

<p>Institution: University for the Creative Arts</p>
<p>Unit of Assessment: 34 Art & Design: History, Practice and Theory</p>
<p>a. Overview</p> <p>As a specialist institution working across five campuses in Kent and Surrey, UCA is committed to creative practice and understands research and enquiry to be at the heart of lifelong practice-led pedagogies in the creative arts. Submission to UoA 34 Art & Design: History, Practice and Theory is the only submission that UCA is making to the Research Excellence Framework, thus the university sees the parameters of its research as being synonymous with that UoA. Our researchers represent a broad range of practice as artists, designers, architects, filmmakers, photographers, historians, theorists and curators. Their work presents a breadth of outputs that include buildings, artworks, installations, books, articles, ceramics, exhibitions, textiles, reports, films, photographs and moving image, and as such they offer an understanding of art and design that reaches into allied areas of the media, communication and the built environment.</p> <p>The submission presents what we believe to be excellent research. Much of this testifies to longstanding strengths, as noted in previous research assessments, in the areas of sustainable design, textiles and crafts, and photography, film and the moving image. However, the submission also testifies to the trajectory of our research culture and expertise as it develops comprehensively across other disciplinary areas of our work, such as architecture and digital media.</p> <p>The operational infrastructure supporting staff and student research is managed through the university's Research & Enterprise Department, which includes the Doctoral College. Research is strategically directed and managed by the Research & Enterprise Committee (R&EC), which is chaired by the Director of Research & Enterprise and has representation from each of the university's schools. The Research Degrees Committee (RDC), Research Ethics Committee (REC) and Professors & Readers Forum (P&RF), each having some degree of overlapping membership, feed into the R&EC, thus ensuring research leadership is drawn from across the institution. The R&EC reports to the Academic Board of the university, which is chaired by the Vice-Chancellor.</p>
<p>b. Research strategy</p> <p>Since 2008, the university has provided continued support for those areas of sustained research excellence recognised by RAE2008 while also supporting the formulation and development of new research areas, and the development of early-career and new staff. Alongside targeted research development funding, annual investment in conferences, seminars, workshops and lecture programmes has been used to establish and extend networks of disciplinary research across and beyond the university. This strategy was formalised in 2011 through the establishment of the UCA Research Institute (RI). The RI brings together all research-active staff and research students across constituent campuses to focus and enhance the research infrastructure throughout the university. The RI plays a crucial role in targeted researcher development, addressing early career and established researchers, developing leadership and management skills in this area and offering a forum for critical cross-disciplinary debate and exchange. Through identifying research synergies and offering appropriate staff development the RI aims to foster research excellence that has impact, benefits and applications beyond the academy.</p> <p>The established and developing research agenda significantly informed the revision during 2012 of the university's academic management structure. The creation of six disciplinary schools of Fine Art, Film & Media, Communication Design, Fashion, Architecture, and Crafts & Design, located across five campuses, offers further disciplinary focus for all academic activity, while these subject areas remain permeable and creatively open from the perspective of research. This new structure has enabled cross-institutional working, enhanced disciplinary ownership of the academic agenda, and has led to further academically-led changes such as the repositioning of the university galleries as research-led platforms for the generation of new student and staff work, collaboration, and practice, led by two newly-appointed Cultural Programme Curators.</p> <p>UCA is a founding member of CREST, the GuildHE Consortium for Research Excellence, Support and Training, and chaired this group during the academic year 2012–13. CREST provides strategic enhancement of research training and supervision capacity, and research capability for specialist and small HEIs, through cross-institutional, subject-specific and cross-disciplinary collaboration</p>

and pooling of resources. The Consortium fosters institutional partnerships in the development of research projects and policies, research training, knowledge exchange initiatives, related advocacy and peer learning. Our research environment has benefited significantly from being a core partner of CREST.

The **Crafts Study Centre (CSC)** is a registered charity, and a fully accredited museum. Formed in 1970 with the aim of 'the advancement of the education of the public in the arts and in particular the artistic crafts', the Crafts Study Centre has, since its relocation to Farnham from Bath in 2000, played an integral role in the life of the University for the Creative Arts, both in its work as the University Museum of Modern Crafts, and as a research centre. The CSC has a unique collection of modern British craft that embraces calligraphy, ceramics, furniture, wood and textiles. This is accompanied by an archive of diaries, letters, photographs, sketchbooks and other materials that testify to the working practices of craftspeople. Under the direction of Professor Simon **Olding**, the CSC delivers a full programme of exhibitions, currently eight shows per year in the Contemporary Exhibition Gallery, with two further shows in the Tanner Gallery. Alongside this work it delivers a public programme of lectures, symposia, conferences and publications drawing participants from around the world. Strongly committed to contemporary practice, the CSC includes Professor Magdalene **Odundo** OBE and offers a programme of artists in residence that provides space and opportunity to exhibit and sell new work. In 2012 it initiated a Fellowship in Modern Crafts.

The Centre works in partnership with a number of UK and international craft organisations such as the Leach Pottery, St Ives, the Crafts Council, the Japan Folk Crafts Museum, Tokyo, and the Ruthin Craft Centre, on exhibition, lecture and book projects. It has agreed a memorandum of understanding with the Center for Craft, Creativity and Design, University of North Carolina, with whom the Crafts Study Centre has recently jointly curated a show of textiles by Ismini Samanidou. As a specialist research centre, the CSC operates as a hub for UK and international craft practitioners, historians and theorists.

The **Anglo-Japanese Textile Research Centre (AJTRC)** was established in 2004 under the direction of Professor Lesley **Millar** MBE, whose research into the cross-cultural practices of Anglo-Japanese textiles dates back to 1996. Though Anglo-Japanese textiles offered the focus of many of its earlier projects, the work of the AJTRC has in recent years explored cross-cultural contexts of textile practice more broadly, working with practitioners from around the world including from Brazil, Denmark, USA, Norway, Poland, Lithuania, and Latvia. While the centre has established a substantial collection of Japanese textiles, and informs the creative pedagogy of the university's undergraduate, postgraduate and postgraduate research students, the focus of its research has been on project-led engagements of contemporary practice. Through a number of curatorial and exhibition projects, the AJTRC has worked with 86 different textile artists and practitioners in the commissioning and presentation of new work. Through projects such as *Textural Space* (2001), *Through the Surface* (2003–5), *Cloth and Culture* (2007–12), *Cultex* (2009), *Lost in Lace* (2011–12), and *Cloth and Memory* (2012–13), the AJTRC has worked to develop new understandings and audiences for contemporary textile practice, and this has provided a focus for other researchers within the university including **Goldsmith**, **Harrison**, and **Rogers**.

The **Centre for Sustainable Design (CfSD)** was established in 1995 and since then has led and participated in a range of externally commissioned research projects. It has organized over 100 conferences, workshops and training programmes focused on its principal interrelated enquiries into sustainable innovation and product sustainability. Under the direction of Professor Martin **Charter**, the CfSD has worked with business, policymaking and research communities in Europe, North America and Asia to build considerable experience in global manufacturing industries, information and communication technologies, and sustainable building products. While research is at its core, the CfSD is explicitly industry-facing in its approach and has developed numerous events, networks and trainings to disseminate its work. For the past 18 years it has organized the Sustainable Innovation conference, attracting over 2000 delegates from over 40 countries.

Research clusters have provided project-driven focus for collaborative research activities and

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outputs. **Surface Tensions**, led by **Kelley** (UCA), and Adamson (Head of Research, V&A), created an international network of researchers from universities, museums and other institutions concerned with qualities of surface and finish as characteristics of designed objects in industrial manufacture, hand making, and objects made from diverse materials. With funding from UCA, the V&A and the Design History Society, the project led to two symposia (UCA, 2009 and RCA/V&A, 2010) and the publication of G. Adamson and V. Kelley (eds.), *Surface Tensions: surface, finish and the meaning of objects* (Manchester University Press, 2013), a collection of 14 essays including contributions from **Kelley**, **Lehmann** and **Millar**. **bookRoom**, a multidisciplinary research cluster led by **Waeckerlé**, concerned with the interplay between electronic and print culture, has collaborated with various academic and practice organisations including le Centre des livres d'artistes (France), RGAP (Research Group for Artists Publications), CMCR at LSBU (Centre for Media and Cultural Research at London South Bank University), and the Whitechapel Gallery, on projects including *BOOKLIVE!* (June 2012), *Book Time* and *Written in the Margins* (February 2011), *Once Upon Time* (March 2009), *Land and Space Talks* (April 2008), and *Pasar página*, MUVIM museum, Valencia (December 2008). Investment from the HEFCE Science Research Investment Fund (SRIF) in a combination of traditional and digital print and production technologies has enabled the creation and production of limited editions of books and other print works, which have been collected by Tate, V&A and La Bibliothèque nationale de France, and this production has led in turn to the creation of the bookRoom Press (**Caruana**, **Knorr**, **Hamlyn**, **Waeckerlé**). The **Critical Spatial Practices** cluster brought together researchers from across the university to consider the increasingly evolving concept of the spatial and its relevance to contemporary practice and theory in art, architecture and geography. Led by **Rugg**, the project convened a series of research seminars and symposia at RIBA, London, at which a number of UCA researchers in fine art, architecture and design presented papers alongside leading academics in cultural and historical geography, performance, music and sonic arts. The resulting publication, *Spatialities: The Geographies of Art and Architecture*, (eds. J. Rugg and C. Martin, 2012), includes contributions from six UCA researchers (including **Klenz**, **Rugg**, **Rahtz**, **Wainwright**).

Beyond the university's research centres and project-led clusters, practice-led research takes place across its six broadly defined disciplinary fields of enquiry – fine art, film and media, communication design, fashion, architecture, crafts and design. Research-led practices of **Fine Art**, **Film** and **Photography** offer an area of significant convergence at UCA. Broadly concerned with aspects of narrative and documentary, spectacle and representation, the work of fine artists, photographers and filmmakers focuses on experimentation with the symbolic dimension of cultural expressions in still and moving images, printmaking, the book and performance (**Fox**, **Caruana** (ECR), **Coekin**, **Gersht**, **Klenz**, **Nava**, **Waeckerlé**). Elsewhere creative research and enquiry focuses on the relationship between the indexical and symbolic dimensions of representations and how this determines the positioning of cultural expression as 'artefaction' or 'artefiction': these artists all investigate the inherent tensions between authenticity, aesthetics and truth (**Balaskas**, **Barber**, **Knorr**, **Hamlyn**, **Kötting**, **Rogers**).

Painters **Chell** and **Matthews** each focus on aspects of landscape. Chell through his AHRC-funded work investigating the 'soft estate' that lines the edges of Britain's motorways, Matthews through his research into cross-cultural sites of landscape in Germany, Singapore and the UK. UCA benefits from a diverse body of historical and theoretical research into the visual, material and spatial cultures of art and design. This includes research into contemporary aesthetics of digital culture, film and moving image (**Trafford** (ECR), **Panse**); media technologies and representations (**Lin**, **Williamson**); histories of design and the decorative arts (**Kelley**, **Lehmann**); and the history of modern and contemporary art practice (**Rahtz**, **Wainwright**). Within the field of spatial and urban culture, **Rugg's** and **Alsop's** works offer critical analysis, and propositions in built form.

Research objectives 2014–19: in 2013 UCA made Research & Enterprise one of five domains through which it articulated its new five-year Strategic Vision. By stating that our practice, research and enterprise cultures will enhance staff and student experience, develop our courses and have an impact on society and the economy, the university champions a vision for research that is fundamentally integrated within the wider institutional project.

Since 2008 the university has achieved funding from a range of sources including the AHRC, ACE, Film UK, the British Council, SEEDA, FP7 and ERDF. Alongside project funding from sector specific charitable organisations, these grants have supported new research, sustained research organisation, and afforded opportunities for impact and knowledge transfer. The university aims to build further its external income to support its research from 2014. Collaboration has been essential to the creativity, resilience and output of our research centres, clusters and projects. Collaboration within and beyond the university remains a key priority for our research. Our current European Regional Development Funded (ERDF) and European Commission funded projects have extended the network of our research and enquiry, and offer an invaluable range of national and international partnerships through which further research continues to develop, as evidenced in REF3 Impact Case Studies.

PGR students have enlivened the research culture of UCA and remain a fundamental element in our research ambition. Following a highly successful quinquennial review of our PGR provision by the University of Brighton, our validating partner, in June 2013, the university will work towards application for research degree awarding powers (RDAP), and use the focused development of a specialist creative arts doctoral programme to further broaden, articulate and define its areas of research excellence. We see the research degrees programme as strategically important to our wider research ambitions in the future because we believe research to be central to the developmental pedagogy of the creative arts.

c. People, including:

i. Staffing strategy and staff development

UCA has sustained a strategic commitment to recruiting research-active staff and recognising the importance of research leadership. Since 2008 the university has appointed 11 new members included in this submission, including Alsop as Professor of Architecture. Professors and Readers are aligned to Schools to ensure comprehensive disciplinary leadership in research, and to offer an embedded network for the management of research across the institution. All academic interview panels include a Professor or Reader, and working through the research committees, Professors and Readers take the lead in all aspects of research ethics, compliance and training as well as working alongside Heads of Schools to mentor and manage staff through Performance Development Review. All academic contracts allocate a minimum of 25 days per year research time, and UCA operates an annual round for promotion to Readership and Professorship based solely on individual achievement. Since 2008 University staff development has supported five researchers to achieve promotion to Professorship (**Charter, Rugg, Knorr, Rogers, Fox**) and four to achieve promotion to Reader (including **Waeckerlé, Kelley, Klenz**). In addition, 17 members of staff have been supported to study for higher research degrees of MPhil/PhD. All staff recruitment, promotion and development follows our rigorous code of practice on equality and diversity.

The university provides targeted research support for the creation and dissemination of new research. Promising researcher awards of up to £2000 support ECRs and academic staff 're-engaging' in research, and in 2008 supported **Howard** in the development of his solo show, *Ritual and Setting* at Winchester Cathedral; general research awards of up to £5000 support research costs, consumables, travel and subsistence, and have supported the development of numerous research outputs including *Resort* (**Fox**), *Shadowlands* (**Nava**), *Side by Side* and *David Colwell: Making Chairs* (**Olding**); research sabbatical funds support academic staff to focus on specific outcome-driven research projects such as *Art & Celebrity* (**Wainwright**), *Soap and Water* (**Kelley**), and *Will You Dance for Me* (**Gersht**). Research 'cluster' funds, and Enterprise and Impact funds, support the development of new internal/external collaborative research, dissemination and knowledge transfer projects such as *bookRoom* (**Waeckerlé**), *India Song* (**Knorr**), and *On the Ephemeral in Photography* (**Klenz**).

ii. Research students: The development of postgraduate research culture remains a strategic priority for the university with an application for RDAP anticipated by 2017. Our research students make a significant contribution to the UCA research culture. Since 2008 we have grown our capacity and capabilities for the delivery of research programmes and built a robust online research environment through the UCA Research Graduate School, now the UCA Doctoral College. The university has made strategic use of funds, in the form of fee waivers and bursaries,

to support the development and growth of the PGR community throughout the REF census period. In 2008–10 the PGR focus was on completions rather than growth in research student numbers, and this strategy has yielded results with the numbers of completions now averaging three per year. More recently, emphasis has shifted toward growth of student numbers to create critical mass and enhance the student experience. Over the review period we have increased the total of enrolled research students from 26 in 2008–9 to 31 in 2012–13, and 15 students have been awarded PhDs since 2008.

We have grown our supervisor capacity through bi-annual, two-day, in-house training provision and by establishing a Supervisor Forum that offers opportunities for peer learning through best practice. Over 70 members of academic staff have undertaken supervisor training since 2008. The continuing growth of the PGR programme is being underpinned by full integration of research studies into Schools, and significant changes to the resource and workload allocation models provide greater clarity and incentive with regard to resourcing of research student supervision.

Implementing the VITAE Research Development Framework has been a strategic priority for UCA research degree provision: since 2010 focused efforts have been made to familiarise research students, supervisors and academic leaders with the RDF requirements and to organically implement the RDF into the programme through embedded and individualised skills assessment and development, both as part of all training provided by the Advanced Research Methods course and the Research Student Forums, and as an integral part of progress review. Support for individual training needs and the testing of research outcomes through symposia and conference presentation is made available through the UCA PGR Support Fund.

The CREST platform, enhanced by its recently established mobility fund, has enabled us to share research student training, through its annual Postgraduate Symposia; PhD supervisor training; and a variety of other staff and student research training programmes offered by member institutions. During the review period we held four Annual Research Student Conferences. Since 2011 these have been accompanied by an exhibition of practice-based outcomes and a related catalogue publication. All these elements are initiated and realised by our research students and facilitated by the Research Office.

d. Income, infrastructure and facilities

The external funding of research remains a strategic priority for UCA and in recent years the Research & Enterprise team have worked with researchers and teams of researchers to consolidate and support research applications to a variety of Research Councils, government and independent arts organisations, and charities, trusts and funds. Researchers have been supported by numerous bodies including the AHRC, ESRC, Arts Council England, British Academy, Crafts Council, Esmée Fairbairn Foundation, Mondriaan Foundation, and Research Information Network (RIN). In particular submissions to RCUK and the European Commission have grown and account for recent successes including *Transparent Boundaries* led by **Millar** (EU Culture Programme) and the AHRC Fellowship awarded to **Chell** for his *Soft Estate* project. Many of the research and enterprise initiatives have come into being through external national and international collaborations with academic partners, and cultural and community organisations. These include the AHRC Network grant for *Screening Nature* (**Panse**); the AHRC BGP Professional Preparation Masters award and Design as Human Interface PGR training award, both with University of the Arts Norwich; and a further AHRC research skills development award gained by the Visual Arts Data Service (VADS).

Since 2008 UCA has won over £6.5 million in external project funding. Although much of the university's externally awarded competitive funds are directed at knowledge exchange and cultural regeneration, these projects have been developed to include substantial amounts of applied research, and this approach has underpinned the university's leadership and/or current participation in four European Regional Development Fund Interreg projects totalling €1,612,218 external funding to the university: *Crysalis* (2011–14), *A Common Territory* (ACT, 2012–15), *Recreate* (2012–15), and *Interregional Culture-Led Regeneration* (ICR, 2012–15). These projects follow on from the HEFCE, ACE and LOCOG/Podium funded Creative Campus Initiative (Phase I and II) developed in the lead-up to the London Olympics in 2012. Over the review period the

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institution has won substantial funds from the JISC for the development of scholarly infrastructure and innovative digital asset capture, management and evaluation methods including the following projects: *Look here*; *KULTIVATE*; *KAPTUR*; *Spot the difference*; *eNova*; *iTrace*; *COINED – Creative Open Innovation Network for Expertise in Design*, in collaboration with Brunel University; and the Zandra Rhodes Digital Studies Collection.

As part of the Centre for Digital Scholarship within the Library & Student Services Department at UCA, the **Visual Arts Data Service (VADS)** specialises in the creation, curation, and management of digital assets in the visual arts. The VADS national image repository provides online access to a growing collection of over 120,000 images from libraries, museums, and archives across the UK, which is free for use in learning, teaching, and research, and covers the broad range of the visual arts, including applied arts, architecture, fine art, fashion, design, and media. Three years ago VADS was one of five national data centres funded in its entirety by the JISC and the AHRC. Since the loss of this support framework, VADS has attracted £1m of funding to build upon JISC funded projects such as *Enhancing the VADS Image Collection (2007–9)*, and the above-mentioned *KULTUR (2007–9)*, *Look Here! (2009–11)*, *KULTIVATE (2010–11)*, *eNova (2011)*, *Spot the Difference! (2011–12)*, and *KAPTUR (2011–13)*. VADS has been able to play a significant role in the digital arts sector and has supported and spearheaded several university projects including the aforementioned Creative Campus Initiative; imageBank; UCARIS; UCA Research Online; the Collections Review; the JISC funded Zandra Rhodes Digital Study Collection; and the Digitisation Unit.

Over the past two years the Digitisation Unit has continued to develop both imageBank and eStream player to provide unique digital visual special collections. It has been able to embed itself more profoundly in the work of the university by working closely with researchers submitting to the REF2014 by digitising their research outputs, and also by supporting VADS with the provision of the digitised images of the Zandra Rhodes Digital Study Collection. In recent years Library & Student Services has embarked on a project to more fully catalogue and promote its substantial archives and special collections. Formed over many years by its several founding institutions and through recent donation, these collections are now under the direction of a dedicated university archivist and offer an important research resource for the creative arts. Collections include practitioner archives such as those of the animator Bob Godfrey, photographer Tessa Boffin, and graphic designers Freda Sack and David Quay, as well as special collections such as artists' books, the animation collection, and textiles collections. The University Archives & Special Collections section is working to widen access and expand its collections through developing relationship strategies and depositor agreements, and has placed collaborative research at the heart of its strategy and ambition. The section has worked closely with the Digitisation Unit and the university's researchers to digitise material from its collections, and has already made available the bookRoom Special Collection, part of the Working Class Special Collection as well the complete Animation Film Archive (now available via eStream player).

Successful bids to the HEFCE Science Research Investment Fund (SRIF) and Research Capital Funding (RCF) have supported the continuous and focused enhancement of our research infrastructure enabling us to underpin our research expertise in Digital Screen Arts, bookRoom, and Critical Spatial Analysis through state of the art production and postproduction facilities. UCA places great importance on maintaining the facilities and technical expertise for material (analogue) processes of making, including those in ceramics, glass and metals, constructed and printed textiles, wet photography, printmaking and letterpress, while at the same time investing extensively into state of the art digital technologies, including digital still and moving image production and postproduction, 2D and 3D printing and rapid prototyping, amongst others. This approach enables experimentation with the convergence of material and digital processes in and beyond the crafts area, photography, film, and spatial practices.

e. Collaboration or contribution to the discipline or research base

As a smaller, specialist university, collaboration has been at the heart of the research and enterprise strategy of UCA, and remains an essential conceptual driver for our research. Current and recent grants include partnerships with Norwich University of the Arts (AHRC Block Grant

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Award), Queen Mary University, London, the Whitechapel Gallery, the Goethe-Institut, London (*Screening Nature*, AHRC Network Grant), Glasgow School of Art, and Falmouth University (AHRC Visual Arts Data Skills for Researchers). The JISC funded *COINED* project was delivered in collaboration with the Design School, Brunel University. Additionally, UCA is a lead partner in the GuildHE Consortium's (HEFCE funded) investigation on how small and specialist higher education institutions can maximise and sustain their contribution to regional and national growth. Since 2010 UCA/Craft Study Centre has been a project partner for the Crafts Council's Hothouse Programme. The Creative Campus Initiative (CCI) was successfully delivered culminating in the touring *100m* exhibition, which showcased the best creative responses to Olympic and Paralympic values and the relationships between the arts and sport. With funding from the Arts Council of England and LOCOG/Podium, the Consortium of 13 Universities in the South East of England was enabled to build and sustain innovative arts-led exchanges in partnership with a wide range of communities of interest. CCI won the prestigious Podium/LOCOG award for best Creative Cultural Project of the London 2012 Olympic Games.

UCA's four Interreg projects have been closely developed with a number of international and UK partners including The International Centre of Lace and Fashion, Calais, France; TIO3 Textiles Open Innovation Centre, City of Ronse, Belgium; Plymouth College of Art; Orchestre de Picardie, France; Ecole Européenne Supérieure d'Art de Bretagne; Ecole Supérieure d'Art & Design, Rouen; Arts University Bournemouth, UK; Kent County Council; Agence de Développement et de Réservation Touristiques (Lens, France). *Transparent Boundaries* (EU Culture Programme) brings UCA into formal partnership with The Center for Food, Design and Experience at Aalborg University, Denmark; Hellenic Regional Development Centre, Greece; and Associazione Marchigiana Attività Teatrali, Italy. The partnership is also working in collaboration with 'Na Jatkach', Artistic Weaving Tkacka Gallery, Poland, Nottingham Trent University, UK, and the Estonian Academy of Arts. Support from the UK-India Education and Research Initiative (UKERI), PMI2 Funding, and a Commonwealth Fellowship (Dr. Deepak Matthews, NID) enabled exchange between the National Institute of Design (NID), Ahmedabad, India, and UCA in the areas of teaching and learning, research and enterprise.

Researchers at UCA work collaboratively with an extensive range of local galleries and specialist organisations. These includes formal partnerships such as an Artist in Residence programme at the Watts Gallery, and the MA Curatorial Practice delivered in partnership with Turner Contemporary, Margate, as well as ongoing collaborations with the Ashgate Gallery, The Maltings, and Farnham Pottery, all in Farnham, and the Folkstone Triennial, and Whitstable Biennale, in Kent. UCA plays a pivotal role in the creative networks of its locations, hosting the East Kent Cultural Conversations, and working toward regeneration through the creative arts with Medway Council (Interreg Projects), and Farnham Council, which in October 2013 formally designated Farnham as a 'Craft Town'. Beyond this, the Centre for Sustainable Design manages an extensive network of organisations and businesses concerned with issues of sustainability and eco-design and innovation.

Researchers continue to support **Advisory Boards, Associations, Juries and Learned Societies**: Global Eco-island Summit (Charter, 2013); International Committee, EcoDesign, Korea (Charter, 2013); External Scientific Board, World Resources Forum, Davos, Switzerland (Charter, 2013); Trustee and Chair, Farnham Pottery Trust (Howard, 2008); Arts Foundation Award (Millar, 2009–13); International Steering Group 'Contextile 2014', Guimarães, Portugal Jury (Millar, 2013); ACE Leadership Network, South East (Millar, 2008); Selector, 'Art of Beauty 2' Embassy of Japan in London (Millar, 2009 & 2011); ARTAPESTRY3, European Textile Forum, Copenhagen (Millar, 2011); Future Makers Awards, Crafts Council of Ireland (Millar, 2010); The Art Prize (Textile Art) (Millar, 2010); Expert Assessor Technology Strategy Board (Charter, 2008–13); Patron & Trustee, National Society for Education of Art & Design (Odundo, 2011); Deputy Chair of the Leach Pottery (Olding, 2013); President, Walford Mill Craft Centre (Olding); Trustee of the Crafts Council of Great Britain (Goldsmith, since 2006); Advisor, Art Foundation Textile Prize, 2010 (Goldsmith); selector for the Nottingham Contemporary Open Exhibition (Goldsmith, 2010); Prix Pictet Award Jury (Wainwright since 2006); EDF Sustainable Design Award Juror (Charter, 2012); AHRC Peer Review College (Rogers, 2009–13); World Architectural Festival awards Juror (Alsop, 2011).

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Researchers maintain considerable engagement with peer review and editorial work for **Journals and editorial boards**: *International Journal of Sustainable Engineering* (Charter, ongoing); *International Journal of Remanufacturing* (Charter, ongoing); *International Journal of Sustainable Design* (Charter, ongoing); *Journal of Craft Research*, Intellect (Millar, ongoing); *Pensar la Publicidad: Revista Internacional de Investigaciones Publicitarias* (Spain) (Williamson, ongoing); *Visual Communication* (Williamson, ongoing); *Science as Culture* (Williamson, ongoing). Lin has reviewed papers for the *Journal of Computer-Supported Cooperative Work* (CSCW), *New Media and Society*, *Information Technology and People*, *Sociology*, *Current Sociology*, *Organization Studies*, *Information, Communication and Society* (iCS), *Science Studies*, *Future Generation Computer Systems*, *RGS Transactions of the Institute of British Geographers*, *Journal of Information Technology and Politics*, *M/C Journal*. Lehmann has undertaken editorial reviews for MIT Press, Berg Publishers, Routledge, and Thames and Hudson; Lin has reviewed for Routledge.

Scholarly awards, residencies and fellowships

Odundo has held residencies at the Museum of Glass, Tacoma, USA (2011), Pilchuck Glass School, Seattle, USA (2011), Huara Huara, Santiago, Chile (2009), Dartmouth College, USA (2008); Howard has held residencies at Tokyo Geidai, Japan (2012), and Appledore Arts Festival, Devon (2010).

Since 2008 researchers have received many **Awards and Prizes**: Odundo was awarded the OBE for services to the Arts (2008), and the Detroit Art Institute's Friends of African and African-American Art Recognition Award (2008); Millar was awarded the MBE for services to Higher Education (2011), and the Japan Society Award for contribution to Anglo-Japanese relations (2008); Barber was awarded 1st prize of the Hamburg International Short Film Festival (2008); Fox won the National Media Museum Award (2010) and was shortlisted for the Deutsche Börse Prize (2010); Gersht received an award of the Beijing International Art Biennale (2010); Klenz won the Renaissance Art Prize (2010), Merke Prize (2009), and Voigtlaender New Talent Award in Photography (2008); Lin received the Microsoft CITASA Port 25 Award (2008); Williamson won Mayor's Civic Award (London Borough of Islington) for outstanding cultural contribution to the community (2008); Wainwright won the International Visual Communications Association Online TV award (2009); Charter won a World Green Design Contribution Award (2013); Alsop won the Cityscape Asia Awards (Raffles City, 2008).

Researchers' work has entered numerous public collections through **Acquisition and Commissions** including the V&A, Stedelijk Museum, Smithsonian Institute, Ashmolean Museum, Fitzwilliam Museum, Metropolitan Museum of Art (Odundo); the Guggenheim Museum, New York, UK Government Art Collection, Tate, Jewish Museum, New York, British Council, Museum of Fine Arts, Boston, Deutsche Bank, Israel Museum, Jerusalem (Gersht); Museum of Contemporary Photography, Chicago, National Media Museum, Bradford, Museum of London, Musée de la Photographie, Charloi, Photographie Forum, Frankfurt (Fox); Crafts Council, Whitworth Museum and Gallery, V&A, Castle Museum, Nottingham (Goldsmith); National Center for Contemporary Art, Kaliningrad, Russia (Rogers).

Keynotes, lectures, screenings and performances

Fox gave lectures at the Photographers' Gallery, London (2010) and Pallant House Gallery (2011); Williamson gave keynote at Frieze Art Fair (2008) and had her work screened at MoMA, NY (2012); Kötting gave keynote screening at London Short Film Festival (2013), and had work screened as part of the ACID's 20th anniversary at the Cannes Film Festival (2013), and Montreal Film Festival, Canada (2013); Barber's work featured in *Postmodernism*, V&A, 2012, and has been screened at the Istanbul Art Fair (2013), Art Brussels (2013), Tate (2011 & 2008), Whitechapel Gallery (2011); Lehmann lectured at Centre Georges Pompidou, Paris (2012), Tate Modern (2012), Université de Paris, Sorbonne (2012), V&A (2008); Lin gave the keynote at the Communication and Information Section of the American Sociological Association Workshop (CITASA, 2008); Millar has given interviews about her work for BBC Radio 4's *Woman's Hour* and BBC1's *Look North* (2011). Alsop gave the Oberfield Lecture, American Institute of Architects (2011).