

Institution: UNIVERSITY OF WESTMINSTER
Unit of Assessment: UOA 34 ART AND DESIGN
<p>a. Overview</p> <p>Art and design research is located within the Centre for Research and Education in Arts and Media (CREAM) based in the Faculty of Media, Arts and Design (MAD) at the Harrow Campus. Most researchers teach in one of two departments: Photography and Film (P&F) and Art and Design (A&D). CREAM also includes a small cluster of Visual Culture researchers from the Faculty of Social Sciences and Humanities, (FSSH). The CREAM community currently comprises 45 senior and junior (full-time and fractional) researchers and 49 doctoral students. Within MAD, art and design research at CREAM sits alongside media and communication research at CAMRI (submitted to sub-panel 36). CREAM and CAMRI are managed by Faculty Research Director Peter Goodwin and report to the Faculty Research Committee. Goodwin represents our research at the Faculty Executive Group and the University Research Committee. The Director of CREAM Rosie Thomas oversees CREAM's four media sub-groups: Photography, Film, Visual Arts and Experimental Media, the first two relating primarily to the P&F department, the other two broadly engaging with A&D and FSSH. Within and across these sub-groups are project-based clusters: Art/Science, Arts on Film, Ceramics, Curation, Documentary, Experimental Film, Installation Arts, Media Archaeology, Public Art and (in conjunction with CAMRI) Africa and India Media Centres.</p>
<p>b. Research strategy</p> <p><u>Research Strategy 2008-13</u></p> <p>CREAM's research sits within a broad interdisciplinary field of visual and media arts and design. Our projects straddle practice-based, critical, theoretical and historical approaches to their subject-matters. Our strategic aims are to support our staff in producing high-quality research that is effectively shared, nationally and internationally, through exhibitions, screenings, performances, curatorship, research monographs, edited books, journal articles and editorship of journals; to develop our field through exhibitions, conferences and other scholarly events in collaboration with scholars in other leading institutions around the world; to maximise and evaluate the impact of our research; to secure commissions and grants from a variety of sources; to mentor and train a new generation of research scholars; and to run a vibrant interdisciplinary doctoral programme.</p> <p>The University's Strategy is committed to embedding impact within practice-informed 'research that makes a difference'. Development of an active and sustainable research culture is a priority at both University and Faculty level and has included the appointment of new staff to support external funding bids and enterprise-related activities. The University's Graduate School was established in 2012 to enhance postgraduate provision. The Faculty Research Committee reports to the University Research Committee, which has responsibility for the general terms of research policy and practice.</p> <p>The success of CREAM's strategy is evident not only in the wide range of outputs in galleries, festivals, media channels, books and journals around the world (as evidenced in our newsletter http://www.westminster.ac.uk/cream/news/newsletter) but also in other key indicators. Since 2008 our Research Council funding has increased by almost 50% (£800K: £1,169K HESA figures) and our funding from non-RC sources more than doubled (now over £1.9 million); numbers of PhD students have doubled (25:49); PhD completions almost tripled (8:22); and total numbers submitted to REF within this unit have increased slightly (22.05:24.25). All this has been in the context of a much more challenging external funding climate than in the previous RAE period.</p> <p>In RAE2008 CREAM identified cross-disciplinarity as key to its future strategy. This included bringing art into public space and re-contextualising traditional media and crafts within art practice, as well as fostering stronger relationships between conventionally discrete areas such as arts and science, film and photography, critical writing and creative practice. Following its success in RAE 2008, CREAM made further decisions to broaden and internationalise its research collaborations; to consolidate its strengths; and to expand its impact. We have successfully fulfilled these goals.</p> <p>Since 2008 CREAM has implemented strategic decisions to focus resources on the research areas in which it is strongest. Experimental media, art/science/technology, ceramics, photography, film, installation and curatorial research have all been strengthened—in dialogue with each other—through new appointments, successful funding bids, University investment and external partnerships. Our boundaries have expanded to include collaborative projects with museums, galleries, media and science bodies, as well as much greater public and international engagement.</p>

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As a corollary of this, for a range of reasons, fashion, fine art and sculpture research has become more specialised and links now with other areas (e.g. fashion with photography; sculpture with ceramic installation).

The four sub-groups, led by Professors **Bate**, **ten Brink** and **Brown**, and Reader **Maziere**, have fulfilled and in many cases surpassed the goals set in RAE2008. Film, Visual Arts and Experimental Media have all won large-scale AHRC grants for their projects; each of the four groups has run at least two major international conferences; all have expanded the global reach and impact of their research, as well as the total funding raised for research; all have developed a new cohort of younger researchers; all have increased the numbers of their PhD students. The Documentary Centre proposed in RAE 2008 was established in 2012 to coincide with completion of the Film group's groundbreaking AHRC project, *Genre and Genocide* (**ten Brink** and **Oppenheimer**). In 2011 the ceramics cluster (now at the heart of the Visual Arts group) launched its promised Ceramics Research Centre UK, with a large AHRC grant to explore Ceramics in the Expanded Field (**Brown**, **Twomey**, **Stair**). In 2010 the Experimental Media group's cross-disciplinary Art-Science cluster launched two AHRC-funded projects (**Corby**): a DataArt KT initiative with the BBC on communicating public digital data, and a network collaboration with the British Antarctic Survey (University of Cambridge) on visualising climate change. The Photography group established several cross-disciplinary and international partnerships, including a British Academy/Australian Academy-funded link with the University of Melbourne on photography and globalisation, as well as co-hosting projects with the University of Westminster's Architecture and English departments, and with our two galleries – Ambika P3 (P3) in central London, and London Gallery West (LGW) in Harrow. Since 2008 these galleries have proven increasingly successful as a strategy to bring together and profile the wide spectrum of CREAM research, both through exhibitions of our artists' work and through running talks and conferences, whilst also bringing leading international artists into the University in an innovative series of curations (**Maziere**). P3 has now become an established international venue.

Research Strategy 2014-19

With the appointment of Professor **Kerstin Mey** as Dean of Faculty in summer 2013, the University has made a strong commitment to supporting and enhancing CREAM's arts research culture. **Mey**, formerly Director of Research and Enterprise at the University of the Creative Arts, is currently finalising the new 2014-19 strategy for the Faculty, to ensure the ongoing sustainability of our current areas of research excellence. With the prospect of an increasingly difficult external funding environment for all HEIs ahead, the Faculty's Research and Knowledge Exchange Strategy will prioritise further internationalisation of our research base, an increased emphasis on securing external funding streams, and on ensuring growth in strategic areas with strong potential for public engagement and impact. These include cross-disciplinary initiatives in art, technology and the cultural and creative industries; in documentary film and experimental media; at the intersection of art in public and social design; and at the interface between art and science, exploring imaging technologies, visuality and visualisation.

CREAM will continue to pursue its current strategic aims, with an increased focus on impact, on strengthening support for senior and emerging researchers, on succession planning, and on ensuring balanced workloads by making strategic resource investments. While the four media sub-groups will remain as administrative and mentoring units, increasing importance will be given to cross-media and interdisciplinary research initiatives. The P3 gallery model will be extended to our historic Regent Campus Cinema, which will benefit from a £6m renovation and open in 2015 as a curated international venue for experimental film research, building on the global acclaim for CREAM's documentary *The Act of Killing* (**Oppenheimer**, **ten Brink**, see REF2 and 3b).

Internationalisation will be pursued in all areas. The existing strength of CREAM's research in the areas of South and Southeast Asian film (**Thomas**, **Ingawanij**, **Chatterjee**) has already raised funding to develop these areas further. For example, an EU Marie Curie Fellowship has brought Visiting Professors **Mazumdar** and **Sundaram** from leading universities in Delhi to help CREAM build a strategy for new research initiatives with South Asian partners. The success of our India and Africa Media Centres (both launched since 2008) will be used as a model to expand our research through our Faculty China and Arab Media Centres (set up by CAMRI) and elsewhere. CREAM aims to establish itself as an internationally-recognised leader in the field of theoretically, critically and historically-informed experimental arts and media practices in the age of media convergence, thereby strengthening our traction with the global cultural and creative industries.

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c. People, including:**i. Staffing strategy and staff development**

The Faculty provides structured support for a balance of teaching and research for CREAM staff. The Faculty Research Director **Goodwin** works closely with the Director of CREAM **Thomas**, the Director of CREAM PhD programme **Corby**, and four sub-group leaders to support and mentor researchers at all levels, including full-time, fractional and fixed-term. **Thomas** conducts annual interviews with individual researchers to discuss and assess evidence of publication of outputs in peer-reviewed contexts, application for external grants, active participation in sub-group research culture and likely submission in the REF. While for those supported by QR money these are mandatory, all Faculty staff are invited to propose projects for review and funding.

The Faculty uses its QR research funds to provide active researchers with:

- research time (around 30% of their timetable) conditional upon demonstrating a consistent record of research and impact and a realistic plan for continuing such work in the next period;
- reimbursement of some expenses incurred in the production of research activities, including presenting papers at academic conferences;
- sabbaticals, normally of one semester's duration, allowing time away from administration and teaching once every three years, in order to complete key outputs. These are not automatic: applications are invited annually on a competitive basis. Bidding is open to all research-active staff and is made by submission of a detailed research plan outlining proposed outputs.
- support for those who wish to develop a research career but have not yet produced outputs of any substantial scope or profile. This support is project-specific and offers research time, project funding and/or mentoring, as appropriate. Bidding is open to all teaching staff within the Faculty. Major funding decisions are assessed and decided by the Faculty Research Committee for endorsement by the Faculty Executive Group (of which **Goodwin** is a member).

Career progression is actively encouraged and career pathways for staff at all stages are set out clearly at the University level, supported by workshops and courses run by Westminster Exchange, part of the University's academic Department of Leadership and Development. The Faculty supports the principles of the Concordat to Support the Career Development of Researchers. Senior staff mentor junior and Early Career Researchers, acting as 'buddies' for funding applications, writing articles, book proposals and improving gallery profiles. New and emerging researchers are encouraged to undertake PhDs, for which they receive Faculty and University support. Staff PhD completions in this period include **Calvert, Company, Dawood, Lange, Ride, Stehlikova, Thompson** and **Wright**. Those on Research Fellow contracts and post-doctoral researchers have special weighting in their timetables, normally teaching one day per week and attending training run by the University, including the MA module 'Supervising Research Students'.

Our commitment to career progression means that our four post-doctoral researchers in 2008 now all hold permanent posts within the Faculty. **Ingawanij** won a Leverhulme Early Career Fellowship (2009-12) and became a full-time member of staff; **Twomey** is on a full-time contract, working 50% of her time on the AHRC-funded Ceramics project; **Orlow** has a permanent .5 post; **Oppenheimer** has a full-time Readership. All are being trained as research student supervisors and PhD examiners, as are other staff members who completed doctorates or equivalent in recent years, i.e. **Calvert, Company, Chatterjee, Maziere, Thorburn** and **Wright**. Three researchers have been promoted to Professorships in this period (**Bate, ten Brink, Thomas**) and six promoted to Readerships (**Corby, Craighead, Maziere, Pucill, Thompson, Wright**.)

New appointments have been targeted at strengthening our core concerns, including **Abrams, Calvert, Leeson, Mey** and **Smith** within the art/science and visual culture area, **Sprio** within film and **Stair** within ceramics. New members of staff are appointed on a one-year probation period. The University follows published Equal Opportunities and Diversity guidelines for all appointments and promotions. The internationalisation of our research has deliberately encouraged a wide spectrum of appointments on Visiting Research Fellowships, including Aurogeeta **Das**, Daisy **Hasan**, Shai **Heredia**, Keith **Shiri**, as well as Leverhulme Early Career Fellow, Ranita **Chatterjee**, E.U. Marie Curie Fellow, Ranjani **Mazumdar** and Ravi **Sundaram** and an ongoing stream of visiting speakers, artists, filmmakers and students from non-European backgrounds. The gender, cultural and ethnic mix within CREAM is substantial: of the 30 CREAM researchers (24.25 FTE) submitted to REF2014, around 20% (5.4FTE) are of BME origin and 12.7 FTE (52%) are female, a pattern that is mirrored within CREAM's wider staff group.

As almost half our staff are on fractional posts, most already have active professional careers outside academia and bring this real-world gallery and broadcaster experience to invigorate our research culture and widen opportunities for full-time staff and students to engage with that world. In addition to this – and the wide-ranging networks with galleries and creative industries described in REF3a – residencies such as Twomey's at V&A from April-November 2011 are encouraged.

ii. Research students

CREAM has a thriving doctoral programme, with 49 MPhil/PhD students currently registered and 22 completions since 2008. Topics are diverse and reflect CREAM's interdisciplinary nature. These include bio-art, ceramic performance, digital public art, documentary and experimental film, photography and non-Hollywood cinemas. Alongside more traditional theory-based and historical research, the doctoral programme is at the cutting edge of practice-based research, supported by the active contribution of a large community of artists, filmmakers and other researchers. CREAM has also hosted cross-faculty collaborative PhDs, notably with Biosciences and Architecture.

Within the Faculty there is a lively PhD culture that provides a supportive and creative environment for developing research. CREAM students work alongside a large cohort (currently 63) of PhD students from CAMRI. Both CREAM and CAMRI seminars are open to all. There are special interest reading groups, as well as regular lecture series, conferences, exhibitions and screenings. To prepare them to present work at conferences and in the wider art and media world, CREAM PhD students formally present their research-in-progress for feedback at the bi-annual CREAM PhD symposium, to which all research staff and post-graduate students in the Faculty are invited. The University's two gallery spaces are also available for them to show their work.

The CREAM PhD Programme Director **Tom Corby** runs a training course targeted to the approaches and methods of art and design research: in year one this addresses the specifics of practice-based methodologies; in years two and three it focuses on research analytics. In addition, since 2012 all MPhil/PhD students are enrolled in the University-wide Graduate School, which now coordinates the Doctoral Researcher Development Programme (DRDP) through a range of tailor-made workshops, individual sessions and PDP activities based on the national Vitae Concordat Researcher Development Framework. As part of this, all students undertake a PG Certificate of Special Study in Supporting Learning, attending sessions on teaching skills and academic careers. There are regular symposia and workshops on research methods and good practice, as well as the Research Student Forum and networking events. By arrangement students can study relevant MA modules in the university. They also have the opportunity to gain teaching experience on BA and MA courses in the Faculty; this is compulsory for students in receipt of a scholarship.

Doctoral students are taught by a supervisory team led by a specialist Director of Studies (DoS), and one - or sometimes two - other supervisors. Students complete an annual PDP, in discussion with their DoS, and a tutorial feedback sheet follows every meeting. The Graduate School coordinates University-wide arrangements for overseeing ethics, monitoring progression (from registration to transfer and completion) and addressing unsatisfactory performance. The Faculty Research Committee meets twice a year to address issues of PhD enrolment, progression and completion.

CREAM provides at least two, and sometimes three, full scholarships per year (£48K bursary plus fees) as well as occasional fee waivers. The Faculty receives block-grant AHRC funding for two scholarships, has two individual AHRC scholarships (one attached to the Ceramics project), and individual students have won funding from various sources, ranging from charities to the Portuguese government. All students can, in addition, apply to the Faculty Expenses Committee for up to £1000 for practice, fieldwork or dissemination expenses, paid for from Faculty QR funding.

The admissions process is run at Faculty level by the CREAM PhD Programme Director, in conjunction with the University Research Office, and follows University-wide equal opportunities procedures in selection and interviewing, ensuring that its programme specifications reflect and appeal to a diverse cross-section of applicants. Candidates are required to submit an application form and CV and all applicants who fulfil criteria are interviewed. The University commitment to equality and diversity continues throughout the student's career with us.

All students benefit from the CREAM researchers' exceptionally wide networks of external partners (see REF3a). Students are helped to access galleries, museums, publishers, creative industry and public bodies through their day-to-day interactions with CREAM staff, many of whom themselves have high standing in the art and media worlds. As part of their career progression,

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several PhD students have been offered paid work experience on their DoS's projects, and students routinely help to organise and participate in CREAM's academic conferences and exhibitions, and in the running of the Africa and India Media Centres. CREAM's connectedness to the art world is enhanced by the P3 gallery, through which students gain direct access to world-leading artists (see below and REF3a).

CREAM is at the forefront of debates on moving image practice-based PhDs and has offered training to universities in Chile, Finland, India (supported by UKIERI), the European Film Schools Network and various UK universities. CREAM still hosts the AVPhD website, having been in 2005 a founder member of AVPhD, the AHRC-funded national training network for moving-image PhDs, alongside RCA, Birkbeck and Goldsmiths, with whom CREAM shared training and research symposia. This culminated in the VIVA VIVA exhibition at P3 in 2008, which presented over a decade of UK interdisciplinary practice-based PhD research and formally established the field.

d. Income

CREAM researchers have received funding in excess of £3.4 million for their projects in the current census period, on top of which another £4.5 million was raised for projects in which CREAM researchers were involved in industry collaborations with major broadcasters and film funders.

Research Council and Leverhulme funding won by CREAM totalled more than £1.5 million (total grant value won in census period). This includes three AHRC large grants: Genocide and Genre (£395K, **ten Brink**, plus **Oppenheimer**); Ceramics in the Expanded Field, (£383K, **Brown, Stair, Twomey**); Screenplays: Theatre plays on British Television (£303K, **Wyver**); one AHRC KT project with the BBC (£178K, **Corby**); one AHRC network on Climate Change (£25K, **Corby**); and two Leverhulme Early Career Fellowships (**Ingawanij**, £85K, 2009; **Chatterjee**, £87K, 2012). Smaller grants include **Wright** £66K; **Dawood** £16K; **Campany** £8K; **Bate** and **ten Brink**: £6K.

CREAM's current researchers have also raised more than £1.9 million from non-RC sources including artists' commissions. These include Aimimage, Ambika Foundation, Apple, Arts Council England, Asia-Europe Foundation, British Council, Canadian Research Council, CIC Cairo, CCS Paris, Cultural Olympiad, Dundee Contemporary Arts, Elephant Trust, Film London, Foundling Museum, Futuresonic, Gasworks, Harris Museum Preston, Henry Moore Foundation, Hezi Cohen Gallery Tel Aviv, JISC, London Development Agency, Loughborough University, Manifesta, Milan Leila Heller Gallery NY, Modern Art Oxford, National Media Museum, NESTA, New Expressions, Newlyn Art Gallery, NHS, Oslo Kunstforeng, Outset, Parasol Unit, Photographers' Gallery, Preston Guild, Project B Gallery, Research Council of Norway, Royal Astronomical Society, RTS Shiers Trust, Siobhan Davies Studio, Swiss Arts Council, Vital Spark Creative Scotland, Venice Biennale, Wellcome Trust, Wysing Arts and some private sources.

Industry collaborations on our film projects (**Wyver** and **Oppenheimer**, See REF3b) totalled a further £4.5 million plus and included ABC Australia, BBC, Channel 4, Danish and Norwegian Film Institutes, Ford Foundation, PBS, Swedish, Finnish and Dutch National Television and much else.

Infrastructure and Facilities

Scholarly: Since the 1960s, the University of Westminster and its predecessor institutions (Harrow Art School and PCL) have supported teaching and research in Art and Design. The Faculty has a well-established portfolio of undergraduate and postgraduate courses that link to the research interests of its practitioners and writers. Students and staff have 24-hour access to a large library of books, journals and IT resources, which include electronic library packages with access to databases such as LION or Box of Broadcasts and online journal portals including Project Muse, JSTOR and Swetwise. This also boasts extensive specialist collections on arts and media. The University hosts the unique archive of its early predecessor, the Royal Polytechnic Institution, the venue for public lectures and experiments in photography and film from the Victorian era onwards. Our own scholarly infrastructure also includes two digital archives developed at CREAM, both collaborative programmes with industry/public bodies. *Arts on Film* has digitised and catalogued the Arts Council's 480 films on artists in collaboration with the BFI, which holds the originals. *Arts on Film* was a founder partner, along with BBC, BL, BFI and ACE, in the BBC Digital Public Space project and is accessed by around 500 people a month. *Screenplays*, currently being developed through an ongoing AHRC project, is another collaboration with the BBC. Due for completion in 2015, it will become the definitive record of stage plays on British television since the early 1930s.

Organisational: Our Faculty Research Office employs two full-time and one 0.6FTE administrators

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to assist with conferences, doctoral students, seminars, travel and expenses. Research and Enterprises Services (RES), the University's research and consultancy unit, provides a Faculty-dedicated Research Development Officer, who alerts CREAM researchers to funding opportunities and advises individuals on applications and budgeting, and a Business Development Officer, who helps to set up consultancy and knowledge exchange opportunities. If bids are successful, RES manages the administration of these grants for the researchers. Successful PIs are allocated 50% of Faculty overheads for dissemination or preparation for follow-on projects.

The Faculty Research Director **Goodwin** oversees the strategic and financial aspects of research and quality assurance at the local level, reporting to University and Faculty committees. The Academic Registrar's office oversees all quality issues for the University. **Goodwin** works with the Director of CREAM **Thomas**, who manages research activities of staff and chairs a CREAM Committee comprising the Deputy Director of CREAM **Corby**, the research sub-group leaders (**Bate, Brown, Maziere, ten Brink**) plus **Smith** from FSSH and **Ingawanij** (CREAM NEWS). The Director of the CREAM PhD Programme (**Corby**) manages all aspects of research student training and supervision. The CREAM Committee meets once a term to manage day-to-day activities, plan the strategic direction of the research culture, and oversee collaborative and individual work within the research groups. It runs one CREAM away day each semester, to update the wider research group on developments and foster a sense of community. In the afternoon of this is the CREAM SYMPOSIUM, at which CREAM researchers from different clusters present work around a common theme, alongside an eminent guest speaker. Past topics include Archives and Memory, 'Writing', Sound in Art Practice, Experimental Media in Asia, and Research as Process. CREAM NEWS, edited by **Ingawanij** and **Orlow** and published twice a year, keeps researchers informed about their colleagues' publications, exhibitions and awards.

Conferences, exhibitions and networks play a significant role in CREAM's organisational strategy. Each sub-group runs at least one major international conference every two years, supported financially and administratively by CREAM research funds. Key to this is our 'Exhibiting' series run annually in conjunction with an exhibition at P3 and focused on issues of gallery curation of the arts today. This began in 2011 with 'Exhibiting Photography', followed by 'Exhibiting Video' in 2012 (alongside David Hall's End Piece, marking the switch-off of analogue TV), and 'Exhibiting Performance' in 2013, all combining leading international speakers with screenings, shows and performances of CREAM research. In addition, the CREAM sub-groups and clusters hold ongoing programmes of lectures and seminars with internal and external speakers to promote inter-group dialogue and foster collaborations between practitioners and writers, as for example with the Photography group's annual autumn Contemporary Debates series. Both Africa and India Media Centres also run annual conferences with a range of partners, from Royal Africa Society to SOAS. **Operational** The Harrow Campus houses state-of-the-art studios for television, radio, print, film, photography, music and artistic practice, currently being upgraded in a £40 million refurbishment of the entire campus. A team of technicians and library and computing staff provide support and training all year round. Staff and doctoral students have designated offices with computers, networking and a social space as well as access to equipment and studios. Similar facilities and support are available for research fellows and visiting scholars. The two university galleries enhance this infrastructure for research in art and design. London Gallery West at Harrow Campus, established in 2004 and curated by **Maziere**, continues to showcase crosscurrents in arts research within and outside the institution. Many researchers from CREAM have exhibited there and it is a significant cultural space for dialogue between the research groups and externally with diverse user groups. Since 2007, the University's AmbikaP3 gallery at Marylebone Campus, also curated by **Maziere**, has become a notable venue for exhibitions and cultural events. Now one of London's largest spaces dedicated to contemporary art and architecture, P3 has showcased new work by major artists such as Heiner Goebbels, Ilya and Emilia Kabakov, Anthony McCall, and Jannis Kounellis, as well as by CREAM researchers and doctoral students. In 2011 it hosted the Deutsche Börse Photography Prize. Academic activity is cross-subsidised by commercial hire.

The Faculty Executive Group ensures the right balance is maintained between scholarly, operational and organisational structures. The Faculty Plan prioritises activities and resources over a three-year period, within which sustainability of the research culture is a key strategic aim.

e. Collaboration and contribution to the discipline or research base

The vitality of CREAM's research culture is particularly evident in the wide-ranging, dynamic networks of collaborators and partners that we have fostered over this census period. All four of

our large AHRC projects involve significant collaborations. **Corby's** DataArt KT project worked with leading developers from BBC Innovation, while the key partner in his network on visualising climate change was the British Antarctic Survey at the University of Cambridge. **Ceramics in the Expanded Field** focused on engagement with museums: the V&A, mima, York, Freud, Plymouth and Sir John Soane's Museum. **Wyver's** Screenplays project works with the BBC, BUFVC and BFI and includes scholars from Royal Holloway, British Library, Glamorgan and Reading on its advisory board. The **Genocide and Genre** project brokered collaborations with the Danish Film Institute, University of Melbourne and Cornell University, USA, amongst other places. Another global network was established on experimental film: **Ingawani's** curation of Bangkok Experimental Film Festival (BEFF6) created a wide-reaching group that includes Harvard Asia Centre, the Australian National University and University of Auckland, alongside scholars from Tate Modern, National University of Singapore and Goldsmiths; archives in Holland, Thailand, Taiwan, Hong Kong and London (Imperial War Museum); and collaborators including Hanoi DOCLAB, Experimenta India, Circuit New Zealand, CologneOFF and LUX UK. This underpins a partnership with Shrishti School of Art, Bangalore, on a longer-term project on Comparing Experimental Cinemas (that just received British Academy funding). Other networks include **Thomas's** collaborations with researchers at Delhi's Sarai Centre and Jawaharlal Nehru University, notably **Mazumdar** and **Sundaram**, currently at CREAM on an EU Fellowship to develop new joint research projects; **Dawood's** collaboration on his Piercing Light project with the Institute of Fine Arts of Tetouan, Morocco; **Bate's** photography work with Monash and University of Melbourne; **Shinkle's** network on English landscape photography with Birmingham City Library and Universities of Plymouth, Sunderland and Chelsea College of Art and Design; and **Wright's** art-science projects with University of Edinburgh and the EAR Institute at UCL. In 2008 **Smith** founded the Visual Culture in Europe network, with 12 partners from across Europe (including Spain, Norway, Belarus, Lithuania, and France) and conferences in London; Barcelona, Spain; Trondheim, Norway; and Croatia.

CREAM staff are members of Research Councils and other research advisory panels. **Mey, Ride, Smith** and **ten Brink** have been appointed to the AHRC peer review college; **Thomas** is on the AHRC India Strategy Advisory Board. **Mey** has also been involved in strategy reviews at Bauhaus University Weimar and has been an advisor on arts and science research in numerous forums in UK, Germany, Austria, Netherlands and Singapore. She is a member of the Austrian Science Board, the UK HE International Unit's Community of Practice for European Research and Higher Education (Europe CoP), and was a Director of CREST, the GuildHE Consortium for Research Excellence, Support and Training. **Smith** has advised on Visual Culture research to University of Barcelona/Spanish Ministry of Education, Bergen University, Birmingham Institute for Art & Design, Rotterdam University and The Ruskin School of Drawing; **Twomey** advised on ceramics research at Cardiff Metropolitan University and Oslo Academy of the Arts; **Bate** was an advisor to Aalto University's RAE panel; he and **ten Brink** advised Jamia Milia University Delhi on practice-based PhDs (via a British Council UKIERI award).

CREAM researchers hold leading roles in professional associations. **Mey** was Associate Fellow, GradCAM (All-Ireland Graduate School for Creative Arts and Media); **Smith** is Founder and Director, International Association for Visual Culture; **Stair** is a Fellow of RSA and was Deputy Chair Crafts Council (2008); **Twomey** has been Chair of the Worlds Crafts Council (UK) and Vice-President of the Worlds Crafts Council (Europe), as well as a trustee of Crafts Potters Charitable trust and the Clay Foundation; **Craighead** is on the Film London steering group, the Animate Projects advisory group and is a selector for the Jarman Award.

Three journals are run from CREAM: **Bate** is founding co-editor of *Photographies*, in collaboration with colleagues at UWE Bristol, Goldsmiths, and Plymouth University; **Smith** is Founder and Editor in Chief, *Journal of Visual Culture*; **Thomas** is founding co-editor of *BioScope: South Asian Screen Studies*, hosted jointly between CREAM and SARAI/Centre for Study of Developing Societies, Delhi, in collaboration with the universities of Pittsburg and Jadavpur, Kolkata. Other members of CREAM are on editorial and advisory boards of journals that include *Aperture*, *Art & Research*, *Celebrity Studies*, *Crafts Magazine*, *International Journal of Interactive Multimedia*, *Interpreting Ceramics*, *Journal of Acoustic Space*, *Journal of Media Practice*, *Media Industries*, *Philosophy of Photography*, *Photography and Culture*, *Screenworks*, and *Zetesis*

Bate, Ingawani, Matheson, Mey, Orlow, Shinkle, Sprio, ten Brink, Thomas, and Wyver have examined PhDs at universities worldwide including Bergen, Birkbeck, Brighton, Copenhagen, Courtauld, Dublin, Edinburgh, Edith Cowan Perth, Essex, Glasgow School of Art, Goldsmiths,

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Institute of Education, Leuven, London Metropolitan, Manchester, Northumbria, Nottingham, RCA, Plymouth, RMIT Melbourne, Robert Gordon, Sheffield, Slade, Stradins Riga, UCA and Ulster.

As well as CREAM's annual 'Exhibiting' conferences at P3 discussed at (d) above, bringing outside artists and scholars to the University with the aim of developing debate within the field of arts curation, our researchers regularly organise agenda-setting scholarly encounters. Each of the large ARHC projects has run major events at Westminster and externally. These include Corby's conference 'Public 2.0: culture, creativity and audience in an era of information openness' and his three 'Data Landscapes' workshops held at Arts Catalyst on interdisciplinary responses to climate change (2011); a Ceramics conference on collaborative research in ceramics, with a symposium at V&A (2010; 2012); Screenplays' two conferences at Westminster and screening collaborations with BFI Southbank (2012; 2013); Genocide and Genre's series of eight talks and screenings on hybrid fiction/documentary held at Birkbeck, Goethe Institute and Westminster (2009). CREAM has been at the forefront of arts and technology debates, co-hosting Mobilefest III with MIS Sao Paulo and Mobliefest IV with Limkokwing (Malaysia). Both India and Africa Media Centres are now in the fifth year of annual conferences, each taking cinema as their topic for three of those five years. The India Media Centre brings visiting artists, writers and academics to Westminster in a rolling programme of events, masterclasses and screenings, sometimes in collaboration with SOAS, King's College London and other international partners.

CREAM members regularly peer review and referee projects and programmes for research councils, as well as book proposals and journal articles for major publishers. **Barnett, Mey, Corby, Sprio, Thomas, Thorburn** and **Wright** have assessed proposals for bodies that include Austrian Science Foundation, AHRC, EU Lifelong Learning Programme, German Science Foundation, Irish Humanities Research Council, UKIERI and Wellcome Trust. **Bate, Calvert, Matheson, Smith** and **Thomas** referee book proposals for Ashgate, Chicago University Press, IB Tauris, Intellect, MIT Press, Manchester UP, Open UP, Oxford UP, Routledge, Sage, Yale University Press. A wider group of CREAM researchers has reviewed for journals that include *Aan*, *African Media Studies*, *Asian Journal of Communication*, *Body and Society*, *Cinema Journal*, *Comparative Critical Studies*, *Current Anthropology*, *Feminist Theory*, *Framework*, *Journal of War and Culture Studies*, *Hybrid Culture*, *Journal of British Cinema and Television*, *Journal of Media Practice*, *Leonardo*, *Journal of Illustration Research*, *Modern Drama*, *New Formations*, *Papers of Surrealism*, *Screen*, *Signs*, *South Asian Popular Culture*, *Thymos*, *VaroomLab*.

CREAM researchers have won significant honours, from **Beresford's** Hamlyn Award (2013), to **Campany's** Kraszna Krauss Award for best moving image book (2009) and New York ICP Infinity Award for writing (2012), **Wyver's** Peabody Award (2010), **Dawood's** Abraaj Capital Art Prize (2011); the Swiss Art Award three times for **Orlow** (2008/9/12) as well as the Loop/MACBA Award (2011); **Tabrizian's** Rose Award (2013), Jarman Award nominations for **Pucill** (2012), **Dawood** (2012), **Orlow** (2013); and 24 international awards for **Oppenheimer's** film (2012-13), including Best Documentary at Berlin Film Festival. Artwork by **Brown, Craighead, Dawood, Stair, Tabrizian, Twomey** was acquired for collections including Arts Council, Bristol Museum, British Council, British Museum, Harris Museum, Los Angeles County Museum, mima, National Media Museum, Museum of London, National Gallery of Canada, York City Art Gallery and V&A.

CREAM members have given hundreds of invited lectures and performances in universities and galleries around the world. Notable keynote conference and symposia addresses include **Bate** at Brighton Photography Biennial, Helsinki Photomedia, and Universities of Roehampton, Sheffield Hallam and Sunderland; **Campany** at Venice Biennale, Paris Photo Grand Palais, Jeu de Paume, Museo Nacional Madrid, Ryerson Image Centre, Universities of Tel Aviv, Lisboa, Cologne and Toulouse; **Ingawanij** at Auckland University; **Orlow** at Venice Biennale and Middlesex University; **Shinkle** at University of Iceland, Reykjavik, and Universities of Brighton and Huddersfield; **Thomas** at Indian Institute of Advanced Study, Shimla, and University of Manchester; **Twomey** at Australian Ceramics Triennale; **Wright** at Linköping, Sweden; **Wyver** at University of Reading.

Finally, CREAM members have been invited to present their research in galleries and other venues worldwide, as REF2 and REF3 describe. Through this international presence, evidenced in further detail in CREAM NEWS <http://www.westminster.ac.uk/cream/news/newsletter> over the past six years, CREAM believes it has made – and will continue to make – a significant contribution to creative new research and thinking in the international field of media arts and design today.