

**Institution:** University of Greenwich

**Unit of Assessment:** 34: Art and Design: history, practice and theory

### a. Overview

In terms of research structure the work at the University of Greenwich has predominantly centred on a core group (**Adil, Davies, Kennedy, Salihbegovic** and **Sporton**) who are committed to creative practice and related theoretical reflection as it relates to the contemporary technological landscape. This group is made up of researchers who are investigating contemporary and historical theory practice and performance, across a range of media including film, music and drama. Around this core group are researchers who are pursuing specific research projects in the related area of film (**Mroz, Brown, Cheeseman.**) The mix of practitioners and theorists across the disciplines means we are well placed to investigate the rich and complex nature of the contemporary creative environment and its implications. Research is from a range of perspectives: historical, political, economic and practical, using methodologies that combine theory and situated practice/performance.

Since the RAE of 2008, research in the Department of Communication and Creative Arts at the University of Greenwich has been orientated towards the areas of media arts (including film, music and creative writing), technology, and live arts production. Participating members of the Unit of Assessment (UoA) have developed and produced a body of work that has been published in internationally recognised journals and where the work is practice based, have performed in a variety of well-established spaces.

The focus of the research has been to open up channels of communication between the researchers and the world outside of academia, specifically as it relates to the ways in which technological developments have made possible new and different kinds of public engagement. This engagement involves material produced from live-streaming of an audiovisual presentation to an open event in Berlin; to online interactive narrative environments (Index of Love [www.indexoflove.net](http://www.indexoflove.net)); and mixed-media performances in a range of gallery spaces, each intended to place the viewing public within an immersive environment that blurs the distinction between audience and performer. In this way, it uses 'situated practice' to engage with specific contemporary issues relating to identity of displaced peoples and the plight of refugees in the aftermath of political upheavals (examples of this are the former Yugoslavia and Cyprus).

The group has, over the last five years, continued to develop a coherent unity that has been helped by the amount of collaborative work that has taken place. From joint-authored chapters to much bigger projects the trajectory has been one of gradually increasing self assurance and confidence. It is also one that continues to develop work already underway on collective edited volumes and major performances that draw on the skills present within the group.

Two key strands give our research cluster its focus and strength. First, the group focuses on production of new works and new practices in the cultural space that emerges between the arts and digital technology. This includes development and use of practice-led research methodologies, experimenting with emerging models of cultural production and development of new technologies for exploration in the arts. The work that results, in film, video, theatre, creative writing and live arts productions, frequently demands interdisciplinary crossovers and outreach to other aspects of media practice. It involves arts institutions, theatres and galleries to produce

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results that are world class, as seen in our impact case studies.

Second: we have a commitment to investigation of the role of the digital itself, in the form of archive, industry, web-science and social network. Overall, research includes work on interactive narrative (**Davies**) cultural memory, identity, poetics (**Adil, Kennedy, Salihbegovic**), non-representational/discursive economies (**Kennedy**), the digital realm, (**Adil, Kennedy, Davies, Sporton**), and contemporary media arts (**Adil, Salihbegovic, Sporton**).

Taken together, these aims and objectives have enabled us to support well-established scholars in the group, while simultaneously encouraging early career researchers (ECR) and postgraduate students to produce significant works of scholarship and art. Arriving at this position has been a central theme of our research strategy and evidence of its success is clear in the submissions being entered into this research excellence framework (REF).

### b. Research strategy

The research being carried out operates within the context of a wider University research environment and is supported by a range of institutional initiatives and structures. Our priorities since 2008 have included:

- The generation of conditions conducive to innovative research: there has been a strategic emphasis on collaborative work that has led to members of the group working together on specific projects within a range of contexts, from collective performance work to joint-authored books and papers. This has significantly contributed to a renewed enthusiasm and commitment to research and has shown what is possible. This developing research environment and the atmosphere it creates has also encourage individual researchers to pursue their own specific, but often related projects. (**Kennedy, Mroz, Salihbegovic, and Sporton** all have single authored monographs coming out shortly. As well as being significant in itself this should also encourage others within the group to do likewise)
- Postgraduate research training/NLGS funding: we are committed to expanding our postgraduate research base and in 2010 successfully bid for Arts and Humanities Research Council (AHRC) block grant funding as part of the New London Graduate School. Since then nine MA scholarships have been awarded to the University representing £131,395.00, worth of funding. We have since submitted a second Bid (BGP2) to the AHRC which, if successful, and with University of Greenwich match funding, could see us being awarded three PhD scholarships a year between 2014 and 2019.
- Post graduate Research days (e.g. the *Performing the Archive*, 9 Nov 2012 at National Maritime Museum)

University of Greenwich seed funding/Higher Education Innovation Fund: internal funding has been awarded to support the group. For details see 'Income, infrastructure and facilities'.

- Support from Greenwich Research and Enterprise (GRE): a key strategic aim has been to increase bidding for external funding. With the support of GRE there has been a significant increase in bidding activity. Successes have included **Rosamund Davies'** PATINA (Personal Architectonics Through Interactions with Artefacts) award (see below 'Income, infrastructure and facilities'); additionally, there has been an initial £1,500 from the Paul Mellon fund to support David Waterworth's ongoing research into the London artists' studio movement of the late 1960s and early '70s, and its continuing impact today. Specifically, the grant is to support him in making interviews and collecting information on the establishment of the artists' studios in Stockwell Depot (1967–1990). This was followed by a further
- Recruitment of research professors: January 2013 saw the appointment of **Gregory Sporton** as Professor of Digital Creativity. This appointment is entirely in tune with the strategic vision and priorities of the group and will allow us to develop our vision more clearly in the future.

Future plans to consolidate the work done to date:

**Publishing books:**

- **C. Brown** *The Cinema of the Swimming Pool*. published by Peter Lang Forthcoming 2014.
- **R. Davies** & G. Sigthorsson *Introducing The Creative Industries: From Theory to Practice*. Sage (2013)
- **S. Kennedy** *Chaos media: A Sonic Economy of Digital Space*. Bloomsbury Press, New York Forthcoming 2014.
- **M. Mroz** *Temporality and Film Analysis*, University of Edinburgh Press (2012)
- **M. Mroz** *Remembering Katyn* Polity Press (2012)
- **F. Salihbegovic** *Directing Cybertheatre*. Academica. (2013)
- **G. Sporton** *From Things to Bits: Creativity in the Digital World*. Palgrave Macmillan Forthcoming, 2014.

**c. People, including:**

**Staffing strategy and staff development**

**1. Mentoring**

To support the aims of the group, a number of key staff have joined since 2008, their work being central to this submission and to the group's continued development. These include **Professor Gregory Sporton** and ECR's **Chris Brown**, **Kate Cheeseman** and **Matilda Mroz**. Support for ECRs in post-doctoral or early academic positions includes mentoring in order to develop independent reputations.

**2. Appraisals**

All staff have a yearly appraisal and this process involves planning the allocation of research time in line with the University's balanced academic workload model

**3. Training for research supervisors**

The School of Humanities and Social Sciences has attracted, developed and nurtured the research of excellent staff and postgraduate research students in the area of arts, design, and creative media by offering research skills training to all researchers.

**4. Regular meetings, internal review of bids**

This serves not only to encourage members of staff to prepare funding applications but allows expertise across the group to be shared. Each bid is also allocated a critical friend to assist in the writing process. We also have an active mailing list to inform colleagues of possible funding opportunities.

**5. ECR initiative/ECR research awards**

**M. Mroz** was the winner this year's competition (Early Career Excellence Award). She, and fellow ECR, A. Naylor are contributing chapters to an edited volume, *The Cinema of the Swimming Pool*, by colleague and film maker **C. Brown**.

**6. Research leave sabbaticals**

Researchers are invited by the University to apply for sabbatical leave to work on specific projects.

**7. Equal opportunities**

All REF related staff were obliged to attend equality and diversity training.

**8. Procedures to stimulate exchanges between academia and business, industry or public sector**

Workshops provided in Knowledge Transfer Partnerships FP7 (EU Funding) and Technology Strategy Board (attended by **S. Kennedy**).

## 9. Peer review

Internal practices in relation to the production of articles and bid preparation.

The group brings together an interdisciplinary group of scholars, early career and postgraduate researchers at the University of Greenwich. Among our ranks are leading media arts philosophers, film and cultural theorists (**Dr Stephen Kennedy, Alev Adil**) moving image/filmmakers, post-cinematic production researchers, curatorial research and production specialists (**Dr Matilda Mroz, Dr Chris Brown**, David Waterworth), live theatre and performance media artists (**Dr Nuno Salihbegovic**), and digital archive/creative industries (**Rosamund Davies**).

### Research students

The School aims to double postgraduate research student numbers in the period 2014–2019 by developing further collaborations with universities in the UK and overseas, and securing external and internal scholarships in the areas of creative writing, new media and history.

The University of Greenwich is a member of the AHRC funded New London Graduate School consortium and the group was successful in gaining two Vice-Chancellor awards for PhD studentships. One has been appointed and the other is pending subject to recruitment.

There is continuing support for research students including courses on research methodology, while conferences and study days form part of the academic calendar. Where appropriate postgraduate students are encouraged to take part in teaching. They are also encouraged to participate in a wide range of projects. The University now offers a dedicated postgraduate space where students have their own computers; they also have access to University communication services and electronic library facilities.

Current PhD research includes:

- Hannah Lammin (AHRC): An Aesthetics of the Altermodern as Translation
- Sarat Das: Code Drifts: Western Enlightenment, Eastern Postmodernism and the Rise of the Organic Intellectual in Modern Indian Media – The impact of Context-Forming Horizons of Truth Claims
- Danny Weston (Engineering and Physical Sciences Research Council): The Role of Web-bots in Identifying and Contextualising Truth, Censorship and Propaganda in the Online Research Community's use of Web 2.0 (TBC: Dec 2013)

Recent completions include:

- Kostas Maronitis (AHRC): Immigration memory and its discontents: Social Theory and the Reorganisation of Society Towards a Sociology of Emancipation, Feb 2011
- Sheen Calvert (AHRC): [Un]disciplined gestures and [un]common sense: The Sensual, Acoustic Logic(s) of Paradox and Art, Mar 2010
- Petra Sabisch: Choreographing relations: Practical philosophy and Contemporary Choreography, Feb 2010
- Mark Walker: Experiential Embodiment and Human Immediacy: Adorno's Negative Affinity, March 2008

### d. Income, infrastructure and facilities

There has also been significant investment in technology and infrastructure allowing an appropriate research environment to flourish and raise the profile of arts and humanities research. All research

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is supported by the administrative framework GRE (<http://www.gre.ac.uk/research/development>) and each school has a dedicated business development manager who communicates information regarding funding opportunities and assists in the completion of funding bids. There is also an active researcher dedicated to the virtual learning environment on the University intranet.

**Income**

- 2013 British Academy Award to **Matilda Mroz**: Absent neighbours, haunted spaces: the Holocaust and missing Jewish communities in Polish film and visual culture (£6,999)
- 2013 £9,885 awarded to David Waterworth from the Paul Mellon Centre to fund a Curatorial Research Assistant to work on the 'Stockwell Depot and the London Artists Studio Movement' project.
- Research cluster in media communications and culture (£10,000, RAE bid 2011)
- Research cluster in media communications and culture (£45,000, RAE bid 2010)
- Electronic arts performance media lab (£25,000, with **N. Salihbegovic**, RCIF/HEFCE competitive Bid 2010)
- Strategic research network in media communication and the new sciences £20,000, competitive RAE 2010
- Institute for the Converging Arts & Sciences – Operational award (£130,000, competitive RAE 2009)
- Strategic research network award (£65,000, RAE competitive bid 2009)
- Media arts philosophy and the new sciences research cluster (£16,400, RAE 2009)
- The Rebound Project, with University of Heidelberg. The University of Greenwich is providing expertise in the areas of cultural context and creative practice as narratives that have already been created for a German audience are critiqued and reassembled in a British context (income to date €5,000)
- **Rosamund Davis** is a Co Investigator on the PATINA (ESPRC) Project. Value to the University £122,781 (per year)

Two bids are currently in process:

- Arts Council Research and Development fund in partnership with Watts Hassan Associates (technology provider) and Emergency Exit Arts (arts organisation)
- AHRC Care for the Future Funding call.

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

We are working across a wide spectrum of media to produce a diverse range of outputs. These outputs encompass traditional academic forms such as single authored monographs, book chapters and peer reviewed journal articles. They are complimented and augmented by practical outcomes in film and multimedia performance that mix spoken work, soundtrack and visuals, and digital electronic theatre. The key aspects that are present across all the work are screen-based media, real-time visual manipulation, sound and performance, performing memory and cultural encounters based around the archive, and the exploration of interfaces between traditional and contemporary media forms.

Work completed:

- **Adil and Kennedy**: 'Technology on Screen: Projection, Paranoia and Discursive Practice', Cyber-Cultures and the Human. The Inter-Disciplinary Press, Oxford 2008 (co-authored chapter)
- Slaughterhouse 5 performed at: Festival Re:Konstrukcija, Belgrade, Serbia, November 2009;



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Sarajevo War Theatre SARTR (established by Susan Sontag), Sarajevo, Bosnia and Herzegovina, May 2010; and as part of the Allergic Bodies Research Conference, London, UK, May 2010.

- Echostate (Live) Humboldt University Berlin 2011 <http://vimeo.com/24087954>
- Rebound (**Adil, Kennedy**, Duke/MA graduate funded as research assistant)
- Oedipus @ Tate Britain <http://vimeo.com/32684860> Nov 2011. Produced and Directed by **N. Salihbegovic**, music by **S. Kennedy**, and with performances by **Alev Adil** and PhD student Hannah Lammin who has also had an article about the project published in the Philosophy of Photography journal (2012)
- Memory in the Deadzone (<http://vimeo.com/52319206>)

Work in progress:

- Sidney St (Formulaic internal funding:  
[http://cms-stu-iis.gre.ac.uk/ad563/wwwroot/sidney\\_street.html](http://cms-stu-iis.gre.ac.uk/ad563/wwwroot/sidney_street.html))
- SET Codebreaker HEIF funded (£5000) and supported by the UN Refugee agency (UNHCR) and the technology provider Aurasma

Given the innovative strengths of our cluster, we were able to establish in 2009, the postgraduate/postdoctoral research Institute for the Converging Arts & Sciences which provided workshops, conferences and symposia dealing with contemporary art, unstable media and the creative sciences ([http://www.academia.edu/210716/ICAS - Launch Conference Booklet](http://www.academia.edu/210716/ICAS_-_Launch_Conference_Booklet)). This research cluster has since been consolidated within the Research in Digital Art and Design group in order to give its work a more specific arts focus (<http://cms-stu-iis.gre.ac.uk/ad563/wwwroot/ref.html>). It is linked with the Stephen Lawrence Gallery, organised and run by David Waterworth. It also links to our strategic research network in contemporary media arts, communications and the new sciences, and brought together a number of international institutes, including: STEIM (Studio for Electronic Instrumental Music/Amsterdam); the University of Cologne, the John F Kennedy Institute, Free University of Berlin for its launch event.

We currently have strong working relationships with the following groups/organisations:

- Heidelberg University – Rebound/Kids Company
- Greenwich Foundation
- UNHCR
- Aurasma
- Tamschick (<http://tamschick.com/en/>)
- Mark Conniglia (Developer of Isadora software)
- Emergency Exit Arts
- Watts Hassan Associates (Technology Provider)

We have raised the profile of arts and humanities by working in partnership with international research leaders in the UK and in Europe. We have exploited our wide range of capabilities to form new and ground-breaking interdisciplinary combinations across the full range of subjects. We have combined digital performance technology with health and social care to explore the benefits of interactive software developments; and with medical psychology (Heidelberg/Rebound <http://my-rebound.de/en>) to see how practice related to creative technology can help inform education programmes aimed at promoting resilience among young vulnerable people. Close collaboration with the Royal Museums of Greenwich support well-established scholars and encourage staff, younger researchers and postgraduate research students to produce internationally significant scholarship and research.

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Organisation of conferences/exhibitions:

- ICAS launch 16 – 17 Oct 2009 ([http://www.academia.edu/210716/ICAS -  
\\_Launch\\_Conference\\_Booklet](http://www.academia.edu/210716/ICAS_-_Launch_Conference_Booklet))
- **S. Kennedy** is a reviewer for CHI 2013 <http://chi2013.acm.org>

Invited speaker/attendee:

- **S. Kennedy**: Echostate: **Kennedy** was Invited to speak at Humboldt University in Berlin as part of their Oscillation series of seminars (<http://sonictheory.com/?p=427>) (Feb 2011). <http://vimeo.com/24087954>.
- **S. Kennedy** was Invited as one of only 40 academics to participate in the Creative Exchange Hub, an AHRC knowledge exchange network set up by the RCA, University of Lancaster, and Newcastle University (Culture Lab) (<http://thecreativeexchange.org/>)
- **A. Adil** invited to speak/perform at The Role of Education in a Multicultural Cyprus conference at the UNESCO Theatre of the University of Nicosia 29 Nov 2013
- **G. Sporton** MotivePro is being exhibited at MODA (Museum of Design, Atlanta) in an exhibition called SCORE: Sport, Art + Design in Feb April 2014, including live demos for the public. Link is here: <http://www.museumofdesign.org/2013/04/1634/>