Award; and **Seers'** film installation *Nowhere Less Now* was completed during a period of research leave.

All departments run regular staff research forums. In Design a 'Design and Social Sciences' seminar series promotes collaboration between staff in cognate disciplines. In Art, twice-termly Research Symposia on contemporary themes are organised by staff and PGR students, with guest external experts (the proceedings of three of these symposia have been published with the support of Graduate School and Gold Award funding). In Visual Cultures similar seminars have resulted in the publication of a Goldsmiths and Sternberg Press book series, "*Visual Cultures As...*", which foregrounds the discursive interaction of its staff around themes such as 'seriousness' (**Butt/Rogoff**); objects and affects (**Andrews/O'Sullivan**); and recollection (**Schmetterling/Turner**).

We run two invited speaker series in which international contributors give presentations attended by staff and PGs: artists in *Contemporary Art Talks*, commercial and academic designers in the *Design Means* series. In addition Visual Cultures staff curate a public programme of international speakers (artists, curators, theorists, performers and filmmakers) on contemporary themes.

## II. Research students

We are committed to supporting a postgraduate research [PGR] community that interweaves theory and practice and generates new forms of knowledge production. All three departments support inventive doctoral projects informed by rigorous academic research and a commitment to collaborative and public dissemination. Through this ethos we lead the field in expanding the idea of practice-based and scholarly research. Students who come to work with us are often already involved in research projects - artistic, curatorial, architectural, educational or design-based – of which many are embedded in public culture, and shaped by global concerns.

All our PGR students benefit, as appropriate to their needs, from well-equipped workshop facilities, clear institutional requirements for supervision and examinations, centralised training provision (e.g. Graduate School's seminars and 'methods and processes' course), domain-specific expert tutorials, our substantial research infrastructure, and a variety of office, studio, project and seminar spaces. Some are appointed to 'graduate trainee tutorships', with mentoring from established staff, to support their professional development. As well as programme-specific training, students are also given access to teacher training through the Graduate School and Goldsmiths Learning Enhancement Unit where they are able to study for a PG Certificate for Teaching in Higher Education.

Our highly distinctive practice-based research environment means we attract doctoral students already working in creative professional positions. We are thus shaping an innovative approach to practice-based doctoral research, wherein students work on research at Goldsmiths at the same time as testing their ideas in a public and professional context; this encourages a symbiotic relationship between the academic environment and professional platforms. Examples include:

**Visual Cultures:** In the context of her PhD, Janna **Graham** has curated and runs the *Centre for Possible Studies*, an on-going exhibition and residency programme which provides opportunities for communities around London's Edgware Road to participate in the development of art resources in the area. This is commissioned and supported by The Serpentine Gallery. Janna is also a member of the sound art collective Ultra-red, which develops and exhibits work internationally.

**Art:** Annabel **Frearson's** practice-based PhD, funded by the AHRC, has enabled her to develop an innovative project which involves the use of all the words of Mary Shelley's novel, *Frankenstein* inspired by the Oulipo literary techniques. With support and advice on venues from her supervisors, a Research Support Award, and utilising a network developed through our research environment, the work has been exhibited at Arnolfini, Bristol, New Media Arts, Bath, Camden Arts Centre and the ICA, London.

**Design:** Fully funded by a 3-year departmental bursary (£14K p.a.), Bianca **Elzenbaumer** has developed a practice-based project, 'Designing Economic Cultures,' focusing on how to move beyond precarious working conditions for designers in order to experiment with new forms of collaborative creative projects. Her work has involved multiple international residencies. Her supervision has been key to helping her articulate this practice as a form of research.

Overall, **Art** currently has a total of 60 PGR students (23 part-time), who are eligible to apply for four £5,000 annual research bursaries and 12 annual Graduate Tutor Traineeships (total value £35K); eight hold scholarships and grants from international agencies. **Design** has 29 PGR students (23 part-time), with five receiving full or partial fee waivers; one holds a fully-funded 3-year studentship jointly funded at Research Council level by the department and College; two have multi-year bursaries funded by external research projects; and seven have other national/international scholarships and grants. **Visual Cultures'** 92 PGR students (40 PT) are spread across three internal 'centres' (Research Architecture, Curatorial Knowledge, Visual Cultures); four are supported through fee waivers, and 21 through international grants and scholarships.

Goldsmiths is part of a new £17m AHRC Centre for Doctoral Training [CDT] – the Consortium for Humanities and the Arts South-East England [CHASE; partners are the Courtauld Institute, the OU, and the universities of East Anglia, Essex, and Kent]. With institutional 'match' funding, this will, from 2014/15, provide about 370 studentships over five cohorts; about 65 will be at Goldsmiths and will be allocated competitively. Awards will be available in all three of our departments, among others, and we expect collectively to be awarded between 2 and 5 p.a. This will allow us to recruit increasing numbers of high calibre students and to develop new forms of practice-based research training.

Relatedly, Design is one of five institutions comprising the Design Star Consortium which, like CHASE, was recently funded as an AHRC CDT. Over the next five years, this will provide us with 5 to 6 fully funded studentships, which Goldsmiths has undertaken to match. Through a vigorous training programme across the partner institutions, the CDT will enable us to share and develop our expertise in practice-based research supervision.

#### **d. Income, infrastructure and facilities**

The three departments provide extensive facilities for research development. In particular:

**Art:** In addition to the scholarly infrastructure outlined above, over the past two years Art has invested over £130K in providing laboratories (for digital media, printing, photography, casting, metalwork, wood, constructed textiles, textile printing, and stitch and dye) with the equipment and expertise necessary to support high-quality artistic production and research.

**Design** likewise provides state of the art workshops, including one for textiles, equipped with (e.g.) 3D printers, laser cutters, a CNC router and cutter plotters as well as traditional wood and metal

working equipment, and casting facilities. This year it has invested £75K in upgrading IT and equipment for PG students. The Interaction Research Studio has developed its own workshop, with dedicated equipment (3D printer, laser cutter, reflow soldering machine, CAD software etc.) that allows it to batch-produce bespoke digital devices, so far in runs up to about 30, in-house.

Visual Cultures has a dedicated and well-equipped space for its Centre for Research Architecture, enabling roundtable discursive interactions, with computer modelling facilities for Weizman's Forensic Architecture project.

The UoA scholarly infrastructure is built around its three Research Committees (in Design, 'Research & Enterprise'; in Visual Cultures 'Research & Development') which:

- provide funds for research projects and equipment;
- consider priorities for investment in departmental themes and types of research;
- develop and provide a forum for discussion of the Departments' research strategies;
- provide ethical reviews of research projects;
- convene and support research symposia in the Departments;
- convene grant writing surgeries in support of applications for external funding.

Since 2008, all have allocated substantial departmental funds to support research: Art, a total of £67K via 94 Research Support Awards; Visual Cultures, £58K in the form of bursaries; and Design, £52K in 77 small R&E grants.

**External Funding:** Our research strategies have been underpinned by funding from extremely diverse sources.

- **Design:** Over the reporting period 6 awards have totalled £3,560,786 from sources encompassing major ERC, EPSRC and ESRC grants (typically led by **Gaver's** Interaction Research Studio [IRS]) and much smaller amounts to independent researchers from sources such as Becta, Learning & Teaching Scotland, Kadima Mada NGO, Higher Education Academy, and the Joint Design and Technology Association. IRS funding has included a £2.1M ERC Advanced Investigator grant (*Third Wave Human Computer Interaction*) enabling it to develop new processes centred on the batch production of tens to hundreds of bespoke products for circulation to multiple households, and to reach new publics through research participation and exhibitions; a joint RCUK grant of £250K (*Landscapes of Cross Generational Engagement*); and an £974K RCUK award to Kerridge (*Sustainable Invention and Energy Demand Reduction*). Design also received funding for its *Mediatizing Space* project, one of five conducted as part of a cross-disciplinary £1.25M Leverhulme grant run collaboratively from Goldsmiths' Department of Media & Comms.
- **Art:** Most grants and awards to Art are small (under £20K, totalling roughly £1,300,000 since 2008) but from an interesting range of public and commercial sources. During the REF period four staff (**Phillips, Ashery, Carpenter, Bedwell**) received AHRC grants; eleven have had Arts Council Grants; **Ashery, Seers** and **Olde-Wolbers** have been awarded Artangel commissions; **Leckey, Pickering, Schwindt** and **Martin** received all four 2012 Film London/Arts Council Flamin Production Awards (between £20,000 and £50,000 each); and six have had Henry Moore production grants.
- **Visual Cultures** staff have received several AHRC awards, including *Performance Matters* (£433,442 **Butt**, 2009-12, with a further £95,357 follow-on funding); £23,656 from the Cultural Engagement Fund (Andrews); and research leave support (**Schmetterling**). **Weizman** received a prestigious €1.2 M ERC grant for his Forensic Architecture project [see *Impact case study*]. **Rogoff's** work has been funded by BAC, Berlin's House of World Cultures, Bundeskulturstiftung, and the Merkator Foundation (totalling €550,000) [see *Impact Case Study*] and **Wolf's** by the Deutsche Guggenheim, the Berlin Film Festival and the Goethe Institute.

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

Collaboration with both external partners and internal colleagues is central to our research and includes a range of consultancies, making exhibitions, service within public institutions, collective activities between artists and other producers, key positions within publishing, displaying and disseminating, cultural organising and the public presentation of knowledge. Our modes of collaboration are also intrinsic to our teaching; for instance, through their research connections staff

organise opportunities for students to work within cultural institutions on curriculum-related projects. Some of our most high-profile artistic research is produced through long-standing collaborations (e.g. **Eshun** in *The Otolith Group*, **Johnstone** of Johnstone & Ellard, **O'Sullivan** as part of *Plastique Fantastique*, **Craighead** of Craighead & Thomson). Large scale externally funded research projects such as *Actors Agents and Attendants* (**Phillips**), *Performance Matters* (**Butt**), *Forensic Architecture* (**Weizman**), *SUMMIT* (**Rogoff**), *Human Computer Interaction* (**Gaver, Wilkie**) are all characterised by their range of trans-national and trans-disciplinary collaborations that produce research outcomes within the public sphere.

A characteristic of our collaborative work is the way in which staff from across the UoA use forms of exhibition-making to disseminate and develop their research. Within Design, a range of collaborations aim to re-position the subject of technological literacy (**Stables, Hurtado**) as well as to redefine human/technology relations and the debates around energy sustainability. In Visual Cultures collaboration stresses the role of creative practices within knowledge production across cultural institutions (**Butt**), emergent visual languages (**Eshun**), activism and advocacy and public study (**Rogoff**) and social performances (**O'Sullivan**). In Art, collaboration takes the form of an expanded field of creative practice that extends notions of exhibiting, curating, and critical discussion beyond genres and professional confines. For instance **Sheikh** curated the 'research exhibition' *On Horizons* for the European *Former West* research project, **Leckey** was commissioned by Arts Council Touring to develop the exhibition *The Universal Addressability of Dumb Things* out of his own artistic practice, whilst **Renton** initiated the first Tel Aviv Biennial in 2008.

Examples of collaborative exhibition projects, conferences, festivals and programming include:

- **Butt**: The AHRC-funded *Performance Matters* partnered with the Live Art Development Agency and Roehampton University. *Crossovers*, a follow-on collaborative project also funded by the AHRC, published and distributed the research as DVD publications to academic and non-academic users.
- **Carpenter**: The '*Embroidered Digital Commons*' is a curatorial project in which 26 groups of 20-30 people each stitch a term from 'A Concise Lexicon of/for the Digital Commons' (Raqs Media Collective). These workshops take place in partnership with artists, makers, galleries, academic conferences and DIY social networks across the UK and internationally.
- **Carpenter's Nuclear Culture** early career Research Fellowship is a partnership with The Arts Catalyst and the Submarine Dismantling Advisory Group which advises the Ministry of Defence on the dismantling of Britain's old and rusting nuclear submarines.
- **Ashery**: A collaborative performance/practice project, *Novel of Novel and Vowel*, involved Tate Modern, Brooklyn Museum, Iniva, Serpentine Gallery, Live Art Development Agency, Charta, Artsadmin, and The Gerrit Rietveld Academie.
- **Phillips** co-curated the Istanbul Biennial Public Programme *Public Alchemy* (Feb-Nov 2013) as a result of her ongoing work with the Foundation of Art and the Public Domain, Netherlands, where she first developed the themes explored in the Biennial.
- **Schmitz's** artwork *Hubs and Fictions*, a touring forum involving collaborative partners including Baltic Centre for Contemporary Art, Henry Moore Foundation and Himalayas Art Museum Shanghai, in a series of discussions within his installation at the Cooper Gallery, Duncan of Jordanstone (Oct-Dec 2012).
- **Gray's** conference *The Vanguard of the World: Mozambican Cinema and the turn to Militancy in African Liberation*, The Paths to Revolution. Film, Images and Revolutions in the 1960s and 1970s at Musée du Quai Branly, developed in collaboration with Bétonsalon Centre d'Art et de Recherche, Paris, 15-18/06/11.
- **Tham** has established a new *Metadesign Tools* network for mobilising design sensibilities through production of tools for interdisciplinary collaboration that moves beyond criticality to affirmative action. Members include Clive Dilnot, Parsons School of Design, New York, Maziar Raein, Oslo Academy of Arts and Zhijie Yao, China Academy of Arts, Shanghai.

In the following sections we list other formal roles held by staff across our three departments.



### Consultancy and Advisory in Industry

James Dyson Foundation Innovation Group (*Keirl, Bain, Sinclair, Bright*); Microsoft (*Gaver*); Design and Technology Association (*Keirl*)

### Consultancy to Cultural and Public Sector Policy Institutions

- *Renton*: Government Art Collection, Art Fund International, Artists Pension Trust
- *Rogoff*: Trustee, Victoria Miro Art Gallery Education Trust (London); Forschungszentrum Kultur (Vienna); Board of Trustees, Porter Institute
- *Phillips*: Board of Trustees, Chisenhale Gallery; SKOR Amsterdam; Sonsbeek International

### Advisory and Editorial Boards

Fisher is **Editor** of *Philosophy and Photography*, and staff are on the editorial or advisory boards of the following eleven publications:

Aferall, London (*Newman*); Third Text, London (*Andrews*); Drain - Journal of Contemporary Art and Culture (*O'Sullivan*); Aesthetic Pathways (*O'Sullivan*); Punctum Books (*O'Sullivan*); Zero Books (*Fisher*); Lateral - journal of the Society of Cultural studies (*Rogoff*); Journal of Visual Culture, Sage (*Rogoff*); Parallax, Leeds University/Taylor & Francis (*Rogoff*); Mobile Life, Stockholm (*Gaver*); and Journal for Artistic Research, Goteborg (*Phillips*).

### Major Awards

- Turner Prize: Won by *Leckey* in 2008; *Eshun* was a nominee in 2011
- Hamlyn Awards x 4: *Martin*, 2008; *Seers*, 2010; *Kerbel*, 2011; *Atkins*, 2012. In 2012 *White* was given the Paul Hamlyn Award posthumously.
- Fourth Plinth: *Leckey* was a nominee in 2013
- Jarman Award: *Seers*, 2009
- Jerwood/Film and Video Umbrella Award: *Atkins*, 2012; *Clout* was a nominee in 2013
- ABN Amro Kunstprijs: *Gordon*, 2008
- Prince Claus Prize for Architecture: *Weizman* 2012 co-recipient

### Prize Judges:

Staff have been appointed as judges or jurists for 5 prizes: Milton Keynes Painting Prize (*Harper*, 2010); New Works Scotland (*Martin*, 2013); EMDASH award Frieze Foundation in association with Gasworks (*Martin*, 2011); Hamlyn Awards (Noble, 2011); MOP Contemporary Art Prize, London and Dubai (*Rogoff*, 2013)

### International Research Projects and Networks

- **Weizman**: Decolonizing Architecture Art Residency (DAAR) is a Beit-Sahour/Palestine based architectural studio. Its three principals are Sandi Hilal (Pal.), Alessandro Petti (Italy) and Eyal Weizman (UK/Israel). DAAR's work combines architectural design, experimental pedagogy, public events, publishing and exhibiting. Its project engages with the architecture and the political realities in the Occupied Palestinian Territories (OPT).
- **Phillips**: (i) *Actors, Agents and Attendants*, SKOR, Foundation for Art and Public Domain, Netherlands (2009-12); and (ii) a Swedish Research Council Funded Project: *Trust and Unfolding Dialogue in Contemporary Art* (investigator); (iii) PI on AHRC International Network Award *Tagore, Pedagogy and Visual Cultures* (Oct 2013-May 2014).
- **Sheikh**: *Former West* (2008-14) (described above)
- **Rogoff**: *Freethought* (2012-) (described above)

Over the period under review, the Departments of Art, Design and Visual Cultures have made significant changes to research culture in the UoA. Since 2008 we have strengthened our research infrastructure and involved many more staff in our strategic vision. This in turn has enabled us to support more staff research, and grown our network of research partners extensively. The results of this can be seen in the strength and significance of our research outputs, many of which play a substantial role in influencing and determining the significance of art and design internationally.