

<p>Institution: Teesside University</p> <p>Unit of Assessment: 34 Art and Design: History, Practice and Theory</p> <p>a. Overview On all indicators of quality, and in terms of its reach, research in Art and Design has been on a progressively upward trajectory during the REF period. Going forward, the University is committed to sustaining this dynamic, and the ambitions and social engagement it embodies. The members of the Art and Design Research Group are spread across three sections of the School of Arts and Media and the Animation Section of the School of Computing. Its researchers are organised into three research clusters: Digital Media & the Moving Image, Fine Art and Design. The Art and Design Research Group is one of three that together make up the Institute for Design, Culture and the Arts (IDCA), the body responsible for research in the School of Arts and Media. The aim of IDCA is to recognise, sustain and enhance research activity. Responsibility for research rests with the Dean (Prof. Roper) as Director of IDCA. All art and design researchers are members of IDCA.</p> <p>b. Research strategy IDCA works closely with the Graduate Research School to foster the research culture, it affords the Art and Design Research Group a great deal of autonomy to determine how the University's research strategy should be implemented for its subjects, with respect to the specifics of its different specialist research fields and other local circumstances. In the period preceding the current REF, research in Art and Design was not subject to a formal assessment of its quality. Consequentially, early in the REF period, IDCA gave the Art and Design Research Group the task of making an inventory of research excellence already on-going in the School. Without wishing to restrict the diversity of approaches to the arts, design and creative thinking present within the School, it sought to identify and strengthen those research areas where collaboration and development were most promising. The Research Group has sought to develop its three clusters to two ends. Firstly, to extend their reach through partnerships with collaborators and end-users, to achieve better distribution of research outcomes and to help create new audiences. Secondly, to project them as instances of research excellence as a demonstration of the fact that the School is research-led.</p> <p>Although IDCA devolves much of the day-to-day management of the research culture to the Art and Design Research Group there is a clear division of responsibilities between the two. IDCA retains responsibility for directing and revising the Research Strategy, for managing large-scale, interdisciplinary research initiatives, for agreeing large-scale research investment and for research ethics. It also ensures that the University's funds are directed towards exemplary research initiatives and research leave. Since the School of Arts and Media hosts IDCA, the Dean takes a key strategic role in appointing researchers and designating mentors, and monitoring research as a structural demonstration of the centrality of research to the School.</p> <p>The following have been recruited during the REF period: Burton, Chicken, Draper, Lent, Randall, Hinchliffe McCutcheon, Stockton, Elliott, Young and Morris, most of whom are classified as early career researchers. We see these appointments as having been critical to our ambition to enhance the research culture. We anticipate significant career development for these appointees in the future. Stockton has been promoted from Senior Lecturer to Principal Lecturer for Business Engagement, reflecting his research interest in the intelligent interfaces of digital media. Young was recruited as 0.5 and is currently promoted to a full-time PL in recognition of his research leadership in film and media.</p> <p>The Art and Design Research Group is led by Principal Lecturer Burton. The group's benchmark for research has, from the beginning, been one of international standing. It values diversity in research and seeks to support all researchers. As a corollary to this, the Research Group's benchmark for staff participation is that in the medium-term all staff should be engaged in research. Nearly 80% are deemed to be research-active, although not all have been included in this submission. The Group has sought to identify our specific 'in-house' research practices of international standing to make concrete to all researchers our research ambitions. Examples are: involvement with contemporary art spaces of international standing such as The Baltic Centre for</p>

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Contemporary Art (**Haillay**) and the Whitechapel Art Gallery (**Morris**), funding by Arts Council England (**Haillay, Morris**), funding by the Wellcome Trust (**McKeown, Fenton**), funding by the BFI (**Haillay, Elliot**), a track record of being selected for overseas biennials (**Burton, Draper, Haillay, Elliot, Young**), innovative industrial products and software applications brought to market (**Beckwith, Stockton**). These we situate in the context of other indicators of excellence: the research standing of our partners in collaborations (institutions, companies and individuals), the extent of our research network links (both formal and personal), the geographical reach of our research, its critical reception, examples of citation, conference attendance and new skills training taken up by our researchers.

The University's Institutional Plan offers a comprehensive overview of the medium-term vision, aims and objectives of its research strategy. The sections of the research strategy are organised under the following headings: 'Research shape, size and culture', 'Research Excellence', 'Working in Partnership on Research', 'Research Organisation' and 'Implementation of Research Strategy'. The Graduate Research School is responsible for the operational implementation of the research strategy as laid out in the Institutional Plan, in conjunction with the University's five research institutes within which all research initiatives, and researchers, find their place. It follows that the University's strategy is the template around which IDCA and its constituent research groups form their subject-specific aims and objectives for research, and what is outlined in principle in the University's research strategy can be found exemplified in practical detail throughout this submission. The Graduate Research School supports the work of IDCA by facilitating funding opportunities and assisting with grant applications.

Membership of an institute brings with it the responsibility to be research-active. All staff who are members of an institute are required to produce a personal research plan on an annual basis. Researchers are mentored, using Personal Research Plans to set the agenda for the meeting. Personal Research Plans form the basis for the allocation of research time by the Dean of School. Progress in growing the research culture is monitored by the Deputy Vice-Chancellor (Research and Business Engagement). The Art and Design Research Group recognises that there are limits to the efficacy of relying, long-term, on the macro planning of research clusters due to the very nature of the art and design professional world, where styles and creative concepts are constantly undergoing morphological change, and where innovation is a critical factor. It therefore accepts that there will always be flux in the nature of its research clusters.

In the medium term the Art and Design Research Group will continue to build on existing strengths, under the direction of IDCA. The Group is working to develop still further its external research funding strategy, identifying realistic objectives and tailoring them to research expertise and creative practice; a strategic focus is placed on new initiatives, support of early career research, conference organisation, research networking and international collaboration. The School's capital bid will seek to enhance the resources available to support research. The Group recognises the importance of funding-in-kind, particularly exhibition space and the concomitant provision of catalogues and other means of extending researchers' reach to new audiences. In media technology and design the resources to visualise and produce prototypes is of particular importance for the future. Further convergence and over-lapping in our research clusters in the next REF period will be encouraged. Specifically, going forward, we see an opportunity and a current basis within our **Design** and **Digital Media & Moving Image** clusters to develop our work assisting the disabled and 'differently abled' with adaptable design solutions for independent lifestyles as well as promoting further use of apps with clever information. **Beckwith, Fenton, Stockton** and **McKeown**, amongst others, have demonstrated there is great potential and great un-met need for such research. We expect our current extensive collaboration with Northumbria Healthcare, currently addressing ways to improve living for patients with Alzheimer's, is only one, albeit an important one, of the collaborative bases for this research which might, in future, involve performing arts.

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

The members of the Art and Design Research Group display a diversity of approaches to the arts, design and creative thinking. Designers, animators, film makers, art and design theorists, fine art

practitioners and new media researchers come together in the Research Group which facilitates debate, discourse and collaboration. The next section gives instances of research and describes key instances of the work of the research clusters that characterise the range and ambition of the research culture we have sought to foster.

The most extensive Art and Design Research Group cluster is in ***Digital Media & the Moving Image***. Many of the researchers in this cluster work in interdisciplinary contexts and have growing international profiles that locate Teesside as an important centre for innovation in its specialisms. **The North East Film Archive** is one point of focus for the cluster (for further information on the archive see the 'infrastructure' section of this report.) A notable characteristic of this cluster is the over-laps and collaborations present within it, as can be seen from the REF2s and REF 3b. Not so visible, but equally important, is the spirit of engagement with new technology and the thrill of its potential. Many of its researchers are creative advocates for specific, under-regarded or marginalised communities and disregarded or unspoken social issues: the disabled, those vulnerable to sexual abuse or gender-based violence (**Fenton, Dennis**), alienated youth (**Hailay, Elliott**), the unequal division of wealth in contemporary society and the economic collapse of communities (**Young**) and public health issues (**Fenton**). Their work is on-going and has also affected national debates, and many have reached international audiences. **McKeown** has an international profile as an animator and artist re-ordering understandings of disability and ability. He has established himself as an important advocate for disability and difference. His research profile demonstrates the fruits of his commitment to consistent research imperatives and he has become an important national voice in disability politics. Equally concerned with portraying difficult subject matter relating to social health issues is **Fenton**, who produced the animation "*Centrefold*" about labiaplasty which was funded by the Wellcome Trust. **Hailay** is known internationally as a film producer. His long-term filmmaking collaboration with Duane Hopkins (Third Films) remains highly successful. Their collaborative output is situated on the threshold between art making and independent film production. Their films re-address the British Social Realist form exploring themes of identity, alienation and isolation, set in the contemporary moment. They were one of twenty UK film partnerships recently awarded a BFI Vision Award (2013-15). The £50K per annum award will help Third Films develop a slate of films over the coming two years: another example of the rewards of consistency of outlook and long-term planning in developing research. **Hailay** has also worked with the director **Elliott**, producing his award winning short film "*Jade*", winner of the Silver Bear, Berlinale Film Festival (2009). **Young**, (who is also collaborating with **Hailay**) is an ECR, the list of film production companies and associates working with him demonstrate that he is at the forefront of writing film scripts that are socially engaged, with a highly inter-textual blend of fact, fiction, polemic, and folklore. **Young's** recent success at the Biennale College Cinema where his script 'Blood Cells' was one of three successful finalists out of 300 entries, awarded 150K Euros to produce it as a film to premiere at the Venice Film Festival 2014. There is in this cluster, then, a strong sense of social activism and the desire to approach difficult subject matter and to expose ethical dilemmas. The cluster has a real sense of excitement about their collaborations and partnerships; a real sense of an on-going debate in the research space, which is replicated in, and invigorates the academic space.

Allied to moving image research in the ***Digital Media & Moving Image*** cluster is research exemplified by the technically-innovative work of **Stockton** and **Chicken**. **Chicken's** speciality is on-air promotion. His "*Ugly Betty*" TV promo won three Promax awards. On-air promotion requires the practitioner to create highly condensed narratives for delivery through the medium of video. The ability to manipulate and coordinate multiple digital resources to concentrate illustrative material creatively is vital to conveying the complex story-telling that on-air promotions have to deliver to their audience within a very constrained time-frame of 30, 40 or 60 seconds. The source material is often limited, sometimes non-existent, and, like traditional forms of illustration, on-line promos always have to re-image the source material to succeed within the time limitations and story-telling expectations of the medium. **Stockton** designs and develops products for on-line and mobile platforms such as Android, iPhone and iPad, working with veteran and new industry leaders such as Handmark, Samsung and Chillingo to deliver innovative apps, games and products. He has concentrated on the ludic qualities inherent in our interactions with digital devices and how digital devices can be 'humanised', or given character, via their digital interfaces. He is an emissary

within the research group for ideas, going forward, about how the relationship between digital apps and the material objects of the design process will develop. This research is explicitly concerned with user-experience, “making things people-shaped” and reaching, and engaging with, audiences; stretching audience-participation beyond the traditional limits of geographical proximity. We see **Chicken’s** and **Stockton’s** research as having future implications for our research culture. Using their skills and research insights we hope to enhance the ability of our researchers across the entire Art and Design group to reach audiences in new ways, increase the impact of their outcomes and to take the integration of the digital and material objects to new levels. The **Digital Media & Moving Image** cluster has a real sense of research momentum, and IDCA and the University will continue to give sustained material support to its researchers’ endeavours.

The School of Arts and Media has a reputation for industrial research and development supporting innovative design solutions, new business ideas, prototypes, systems and artefacts. Before IDCA, DLab provided the School’s digital design research engine specialising in design solutions and innovative virtual world research. The University as a whole has excellent technical resources in engineering, interactive media and product design. The **Design** cluster is the institutional acknowledgement of the inter-relation of these resources in resolving complex design problems. All design is informed by developments in service design, functionality and sustainability. For instance, **Beckwith’s** work involves prototyping and product development, finding solutions for industry. In conjunction with Seaward he has recently made a successful application to the Zero Carbon Futures R&D fund to develop prototypes of a new electric car charging point. A significant development in this cluster during the REF period has been the addition of fibre arts and jewellery. This initiative has added the artist/craftsperson-approach to design to our established orientation towards industrial production. The University and Middlesbrough Institute of Modern Art (MIMA), successfully collaborated on an application to Arts Council England’s Renaissance Strategic Support Fund (awarded £695K over two years). This enabled the appointment of two jewellers-in-residence who will enhance access to MIMA’s contemporary jewellery collection, one of the most important in the country, and also work with the University’s Product Design Programme. The first holders of the posts are jewellers **Draper** and **Hinchliffe McCutcheon**. While this project will be focused on jewellery, many of the lessons learned around opening up collections are expected to be applicable across applied and fine art collections as aids to impact. The knowledge gained from this initiative will be shared in the planned international jewellery conference, and via mentoring, articles and conference papers. In fibre art, **Burton** has had considerable success in international biennales and has an impressive network of contacts that will lead to further international exhibitions. He is currently developing a new series of work for a solo exhibition in London in February 2014, opening to coincide with London Fashion Week. He has fabric print design commissions for an independent fashion label and is invited to show work and give a presentation at an international selected group show Nexus Fibreworks 2014, in Fukuoka City, Japan. He will be given research funding by the University to support these outputs.

The theme of diversity in research outputs continues in the **Fine Art** cluster. **Morris** has been pivotal in the emergence and formulation of conceptual writing over the past decade. We have supported him in his assiduous propagation of new initiatives, many transatlantic, in the furtherance and popularisation of this movement. This year he spoke at Harvard at the invitation of Professor John Hamilton as part of the Renato Pogglio Memorial Colloquium Series. Early next year he will be a key participant in the international interdisciplinary conference to be supported by Teesside University and the Modern Humanities Research Association: *Species of Spaces-transdisciplinary approaches to the work of Georges Perec* organised in conjunction with the English Research Group. Initiatives such as this will undoubtedly produce research in the next REF period. We have sought to strengthen and diversify the Fine Art cluster by the appointment of **Randall** and **Lent**. **Randall** undertook his doctorate whilst living in Tokyo, where he made an extraordinary painted record of Japan and the Japanese. This has met with great success, not least the BP Travel Award exhibition at the National Portrait Gallery and other UK venues. His return to England marks an important inflection point in his work and the University will be supporting its new direction. **Lent** is just completing his PhD from Lincoln University. As can be seen from his REF2s he is involved in critical writing alongside his studio practice. He will be continuing to develop his strong transatlantic research links.

IDCA has a fully operational staffing strategy and staff development policy. Promotion and career-development are seen as important in developing the research culture. All research-active staff are mentored through the Personal Development Review. The Department for Learning and Development provides courses for all academic staff in support of professional and career development. The Graduate Research School provides guidance on equality and diversity in relation to research, providing bespoke training for research leaders. It advises staff and students on all policy, procedure and compliance issues and ensures the maintenance of high ethical standards of research and integrity of conduct. It also provides initial professional development for ECRs, including research ethics training and research supervision training. A research-led recruitment policy has had a significant effect on the research culture, and emphasis is given to the research trajectory evidenced by applicants' past practice and their future plans. The Initial Development Plan sets out research aims for newly appointed staff and provides a framework within which the professional development needs of researchers are identified. All academic staff are given dedicated time to pursue research activities as part of their contracts. In addition, the strategic allocation of research time is implemented through Research Institute membership. Researchers are allowed to take research leave at critical times. Leave of absence for research purposes is available to researchers. For example, for 2012/13 **Fenton** took a year's research leave in order to build new partnerships with leading health clinicians in the North East (e.g. Fuse) to investigate how animation and documentary methods can be used to disseminate the results of clinical research in new and engaging ways. **Hailay** too has been granted research leave to pursue research interests. In 2013 **Morris** was granted leave of absence for his lecture tour in the US. A commitment to equal opportunities in the recruitment and support of research staff is integral to University policy and practice. IDCA also recognises the importance of ancillary skills that support the professionalism of research outputs: websites and other forms of publishing are important means to make research accessible. All Art and Design researchers are encouraged to have a 'home base' for their research on the IDCA website.

ii. Research students

The Art and Design Group's ambition is to continue to build a significant Postgraduate Research community during the next REF period. It is currently pursuing postgraduate research opportunities for suitably qualified candidates. PhD applicants will benefit from the recently-awarded £1.8 million AHRC Block Grant Partnership in Culture and Heritage that the University is a member of, which will support two fully-funded research student awards annually for the next five years. Art and Design's focus will be on practice-led PhDs and post-doctoral research. The three Research Groups that comprise IDCA share a PGR Tutor who mentors current research students, prospective applicants and provides a bespoke core seminar programme. Fine Art has two members of staff with doctorates who are also trained as supervisors. In all, five members of staff have received training for research supervision and three early career researchers are currently being trained. We identify all three of our current research clusters as centres for doctoral research, as well as the joint supervision of interdisciplinary projects through our links with cultural and critical theorists in the School's other Research Groups – English and History – and through wider university links with the Schools of Engineering and Computing. Members of the Art and Design Group already contribute to the School's PhD seminar programme. The future ambition for PGR is supported by a thriving Taught Postgraduate provision in Art and Design of 180 ft and pt students, who represent a real source of recruitment.

iii. Income, infrastructure and facilities

The Art and Design Research Group received a total of £273, 866 from research councils, UK charities and central government during the REF period. DLab, our digital design research initiative received an additional total of £661,839 (2006-2012). The DLab digital design research unit was originally conceived in conjunction with the Regional Development Agency 'One North East' and secured funding from the European Regional Development Fund as part of the Northern Design Quarter, itself part of the regional design strategy. Funding opportunities to replace ERDF funds continue to be pursued, through the Digital Strategy of the Tees Valley Local Enterprise Partnership. The technical infrastructure of DLab remain an enormously potent resource for our researchers in animation, design and the visualisation of the virtual. We are currently expanding research into the area of 3-D printing, as part of the University's participation in the EU's Diginova Project. We see the leadership of **Stockton**, through his research into the convergence of the

design of physical objects and the digital, as a key figure in this development. In addition researchers have access to all of the School of Arts and Media's extensive workshops and computer resources in support of their research. The Athena and Cook Buildings have had recent investments of £10m+ in design and media resources. The Phoenix Building has a Dolby digital-surround sound system and a large green-screen special effects facility with a high-definition, track-based, motion-controlled camera system that was invaluable to **McKeown** and **Fenton** in the creation of their animations. The traditional resources for working in metal, wood, plastic are complemented by computer-controlled engineering plant, including a FDM rapid prototyping machine. There is a casting workshop offering a wide range of mould-making techniques and a traditional print facility with extensive computer resources. Aurora House Media Centre houses the School of Art TV Studios and Post Production facilities. IDCA runs funding opportunities workshops and has regular networking seminars. In addition it has launched a number of major infrastructure initiatives in support of Art and Design Research, and its sustainability, during the REF period. These are outlined in the following paragraphs.

The University houses The North East Film Archive. The archive is a unique research resource that sits well with the **Digital Media, Film and the Moving Image** Art and Design Research Group cluster, and is of particular importance to our film makers. In 2012 the Yorkshire Film Archive was merged with the North East Film Archive. The combined holdings are an important representation of Britain's visual and moving image heritage. The holdings consist of five major film and TV collections, as well as a large number of smaller bequests. Amongst the important holdings are the BBC's flagship regional news programme, *Look North*, film-based production materials from Tyne Tees Television, drama and non-fiction productions made by Border Television and the output from Turners' Film Unit, a production company based in Newcastle. The archive is an important asset both for researchers within, and those external to, the university. The University sees archives as valuable research assets and hopes to increase its archive holdings as, and when, they become available.

In 2010 The School of Arts and Media inaugurated a gallery on campus. The Constantine Gallery aims to bring exceptional art to the university, as well as to the local and regional creative arts communities. The gallery informs the cultural activities of IDCA and is recognised by CHEAD as part of its network of HEI galleries. There are future plans to transfer the gallery's exhibitions to Tennants' new space provision in Leyburn, to give them an extended audience.

From next year the University will be taking over full responsibility for the running of Middlesbrough Institute of Modern Art (MIMA), including the gallery's day-to-day operations but with the Council retaining its involvement as a funding partner alongside Arts Council England. We see the partnership as a significant enhancement of our capacity for research in the field of modern and contemporary art, and the curation of exhibitions of international stature. We anticipate that we will be able to capitalise on MIMA's curatorial expertise. There have already been collaborations with MIMA, for example the WearMIMA project, from which the successful Renaissance bid outlined on page 3 was developed. The collaboration opens up opportunities for both partners to access different sources of research funding, such as the AHRC, NESTA and Arts Council England that would otherwise be closed to them. The ACE Renaissance project will link the University, through MIMA, with CVAN NE, Plus Tate, the Contemporary Art Society National Network and the Art Jewellery Forum. There are also plans for the inclusion of MIMA2 in one of the two new buildings the University expects to complete in the coming REF period. This will extend the range of exhibition spaces researchers have at their disposal and provide one directly linked to MIMA's curatorial programme. The Directors of IDCA and MIMA are currently working on a three-year business plan, which will include future collaborative research agendas, and the strategic use of MIMA by researchers, for example for the 2015 festival of Realist British Cinema.

The Art and Design Group has also developed an initiative with the Dorman Museum to launch the Christopher Dresser Society. The Dorman Museum has a significant collection of his work. The project was launched with a symposium, and the Society has received £10K of funding from a donor to encourage research and scholarship into Christopher Dresser, who has important links with Middlesbrough as a centre for the production of his designs. There will be a Christopher

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Dresser conference in 2014 where Alberto Alessi is invited as the keynote speaker. Dr. David Taylor of the Washington Library of Congress, who has published extensively on Dresser, will be a guest lecturer at the University early in 2014. These will both be opportunities to consolidate the biographical and contextual research aims of the society.

One of IDCA's most important functions is to run a weekly lecture programme throughout the academic year. This showcases original research by distinguished visitors and by members of the University. Recent contributors include Graham Rawle, illustrator, Dan Bonner of Razorfish Design Agency, Professor John Beckett of University of Nottingham, Dr. Laura Tabili of University of Arizona, Garry Neil Kennedy, former president of Nova Scotia College of Art & Design, Jaap Blonk, Dutch performance artist, Alex Katz, John Gerrard and Professor Keith Wrightson of Yale University. The lectures are open to the public, and they bring partners, and potential partners into the University. The programme also has a tonic effect on the research culture. It shows that to demonstrate research by example is one of the best ways to induct early-career and aspiring researchers into the excitement of research. It is an immensely positive affirmation of the intellectual stimulation that new knowledge and creative invention can provoke.

e. Collaboration and contribution to the discipline or research base

Much stress has been laid elsewhere in this REF submission on partnership and collaboration, particularly as a strategy in the Impact Template (REF3a). Much of that detail does not need restating here, suffice to say that research in Art and Design reflects the University's ambition and vision to be a "passionate and partnership-focused institution with a 'can do' attitude that organisations are keen to work with", and its desire to "contribute effectively to the economic, social and cultural success of the communities it serves". The submission also attests to the collaborations between individuals. Collaboration is particularly important to interdisciplinary projects and to multi-disciplinary art forms like film-making. The outputs of the **Digital Media, & Moving Image** cluster are a testament to successful long-term collaborations, some 'in-house' and fostered by the University. Another interdisciplinary example of collaboration within the institution is the international conference being organised by **Morris** and colleagues in the English Research group about Georges Perec planned for early 2014. Early in his career as a researcher **McKeown** collaborated with Dr. Paul Darke on the development of his ideas for 'Motion Disabled'. Darke is the director of 'Outside Centre' a disability arts organisation based in Wolverhampton and an authority on issues of identity and culture, and the originator of 'Normality Theory'. He was an invaluable soundingboard for **McKeown** in the development of 'Motion Disabled', providing him with important insights from his own research. Visiting Professor Tom Gutteridge and Visiting Fellow Richard Klein, Director of Factual, ITV, are important in offering mentoring to our researchers in media and the moving image. They foster the sense of excitement in the research culture. While collaborators must often find partners by trial and error – it is a delicate business – IDCA stresses the power of collaboration through its own activities, its lecture programme, and a framework that stresses the creativity of interdisciplinary and cross-disciplinary team working. It is currently pursuing initiatives in cultural tourism and Innovation Centres in the Creative Industries through the Local Enterprise Partnership (LEP).

Art and Design is a broad church and the contributions of researchers must be seen – often – as acting in niche, highly specialised fields. The conferences and festivals already planned for the immediate future are evidence of our desire to enhance the research base of research fields as disparate as Christopher Dresser, contemporary jewellery, Georges Perec, and New Realism cinema. To spot genuine innovation we value partners that see a successful outcome, a problem solved, and return to commission another project requiring innovation. We value our relations with clients/partners as diverse as MIMA, the Dorman Museum, the Laurence Stern Museum, Huntsman Chemicals, Northumbria Healthcare, HyperIsland and Seawards. They manifest the benefits that accrue from our research. We see research as long-term, and many of our practitioners show an ascending trajectory in terms of their reputations, support for their projects and the nature of their collaborators. The reputation of our film-makers grows, as the 2013 BFI funding for the **Hailay/Hopkins** (Third Films) collaboration attests; **McKeown** is named as one of the 200 most influential promoters of disability issues in the UK; **Morris** is highly regarded in America as a seminal voice in Conceptual Writing. Indicators of these types show us that at Teesside important contributions are being made to the research base.