Institution: The University of Edinburgh

Unit of Assessment: 34 Art and Design: History Practice and Theory

a. Overview

Since the merger between the University of Edinburgh (UoE) and Edinburgh College of Art (ECA) in August 2011, the new ECA, situated within the University's College of Humanities and Social Sciences (CHSS), comprises the Schools of Art, Design, Architecture and Landscape Architecture, History of Art, and Music. This merger created the current UoA34, combining the history, theory and practice of art and design. Our activities in Architecture and Music are returned to UoAs 16 and 35, respectively.

In RAE 2008 several research subject areas were proposed for development. These were, in Art and Design: art and the environment; digital technology; moving image; applied arts and product development; theory and curatorship; and, in History of Art, the study of non-Western, early modern, modernist, and contemporary art. Art and Design committed to the widening of the research pool and to increased levels of external funding; while both Art and Design and History of Art proposed to promote interdisciplinarity and to develop partnerships beyond the academy.

The institutional merger presented the new ECA with fresh opportunities. The UoE offered economies of scale and structure, a wide array of potential collaborators and a tradition of, and insistence upon, excellence and rigour, while the former ECA brought with it strengths in public engagement and diverse, complementary and innovative research and practice methodologies.

b. Research strategy

Our new situation has enabled us to implement aims stated at RAE 2008 and has challenged us to set new objectives that go beyond them. We have focussed on four key areas: identifying and supporting individual excellence; widening and consolidating our research pool; promoting academic collaboration both inside and beyond the academy; and improving our infrastructure.

The widening and strengthening of research activity at ECA is evidenced by a substantial change in funding patterns. In 2008-9, £102k of external research awards was generated by three research projects. By 2011-12, that figure had risen to £940k, generated by eleven projects (including one very large grant of £612k for *Design in Action* (Biggs)). In 2012-13, we have won 19 different competitive awards.

This is the result of not just more research activity, but also an improvement in quality, recognised, for example, by the award of five Philip Leverhulme prizes to staff (Coltman, Richardson, Trodd, Burke, George) over the census period, as well as international awards for documentary film-making (Davie, Hardie, Mendelle).

Collaborative projects have been established to share this excellence across formerly separate fields. The Scottish Documentary Institute (SDI), for example, has pioneered award-winning work with scientists in *Stem Cell Revolutions* (Hardie), while *Beauty By Design* (Burke) brings together art history with the work of contemporary fashion designers to explore body image.

Our expertise has influenced public perceptions of the arts beyond the academy. For example, *Monet 1840-1926* (Thomson) was the most visited exhibition ever held at the Grand Palais in Paris, attracting over 900,000 visitors in 2010-11 and the film *I Am Breathing* (Davie) has screened in 35 countries to date, transforming public awareness of motor neurone disease.

This improvement in performance has been supported by infrastructural developments including: the merger of the internationally-renowned Talbot Rice Gallery with ECA in 2013; and the curation of the ECA Heritage Collections has been funded (£115k) by the Scottish Funding Council (SFC); £500k of UoE funds have been made available for new/upgraded CAD/CAM equipment; and £5.8M (SFC and UoE) funding is being used for a significant programme of upgrading of facilities on the ECA campus (2014-6).

The management of this activity since merger has been the responsibility of an ECA-wide Research and Knowledge Exchange Office (RKEO). The RKEO is overseen by a Research and Knowledge Exchange Committee, two ECA Research Directors, and Research Co-ordinators for

each of the subject areas within ECA.

1   Supporting Individual Excellence

ECA's research culture is characterised by wide diversity, in which themes identified for development at RAE 2008 have been supplemented by new ones. Rather than being centrally imposed, these have tended to grow around informal groupings, or specific research projects.

Research into the arts and environment has clustered around the Creative Research into the Environment (CORE) network, funded by the Royal Society of Edinburgh (£18k), and involves researchers working across a range of disciplines. For example, *Designing Food Cultures* (Matos) uses action research into cooking with seaweed to interpret environmental and social change in the Azores. *The Morality of Landscape,* and *Local Populations and Global Heritage* (McClanahan) both examine cultural landscapes. *Brazil: Modern Architectures in History* (Williams) addresses similar issues at the scale of the city while *No Longer and Not Yet* (Hollis) enquires at the scale of the built heritage of modernism in Scotland.

Creative Interdisciplinary Research in Collaborative Environments (CIRCLE), an informal grouping, has acted as a focus for research about, through and for **art, design and digital technology**. Some projects use digital technologies to examine or express new authorial forms and their sociality, for example *Remediating the Social* and *reRead* (Biggs) or *Glitching* (Hood). The work of CIRCLE has led to projects including the HERA-funded *Electronic Literature as a Model of Creativity and Innovation in Practice* (*ELMCIP*) (£252k co-I Biggs). In contrast, outputs like *Cross-Fire, Shine,* or *Long Exposure* (Mann), or *Skyscraping* and *Still Life no.1* (Mojsiewicz) experiment with the roles that digital motion or sound capture and the technologies of 3D printing play in the generation of handcrafted objects and fine art installation.

The Scottish Documentary Institute (SDI) (Mendelle, Hardie) has been instrumental in maintaining our reputation for using the **moving image** as a research tool. Since 2008, SDI has produced international award-winning documentaries such as *The Edge of Dreaming* (Hardie); and others at ECA are analysing the moving image from an historical/theoretical point of view, as in *Screen/Space: The Projected Image in Contemporary Art* (Trodd), or Davis' work in queer film and television.

Research has explored new modes of **material production** using traditional materials and techniques, for example, *Innovations in Enamel* (Bottomley), or *Transitaria* (Ramsenthaler), which uses 'wet' film processing techniques to question the indexical qualities of photography. Research in this area also examines the social imperatives, significances and possibilities of production: *Weaving Home* (Mowatt) explores the social aspects of tapestry through practice, while *Mosaic and Gilded Glass in Franciscan Hands* (Bolgia) explores the experimental uses of mosaic in medieval Rome from an historical perspective.

Curation has benefitted from diverse approaches to relationships between theory and practice. *British Design 1948-2012* (Breward) for example, or *Monet: 1840-1926* (Thomson), both represent the conclusion or dissemination of extensive enquiries into art and design histories. In exhibitions like *ECONOMY* (Dimitrakaki), or projects like *Ilana Halperin* (Patrizio) however, curation is an experimental practice, introducing not only new narratives in contemporary art, the 'economic turn', and human geology respectively, but also new ways of engaging with it through not-for-profit enterprise workshops, and the use of performance, or social media. ECA is the lead institution in the ARTIST ROOMS Research Partnership (Patrizio, Cox), an inter-institutional project with Tate and National Galleries of Scotland focussing on a major national collection of contemporary art acquired from the gallerist Anthony d'Offay. Research includes the development of a new online course on Warhol (Davis), summary writing on individual works, and 'In Focus' studies of particular artists.

We have also been able to develop thematic strands of enquiry not envisaged at RAE 2008. Researchers at ECA are experimenting with the mechanics of **narrative** – examining the reciprocities between myth and building in *The Secret Lives of Buildings* and *The Memory Palace* (both Hollis), the narrative structure of the serialised *Magazine* (Mason), the ethics of documentary film (Davie, Hardie, Mendelle), non-narrative or 'slow' film (Davis), or the role of dramaturgy in baroque sculpture (Warwick). *The Mechanical Copula* (Fusco) explores the ways in which creative

writing and contemporary art can complement one another, while artists regularly work with creative writers (Mowatt, Roe).

In the area of **politics**, *Ten New Commandments* (Mendelle) and Murray's accounts of Scottish film-making examine our contested national identities, while others have focussed on the politics of the **body**: gendered, human, or non-human. *Gender, artWork and the Global Imperative: a materialist feminist critique* (Dimitrakaki), Breward's work on men and fashion, and *Sex and Buildings* (Williams) situate art and design disciplines in discourses on gender, while *Nakedness and Other Peoples* (Burke) is an enquiry into the Renaissance politics of the nude. *Blackbird Menagerie* and *Things Unspoken* (Roe) address the exhibition of nature from the animal's point of view.

We have made strategic appointments to develop these areas. These include a Professor in Contemporary Art History (Cox); and three new research fellows: in Moving Image (Davis), Art Writing (Fusco) and the history of German Expressionism (Weikop). We have also appointed lecturers with research interests in craft production (Mann, Kelly), design anthropology (Martin), and the modernisation of art in China (Chia-Ling Yang).

These strands of enquiry are bearing fruit in new projects destined to run beyond this census period. *Linking Evidence: A digital approach to Medieval Rome* (Bolgia), funded (£7.5k) by the British Academy, and running into 2014, for example, adds an art historical slant to our portfolio of projects dealing with the relationship between art and digital technology. *Design in Action* (co–i Biggs), an AHRC-funded (£612k) inter-institutional KE hub, is set to run until 2016.The AHRC funded (£35k) *Naked Craft Network* (Macdonald) is the start of a large scale investigation into aspects of craft production on both sides of the north Atlantic, while *Beauty By Design* and the *Diversity Network* are new initiatives focussed on body image, set to run until 2015.

2   Broadening the Research Pool

Key to the successes described above has been the drive to widen as well as consolidate research at ECA. Approximately 50% of researchers submitted here research through practice as artists and designers, while 50% are 'traditional' scholars. The development of this diverse body of staff is underpinned by individual mentoring and reporting to Research Co-ordinators at subject area level. All staff are required to submit an annual research review, which aids the RKEO in identifying mentoring and funding needs, both group and individual.

Since 2011, twenty workshops have been held at ECA in which members of staff are invited to share their approaches to research. These have been particularly important for practice-based researchers; and the RKEO has worked intensively to evolve ways for these researchers to articulate their work. The portfolios submitted here in REF 2, for example, which combine image and text, evidence the ways in which staff have worked to bring together creative practice with national frameworks for research.

Mentoring is supported by internal funding mechanisms designed to seed further activity, including an annual individual research allowance (£750 for a full-time member of staff) used for, for example, conference attendance and travel, and an ECA-wide fund (approximately £90k per annum) to which bids may be made three times a year. This has been used to fund activities including fieldwork (Roe), exhibitions (Ramsenthaler) or publication costs (Fusco, Mason).

The RKEO, Edinburgh Research and Innovation (ERI) and the CHSS Knowledge Exchange Office also hold regular information sessions on external funding opportunities twice a semester which are attended, on average by twenty staff each time. Internal assistance of this sort has been instrumental in helping researchers whose work, at RAE 2008, was emergent. *The Invisible College* (Co-I Hollis) and the *Naked Craft Network* (P-I MacDonald), both AHRC-funded networks at present in the process of applying for follow-on funding, were originally seed-funded by internal monies.

The success of the strategy is evidenced by both the number and success rate of applications for external funding, and the scale of funds awarded. Over the REF census period we have generated £2.3m in 49 awards made to 28 staff, and our success rate (by number of applications) for external applications has risen from 10% in 2008-9 to 36% in 2011-12.

3   Promoting Collaboration

As the diverse research activities described above make apparent, the confluence of Art, Design, and History of Art (alongside Music, Architecture and Landscape Architecture) gives ECA an unusual breadth of enquiry, and the ECA-wide role of the RKEO has enabled us to foster productive exchanges between disciplines.

Since 2010, Critical Theory staff have been embedded in Art and Design studios, breaking down the traditional barriers between theory and practice in both teaching and research, and collaborations between practice-based and theoretical researchers have become common: for example between Pelzer and Ganter in the discipline of Printmaking, or Patrizio and Hood in *Human Race.*

Researchers at ECA are also collaborating with partners across the UoE. SDI has worked with stem cell scientists (Hardie) and the School of Literatures, Languages and Cultures on the film project *New Ten Commandments* (Mendelle), while *Beyond Text in Legal Education* (Co-I Lycouris, funded £31k by the AHRC) represents an innovative collaboration with the Schools of Law and Education.

Researchers at ECA are involved in collaborations beyond UoE. *The Invisible College* (Hollis), for example, is an AHRC-funded network between Design, Architecture, Public Art and Human Geography at the University of Glasgow, while *The Artist as Leader* (Davie) represents research through documentary film-making into the subject of interdisciplinary creativity itself. *Rome Across Time and Space* (Bolgia) was the result of collaboration between historians, philologists and humanities scholars, along with the Sapienza and the British School at Rome; and *ELMCIP* is a HERA-funded collaboration between eight universities across Europe, and New Media Scotland.

The RKEO encourages ECA researchers to position themselves in debates concerning disciplinary boundaries: cross-college research groups (CIRCLE, Centre for Film, Media and Performing Arts), workshops and symposia, like *Drawing and Making* (2012), *Cultural Landscapes*, or *Creative Publishing* (both 2013), are organised or facilitated by the RKEO to bring together diverse constituencies within ECA to share their approaches.

Resources made available by CHSS, including the KE fund, the Challenge Investment Fund (CIF), and the Innovation Initiative Fund, have been introduced to seed interdisciplinary collaboration. ECA holds eighteen awards made under these schemes up to 2013, totalling £87k. These funds have financed collaborations whose life will continue beyond the census period; for example, *Beauty By Design* (Burke and the department of fashion design) due for exhibition at the National Portrait Gallery in Edinburgh in 2014, or *Apes and Angels* (Burke and Roe) in which the UoE collection of early modern *animalia* will be explored through the medium of an exhibition and conference, to be held in 2014.

These projects cut across departments and disciplines; and new initiatives are being devised in the same spirit. Building on the work of CIRCLE, a new professor has been appointed (Speed) to lead the Centre of Design Informatics. The Centre was launched with £1m funding from the SFC and has since secured £75k from the Open Innovation Project, funded by the INTERREG North-West Europe Programme from the European Union. The Centre will consider ways in which the potential for new products and services can be researched through innovative ethnographies, developed through digital and analogue media, and disseminated through collaboration with industry and a scheme of resident entrepreneurships.

This culture of collaboration extends to partners beyond the academy. In the census period we have built on relationships with **arts institutions,** notably the National Galleries of Scotland (Fowle), the Calouste Gulbenkian Museum (Cox) and the Musee D'Orsay (Thomson). We have also built new relationships – with the Centre for Contemporary Art in Glasgow and Stills Gallery in Edinburgh, through *ECONOMY* (Dimitrikaki), and also with the Edinburgh Art, International, Science, and Film Festivals.

We have also developed new relationships with professionals in the **creative industries** through projects like *Design in Action* (Biggs) established in collaboration with the V&A and Abertay University, Dundee and *Moving Targets* (Biggs), an SFC-funded KE hub (£362k) which brings together Scottish universities and digital industry agencies to develop new models of distribution

for new media audiences. *Bridging the Gap,* an SDI initiative, works with film industry professionals to transform the way that documentary films are commissioned, made and distributed.

Researchers at ECA have worked to change **public perceptions**. *Impressionism and Scotland* (Fowle) transformed public interest in late nineteenth century Scottish painting, and increased the value of some paintings of this period by a factor of 800%. *The Invisible College* (Hollis) works with the public arts charity NVA, not only to rescue the ruins of Gillespie Kidd and Coia's seminary at Cardross, but to change minds about our unloved modernist heritage. *The Diversity Network*, set up to challenge body norms in the fashion industry, has already engaged with international retailer H&M to work on altering their model and sizing policy. In addition, the power of documentary film has been effectively used to change public perceptions about, for example, stem cell science (Hardie) or human rights (Mendelle).

The RKEO works to ensure that KE/impact activities are integral to the research process. Across ECA, the RKEO works closely with the exhibitions and events committee, for example, to ensure that our excellent infrastructure for public engagement, including three art galleries and two concert halls, are used as productively as possible for research dissemination purposes. For example, in 2013 the ECA annual fashion show was staged in the University's McEwan Hall to coincide with a symposium of the *Diversity Network*.

We recognize that the understanding of impact in our field is ongoing; and we are involved in projects monitoring the impact of our research. Central ECA funds have been allocated to study the diverse impacts of the exhibition *Economy*, for example, while the SDI has been granted internal KE funding to build *Virtuous Circle,* a database monitoring the effects of their professional engagement work.

4   Infrastructural Development

The growth of this shared research culture has been underpinned by new infrastructural developments, particularly since the merger in 2011.

Our ability to promote our work externally has been enhanced by our engagement with resources in the UoE, in particular Inspace in the Informatics Forum, an innovative multimedia exhibition and engagement space, and the Talbot Rice Gallery, with its long-standing international reputation for public exhibition and its programme of postgraduate curatorial internships. The Talbot Rice will also be collaborating with Patrizio and Cox on the ARTIST ROOMS research network, bringing contemporary art to new audiences in Scotland and beyond, while Inspace has hosted events from performances of the digital dance piece *Glitching* (Hood) to the programme of regular public talks and seminars held by CIRCLE.

In terms of digital infrastructure, a new ECA website is going live in late 2013, in which academic staff are provided with their own customisable pages, on which they can share research successes and insights in a media-rich and project focussed format appropriate to their disciplines.

Collections held by the old ECA, which include 1200 historic artworks, textiles, books, drawings and other materials, have been transferred to the UoE Centre for Research Collections in a project funded by the SFC, and overseen by an Art Collections Curator appointed in 2012. These collections have been used not just for historical study, but to provoke new work. *Cast Contemporaries*, for example, was an exhibition held in 2012 of new work by artists such as Hood inspired by ECA's collection of classical casts. In 2013, the same collection was used as the basis of *Land*, a large-scale installation by ECA's John Florent Stone Fellow, Dutch artist Krijn de Koning, commissioned by the Edinburgh Arts Festival.

Considerable investment has also been made in the studio spaces where much of our practice-based research (in particular the work of researchers like Cross, Bottomley, Kelly, Mann) is developed. This includes £500k of UoE funds for new 3D modelling CAD/CAM equipment. This studio provision was also considerably enhanced in 2013 with the addition of a digital sound laboratory on site at ECA, allowing artists and musicians to collaborate on acoustic and choreographic work (Hood, Biggs, Lycouris).

c. People, including:

i.   Staffing strategy and staff development

20 of the staff submitted here have been appointed during the REF period, including four early career staff. ECA encourages the high performance culture central to the UoE People Strategy and has introduced staff development processes and rewards to make that possible. Enabling processes include**:**

Individual researchers at the start of their research careers: ECA explicitly supports early career researchers. A workload model operates throughout ECA, adjusted for early career via subject area heads and the RKEO. The research pool has been considerably enhanced by the appointment of four new Chancellor's Fellows, internationally-advertised tenure-track fellowships appointed in recognition of emerging excellent research in the fields of German expressionism (Weikop), film-theory (Davis) art writing (Fusco), and the history of British Surrealism (Allmer). These prestigious new academic appointments have an initial focus on the establishment of the Fellow's independent research programme, supported by a structured mentoring and career development programme within Schools and within the Institute for Academic Development (IAD). It is expected that they will all join the group of academic staff with open-ended contracts for teaching and research.

Research Leave/Sabbatical Policy: Staff are eligible to apply for one semester's paid research leave every seven semesters, which is granted on the basis of a research plan provided in advance and outcomes monitored in retrospect. The operation of the policy is the responsibility of the RKEO in conjunction with the heads of subject areas. Staff are encouraged to apply for external funding to support sabbatical leave; and mentoring and peer review of all applications for funded research leave is facilitated by RKEO staff. The 15 staff who have taken advantage of this policy in the census period include Dimitrakaki who used it to complete her book *Gender, Art/Work and the Global Imperative*, (Manchester University Press), and Fowle who used it to complete *Van Gogh's Twin: the Scottish Dealer Alexander Reid*.

Procedures for career progression: All staff take part in an Annual Review in line with University-wide HR policy. Career development issues, including progression, are a core part of each review and they result in a Personal Development Plan (PDP) for all staff. The Annual Review system is integral to the operation of university research policy and replaces the previous systems in operation at ECA pre-merger: it has proved to be a key element in the improvement of research performance since 2011. In addition, all ECA staff write a research review/plan every year, which is submitted to the RKEO. Research only staff (e.g. postdoctoral fellows on competitive grants) as well as research assistants are fully incorporated into the ECA's career development programmes, and enjoy access to the support of RKEO, ERI and IAD.

Equal opportunities: ECA implements the UoE equality and diversity agenda through its own and university committees, and processes of annual review and promotion, and is now working towards submitting for the Bronze Award of the Equality Challenge Unit. ECA has, in respect of staffing in this UoA, increased the proportion of women (to 48%), black and ethnic minority staff and staff from overseas (to 13%), and a broad spread of ages in senior positions in line with UoE equal opportunities policy (29% of staff in returned here are over 45). History of Art has increased the proportion of female academic staff from 20% in 2002 to 60% in 2012, of whom half are now in senior positions. Design was run entirely by men in 2008, but now senior posts in this area are balanced equally between men and women. In addition, the high proportion of part-time staff at ECA evidences our commitment to flexible working.

Evidence of exchange between academia and other sectors: Knowledge Exchange is integral to research cultures at ECA. In terms of structural support, RKEO's name defines its role in terms of KE as well as research. The ECA Deputy Director of Research sits on the CHSS Knowledge Exchange and Impact Committee, and liaises closely with the CHSS KE Manager.

Concordat to Support the Career Development of Researchers. Since 2008, the University has been signatory to the Concordat and has implemented its principles through award-winning policies, and in 2010 an Associate Dean was appointed to support this initiative in CHSS, with the assistance of the IAD, the University's training and development organisation. The RKEO scrutinises all ECA applications for funding involving research staff for compliance with the Concordat. Staff responsible for supervising researchers are required to attend IAD-run training to

support the spread of good practice and develop provision.

ii. Research students

Management: In the interdisciplinary nature of their studies, which spans both 'traditional' scholarship and research by creative practice, our research postgraduates represent the culture and aspirations of the post-merger ECA, and so does the cross-college management of their studies, which includes requirements on supervisors regularly to refresh their training. In addition, we have developed closer liaison between PGR activity and staff research, with student representatives invited to attend key meetings of ECA academic boards each semester, and staff and students collaborating to take advantage of internal research funding opportunities.

Doctoral students organise an annual conference showcasing and debating their research as the culmination of their research methods course. Cross-disciplinary research training is supplemented by subject-specific research training. History of Art, for example, provides subject-specific training in archival work and text-based methodologies. Integration across subject areas predates the merger and supervisory teams often involve staff from different subject areas providing supervisees with the benefit of contrasting approaches.

Recruitment of doctoral students across ECA has increased at an average of 10% per annum over the past decade, and now stands at c. 250, of whom 103 are in Art, Design and History of Art. The number of doctoral degrees awarded over this census period stands at 30.04, double the 14 at RAE 2008. As noted above, co-supervision across disciplines is encouraged.

Funding: 2 to 3 students per annum have been funded via the AHRC Block Grant and via Collaborative Doctoral Awards. Internally, Art, Design and History of Art students have been supported by the various University award schemes, including the Principal's Career Development Studentships, which provide 3-year awards with the opportunity and support for students to develop associated skills (teaching, public engagement, or entrepreneurship) as part of their studies. A new Collaborative Doctoral Award scheme is also designed to build upon the key lessons of the AHRC scheme. Doctoral students are also eligible for ECA funding which increased from a total of £192k awarded in 2010-11, to £241k in 2011-12. Approximately 20% of our doctoral students are self-funding. The Postgraduate Research Expenses (PRE) scheme provides up to £400 per student per year for travel, conference, or publication expenses, regardless of overall funding arrangements.

Equality and Diversity: The recruitment and supervision of doctoral students is subject to the same equality and diversity policies that operate for staff. The ECA Postgraduate Director oversees the application of the E&D policy for PGR students. The student body is diverse, and has become increasingly so over the past decade. Students are, at present, 60% female, and 50% non-UK, with over twenty-five nationalities represented.

Collaboration: Doctoral students across Art, Design and History of Art routinely collaborate with non-HEI organisations. Sample activities include: work placements at the National Galleries of Scotland, Dovecot, and Stills galleries in Edinburgh. PhD students hold joint positions with museums where they work directly with the material they are researching, including the Van Gogh Museum, the National Maritime Museum, Stills Gallery, and the Dovecot, Edinburgh. As part of her studies, Beth Legg, who successfully completed her practice-based PhD in jewellery, developed a large exhibition project which was exhibited for four months in the National Museum of Scotland (2012).

Weekly seminars are organised by subject area staff, inviting practitioners from outside the University and often the disciplines, for example key figures in international contemporary art (e.g. Christine Borland, Mark Titchner, Johan Grimmonprez, Gail Pickering), emerging design thinking (Tobie Kerridge, Studio Glithero), medieval aesthetics (Paul Binski) or anthropology (Timothy Ingold).

Development: The university hosts the Scottish hub of VITAE, and the hub is run internally from the IAD which brings together institutional research training organisations under one roof. With initiatives such as the Principal's Career Development Fellowships, Edinburgh has developed particular expertise in the career development of doctoral students in recognition of the reality that most PGR students find careers beyond academia. Art, Design and History of Art students have

been active in this process of development, representing ECA on key committees, and participating in training days.

In addition, since 2012 funding has been devolved from the IAD to schools and subject areas, for ECA-wide activities (proposed by PGR students as well as staff) to foster vertical connections and progressions between PGR and early career research. In the 2012-13 academic session this amounted to £45k, which has funded, for example, a series of mentoring workshops to assist PGR students and new supervisors in thinking beyond their studies to future careers. In 2013-2014, funding was provided for early career fellows by CHSS, and two recently graduated early researchers benefited from this support (via the College-wide Institute for Advanced Studies in the Humanities.

d. Income, infrastructure and facilities

i.   Income Generation: We expect that, where appropriate, all staff should bid for external funding for research projects, and we provide support to enable them to do so. As a result, external research awards gained by staff in UoA 34 have increased from £101k in 2008-09, to £346k in 2012-13, with a high of £940k in 2011-12. In the full RAE 2008 census period we raised an average of £218k per year in research income. In this REF census period that figure has risen to £383k.

Over the review period, ECA staff have generated £2.3m in external research awards. Particularly notable is a single award of £612k from the AHRC for *Design in Action* (Biggs), a partnership with the Universities of Dundee, St Andrews, Abertay Dundee, The Robert Gordon University and The Glasgow School of Art. In addition*, Electronic Literature as a Model of Creativity and Innovation in Practice* (*ELMCIP* Co-I Biggs, 2011-13) has received £252k.funding under the prestigious European HERA scheme, and *Moving Targets* (Biggs, Hood, 2009-14) £362k.

It is a measure of our vitality that the number of projects applying for, and benefitting from external funding has also increased since 2008, from three in that year to nineteen in 2013. Research grants have been received from the Royal Society of Edinburgh for the ARTIST ROOMS Research Partnership (Patrizio, 2012), from Leverhulme for *Transnational Perspectives* (Dimitrakaki, 2010) and the AHRC for *Invisible College* (Hollis, 2012), the *Naked Craft Network* (Macdonald, Verhoeven, 2012), and *Haptic Experiments* (Lycouris, 2012). At the time of submission, 39 staff in Art, Design and History of Art had bids submitted for over £4m in new external funding.

ii.   Scholarly infrastructure: Edinburgh University Libraries and Special Collections are among the most extensive and diverse of any UK university, and they have been significantly augmented by the merger with ECA. £324k of SFC merger funding was set aside for classification and cataloguing work, and £115k for audit/scoping study of ECA Heritage Collections including archives and rare books. The University has also appointed an Art Collections Curator (with special responsibility for ECA Art Collections), and an Archivist and Collections Assistant. Art, Design and History of Art have particular interests in the collections of medieval and Islamic manuscripts (see the work of George, Pulliam, Bolgia), the art collections of the former ECA and Talbot Rice Gallery (particularly in relation to ARTIST ROOMS). There are collections of special interest to historians of modernism (e.g. Williams), such as the Percy Johnson Marshall and Robert Matthew papers. Recent acquisitions include the German Expressionist Archive, which supports, in particular the work of Weikop, and, more widely, of ARTIST ROOMS. ECA also benefits from the close proximity of the National Library of Scotland, a copyright library.

iii.   Organisational infrastructure. ECA has several levels of research organisation:

University Oversight: Research strategy at the UoE is managed by a Vice Principal for Planning, Resources and Research Policy, supported by Edinburgh Research and Innovation (ERI) and the Institute for Academic Development (IAD). In addition, the Vice Principal for Creative Industries and Performing Arts is also the Principal of ECA.

CHSS oversight: The RKE Director of ECA is a member of the CHSS Research Committee, and the RKE Deputy Director is a member of the CHSS KE Committee. These committees manage strategy for research and knowledge exchange for CHSS as a whole.

ECA oversight: The RKE Director also sits on the ECA Management and the Planning and

Resources Groups, along with the heads of individual subject areas.

The Director of Research and the RKEO are responsible for, among other things: the collection and monitoring of annual research review plans for individual staff; assistance in the preparation of external grant applications in conjunction with ERI, including demand management and peer review (in line with University and RCUK policy); the management of internal research grant applications and disbursements; making recommendations to the ECA Research Committee, and the CHSS Research and KE Committees; overseeing mentoring; and providing support for the planning and staging of outreach events.

Within subject areas, Research Co-ordinators are responsible for weekly seminars in Design, Art, and History of Art. They are also responsible for overseeing individual mentoring needs, through the programme of annual review.

Student-focussed organization: There are numerous student-led research initiatives, mostly self-organized with small amounts of funding from the RKE Committee and devolved funding from the IAD, which has funded workshops in supervision, mentoring, and dissemination.

iv.   **Funding: This organisational structure operates the following mechanisms to optimise innovative individual excellence and collaborative working**:

An annual personal research fund of £750 is available for each full-time academic staff member for planned research activities. ECA also runs a competitive internal grant scheme to seed-fund larger collaborative projects, with an upper limit of £2.5k. In 2012-13, around £40k was awarded to thirty-nine staff in UoA34, which has led on to projects like *The Diversity Network,* and *Apes and Angels* (Burke, Roe).

Staff have also benefited from a competitive CHSS grant scheme targeted at KE activity, to which the RKEO makes recommendations. This has funded projects such as the dissemination of SDI's *I am Breathing* (Davie) to healthcare audiences that would not otherwise have encountered the film.

Finally, the CHSS Challenge Investment Fund and the University Innovation Initiative provide seed funding to promote interdisciplinary collaboration. UoA 34 at ECA holds nine out of twenty-seven awards made under these schemes before 2013, and has received c. £80k funding as a result.

v.   **Operational Infrastructure:**

IT infrastructure is provided by the University's Information Services, but there are also four computer technicians available on site across ECA, with particular responsibility for the specialised software staff require in Art, Design and History of Art. In a future development already in progress, we are piloting the new UoE research data depository system, with a particular regard to the media-rich digital material we produce in the course of our research.

Exhibition infrastructure: The spatial resources (internally run, but publicly accessible) of the historic neoclassical Sculpture Court at Lauriston Place, the 'black box' Matthew Gallery at Minto House, the exhibition spaces of the University Library (the latter fully refurbished in 2011) and, since 2013, the Talbot Rice Gallery at the heart of the UoE's Old College, maintain a high profile for research through the visual arts at ECA, providing venues for innovative experiments with our historic cast collections like Krijn de Koning's *Land* or *Cast Contemporaries* (shown in the Sculpture Court) or with initiatives like ARTIST ROOMS (with the Talbot Rice). In addition, Inspace, an innovative digitised venue in the UoE Informatics Forum, has become a vital and heavily used space for Art, Design and History of Art, hosting events from performances like *Glitching* (Hood) to the visiting speaker's programmes of CIRCLE and the Centre for Design Informatics.

Workshops and material manipulation: ECA possesses a wide array of spaces for creative practice, from film-editing suites to workshops in metal, timber, plastics, glass, jewellery, and studios for sculpture and painting. Since merger, these facilities have been enhanced by £500k of UoE funds for new 3D modelling, CAD/CAM equipment and upgrade and replacement, and £5.8M has been expended on a significant programme of refurbishment and upgrade of the facilities at ECA's Lauriston campus.

e. Collaboration or contribution to the discipline or research base

Research at ECA is characterised by a wide range of collaborations and inevitably, given the

nature of our disciplines, these range beyond the academy into the public spheres of the media, galleries, and other cultural institutions.

Economy (Dimitrikaki, 2013) is an initiative run with Edinburgh's Stills Gallery and the CCA in Glasgow; *The Invisible College* network (Hollis, 2012) is run with the University of Glasgow and NVA. ARTIST ROOMS (Patrizio and Cox, 2012-) is a five-year national research partnership with Tate and National Galleries of Scotland, led by the UoE, with twenty-six researchers across three universities. *Design in Action* (Biggs 2012-16) is a nationwide AHRC KE Hub involving GSA, RGU, St Andrews and Abertay, Dundee. Internationally, the *Redefining Symbolism* network (Fowle, Thomson 2010-13) engaged with the National Galleries of Scotland, the Van Gogh Museum, the Musée d'Orsay, INHA and the University of Geneva. *Transnational Perspectives* (Dimitrakaki) is run between Tate, Brighton, Concordia, Estonian Academy of Arts and the Smithsonian. *ELMCIP* (Biggs, £252k, 2011-13) engages partners from the Universities of Bergen, Blekinge Institute of Technology, Sweden, Amsterdam, Ljubljana, Jyväskylä, Falmouth and New Media Scotland.

ECA staff sit or have sat as trustees or advisory board members of national public authorities such as Creative Scotland; Public Art Scotland (Mulholland); media organisations including the BBC (Mendelle); museums, including Musée d'Orsay Paris (Thomson), the V&A and the National Museums of Scotland (Breward); galleries such as the National Galleries of Scotland (Fowle, Patrizio), The Courtauld Institute (Cox); and art organisations such as the Edinburgh Sculpture Workshop (Hughes, Mulholland).

Staff have also contributed to the business of learned societies including *Institut National d'Histoire de l'Art*, (Thomson), Leonardo da Vinci Society (Burke), the Royal Society of Edinburgh, Society for Renaissance Studies (Burke), Society of Antiquaries, the Royal Historical Society (Murray, Catriona), the Scottish Contemporary Art Network (Patrizio) and the British School at Rome (Richardson).

Staff have also advised bodies like the AHRC's Digital Transformations (Biggs) and the AHRC's Beyond Text programme (Breward), and Richardson and Biggs are also members of the AHRC Peer Review College.

Art, Design and History of Art staff are on the editorial or review boards of journals including *Art History*, *Art in Translation* (both Warwick), *Choreographic Practices (*Lycouris), *Contemporary Art in Scotland* (Patrizio), *European Studies: History, Society and Culture*, *Interiors: Design/Architecture/Culture* (Hollis)*, Journal of the Costume Society, Journal of Fashion, Film and Consumption* (all Breward)*, Journal of Urban Cultural Studies* (Williams), *Papers of Surrealism,* (Allmer), *La Revue du Musée d'Orsay* (Thomson)*, Papers of the British School at Rome* (Richardson), *Studio, RX Futures Journal, Scottish Journal of Performance* (Lycouris)*, DOX* (Davie), *Screen/City Sculpture Journal, Umeni* (Cox)*,Van Gogh Studies* (Fowle), and *IDEA Australia* (Hollis).

Staff have also acted as reviewers for books published by Ashgate (Warwick), AVA (Bottomley), Berg and Lawrence King (Hollis), Routledge, Wiley-Blackwell, Manchester University Press (Allmer), Pennsylvania State University Press, Yale University Press (Breward).

Staff have organised international conferences and symposia in the census period, among them *The ARTIST ROOMS Research Forum No.1* (Patrizio, et al), *Inform/Outform*, Scottish Goldsmiths Trust (Bottomley, 2012), *Remediating the Social* (Biggs, 2012), *Politeness and Prurience* (Coltman, 2013), *Linking Evidence, an Approach to Medieval Rome* (Bolgia, 2013), the *Association of Art Historians Conference* (Richardson, 2012), and *Cultural Landscapes* (McClanahan, 2013).

In the census period Hardie has been awarded the International Documentary Award (2012) and the Grand Critics Award (2011). *I am Breathing* (Davie) has also received several international awards, including best documentary at the Riverrun Festival 2013. Breward has been made Honorary Fellow of the RCA, and was Curatorial Exchange Fellow at the Yale Center for British Art (2010). Weikop has been awarded the Lüftbrückendank fellow at the Humboldt University in Berlin (2010).