

<p><b>Institution: Buckinghamshire New University</b></p> <p><b>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</b></p> <p><b>a. Overview</b>        Quality Research at Buckinghamshire New University is supported through a network of subject communities, Applied Research Groups (ARGs, est.2009). Led by Research Professors, ARGs support staff and student researchers, including post-doctoral researchers, and teaching and learning subject experts. Art &amp; Design specialists constitute the largest research presence in the Faculty of Design, Media &amp; Management. The Faculty has supported three cognate Art and Design ARGs in REF 2014: <i>Art Contexts, Practices and Debates</i> (lead: Simpson); <i>Furniture</i> (aka The National School of Furniture; lead: Kaner); <i>Adcoms</i>, specialising in creative and strategic communications research (lead: Springer); supplemented by an emerging profile in learning and teaching research in art &amp; design.</p> <p><b>b. Research strategy</b>        The University's overarching research ambitions include: 1) supporting specialist niche expertise to attain a worldwide reputation through strategic collaborations; 2) driving innovation in wider international subject communities by encouraging the growth of externally funded research centres; 3) developing a track record in research into learning, teaching and knowledge acquisition (practice and theory). A robust ARG infrastructure has expanded capacity in Art and Design research, building on existing strengths. Each ARG has its own strategic focus. All three ARGs are set to surpass targets identified in RAE08.</p> <p><i>Art Contexts, Practices and Debates</i> - Strategic goal is 'to realise international potential through publications, exhibitions; creative artefacts and innovative design concepts in national and international collaborations' (Fabian, Clerkin) 'and in cognate contexts of history/theory/exhibition/practice' (Simpson: Musée d'Orsay Paris, Van Gogh Museum Holland, National Galleries of Scotland. Brownsword: National Academy of the Arts Norway, International Ceramic Research Centre Denmark, Fu Le International Ceramic Art Museum China, American Museum of Ceramic Art, V&amp;A, Shrewsbury. Fabian: Danish Museum of Art &amp; Design, Copenhagen; Silver Museum, Sterckhof, Antwerp, Galerie SO, Solothurn, Switzerland). This goal has evolved to encompass Quality Research in learning and teaching of creative practice (Shreeve). Specific new cultural insights into the role of the Fin-de-Siècle garden (Simpson) and post-doctoral research in spatial design contexts of gardens and performance (Chance, Crawley) extend the ARGs remit.</p> <p><i>Furniture</i> – Strategic goal is 'to become a global nucleus for furniture practice and theory': plans supported by the instigation of a <i>National School of Furniture</i> (partnered with Rycotewood Furniture Centre, 2009) to support furniture design and manufacturing industries. Bucks houses the AHRC/Jisc funded <i>Electronic Furniture Archive</i> (area identified for growth in RAE08; website received &gt;5 million hits by 2013). The group has built on research strengths through experimental design and exhibition (Clerkin), furniture production innovation and material knowledge (Ioras-led EU Erasmus/Tempus collaborations) and contexts through publication and conferences (Kaner).</p> <p><i>Adcoms</i>: – Strategic goal is 'to create 'new intelligence, production and teaching outreach internationally, to capitalise on research opportunities with global media groups, and to expand conference presence and consultancy potential. Adcoms targeted research and industry communities with publications (Moss, <i>Personality, Design &amp; Marketing</i>; Springer, <i>Pioneers of Digital</i>) which led to funded research e.g. with the Institute of Practitioners in Advertising and The European Foundation of Commercial Communications Education (Edcoms/EACA 2013).</p> <p>ARGs have bi-monthly meetings with outputs, KPIs, aspirations and support as fixed agenda items. ARGs have operational plans to 2019 in line with University research ambitions, as follows.</p> <p><b>Art Contexts, Practices &amp; Debates:</b> 1) Develop programme of international networks, symposia, publications and exhibitions, e.g. an international conference and exhibition with The National Gallery, London and University of York scheduled for April 2014 and an international conference</p>
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with the University of Zurich on space, curation and the spatialization of collections planned for 2015. 2) Forthcoming monographs on 'Art, Press and Publics'; and 'From the Factory to the Garden'; and a target set for 15 further articles in international peer-reviewed journals and edited volumes. 3) Expand externally funded and collaborative research. 4) Strengthen the ECR base, create visiting research fellowships to reinforce strengths in the fields of critical reception and post-industrial art and design narratives.

**Furniture:** 1) International/national: expand Furniture Conference (scheduled for South East Asia 2015, Eastern Europe 2017, US 2019); Further furniture manufacture research collaborations with Nanjing University, China and Putra University, Malaysia. 2) Regional: through the National School of Furniture (NSF) increase impact through Local Council and European Union activities specifically Wycombe Heritage and Arts Trust, and create new postgraduate researchers. 3) Continue creative furniture practice through the NSF and through existing platforms, 100% Design and British European Design Group, Trade and Industry/British Council activities. 4) Expand the furniture archive (including Stag, Birch, Beaulieu, Glennister, Hille, ISOKON, Bartlett) to underpin 20 research publications by 2020. Increase critical mass of postgraduate researchers through funded studentship applications and bursaries through NSF, FIRA and Furniture Makers Company.

**Adcoms:** 1) Extend Adcoms' international profile through affiliations with subject centres and industry e.g. with Microsoft advertising community, Like Minds (organisers of International Social Media Week), through Edcoms subject (48 EU HEIs) and G-Cloud/e-Government initiatives. Fund specific postgraduate researchers on creative communications through projects. 2) Research collaborations: Adcoms to co-host a Paris conference in 2014 with Ecole Supérieure de Gestion (ESG) with plans for subsequent publications. 3) Extend text-based advertising research through practice, capitalising on university resources and commercial links in the UK, Asia and Europe.

**Pedagogic Research in Art and Design:** Interlinking with these ARG plans, research into teaching and learning brings a new dynamic to Bucks' research profile. The recent appointments of a PVC, a Director, and a Professor for Learning and Teaching (the latter in Art & Design) reinforce the University's commitment to this emerging strength. Currently an HEA-funded project with Glasgow School of Art (Shreeve) provides one of several collaborative research activities with capacity to translate into international settings. Outputs have been achieved by Shreeve, Batchelor and Robertson in A&D learning and teaching, as well as cross university activities.

### c. People, including:

#### i. Staffing strategy and staff development

The *Faculty of Design, Media & Management Research Strategies* (2009 and 2011) and the *University Applied Research Strategy* (2012) identify staff support for structured research, scholarship, knowledge transfer and career opportunities in line with the University's ambitions. Support for early, mid-career and established researchers in Art & Design-related fields is a strategic priority. To complement an established Art and Design-specialist professoriate (Kaner; Simpson), we have retained early career researchers (ECRs) included in RAE08 (Brownsword; Fabian); incorporated new researchers (Shreeve, Moss); developed ECR support programmes (2011); and created new Research Council EU-funded postdoctoral fellowships and Research Readership and Professorship posts (Brownsword; Chance; Ioras; Moss; Shreeve; Springer). Bucks has strengthened training and support for research degrees significantly since 2008 through its cross-University Research Unit, which oversees training and development needs of research staff and postgraduate researchers. A Supervisor Accreditation Scheme (established 2009) requires all supervisory staff to publish quality research within a two-year window to maintain subject currency.

The University supports a 'step up' policy for all fixed term and Associated Lecturer research staff in areas of research strengths, aspiring to fulfil their research potential at all career stages.

- **New Staff/Associate Lecturers** – to develop the currency of their material; support provided for conference participation and encouragement for publications and collaboration;
- **Early stage research careers** – Support to grow standing in discipline through subject centres and in HE specialist networks, support for advanced scholarship and advanced qualifications (e.g. Crawley);
- **Establishing ECRs and Post-Doc staff** – opportunities to collaborate with senior staff;

support to develop an external profile, networks and to develop international reputations and supervisory roles; support for defined research and readership routes (e.g. Chance, 2013);

- **Readers and Professors** – develop clusters around research expertise, research governance, to seek advanced publishing and other research opportunities (ie. Simpson & Kaner 2008; Springer, 2010; Moss & Shreeve 2013)

#### Examples of support policies in action

- Doctoral students: Lighter teaching loads and remission to complete doctorates (Chance, Crawley, Fabian)
- Early Career Researchers: funded secondments (Chance), mentors, teaching cover and ARG support
- Funding-bid support teams: The Research Unit and the Faculty Enterprise Unit support Principal Investigators in bid preparation for projects, residencies, exhibitions, KTPs, conference and artefact generation. Secured RC, EU, HEA, and commercial research bids within the frame of REF (Kaner, Ioras, Moss, Simpson, Springer, Shreeve and Brownsword). Since 2009 Bucks has invested in the Consortium for Research Excellence, Support and Training (CREST) (e.g. Bucks Knowledge Archive and CREST Repository collaboration, 2013)
- Mandatory Training: Research programmes, Supervisor Forum and Away Days
- Research exchange events: throughout the year these draw together cross disciplinary staff, postgraduate researchers and post-doctoral researcher to share research experiences
- Funding to participate in conferences: throughout the year for all research staff returned and research students to participate in inter/national conferences.

Staff have utilised Bucks **policies for leave** during the review period: e.g. maternity leave (2008, Simpson), paternity leave (Brownsword 2013, Springer 2010 & 12) and flexible working (2008 Crawley). Brownsword has taken two sabbatical leaves and Fabian one for overseas residencies. Further support is provided through engaging **Postdoctoral Researchers to aid PIs** (e.g. Dutca/Ioras 2012-13; Moraru/Springer, 2012 and Giderler-Atalay/Moss, 2012). The University has introduced Adoptive and Career-break policies (2010).

#### ii. Research students

Bucks awards its own taught degrees but our research degrees are awarded by Coventry University. Bucks will apply for RDAP ahead of the next REF. From August 2009-July 2013, 12 research students have successfully completed PhDs in the area of Art and Design, and our rate for FT and PT completions within 7 years is 92%. 17 research students are currently registered with lead supervisors in Art and Design. Progression rates for research students at Bucks exceed national averages. The policies and processes in place to support research students have drawn consistently positive comment from Bucks' RDA partner, Coventry University.

The University secured AHRC-funding for taught and research Masters study, in preparation for research degrees in furniture (Kaner & Simpson, 2011-15). A proportion of surplus generated from commercial research is re-invested in targeted areas e.g. doctoral research into emerging communications economies; a Postgraduate Researcher project into material testing for furniture production - see Section Ci). Bucks has developed a number of sponsored doctorates in commercial research objectives e.g. Rapp - communications research into breast cancer awareness (Ellsworth/Springer, 2007-11). Japan Foundation supported travel to research pop-up stores and art in retail environments (Bush – doctoral student/Springer, 2008).

Rigorous support processes have contributed to strong completion rates. Systematic quality control ensures close monitoring of students through an Annual Review process, Student-Supervisors Research Records, Staff-Student Working Agreement, CV development reviews and Vitae initiatives. An agreed plan of study pre-enrolment and a Student-Supervisor working agreement post-enrolment enables supervisory teams to identify specific requirements of each PGR, so that equality factors can be designed into programmes of study. Such support has been essential as Bucks recruit a high proportion of in-work mid-career part time students within its Widening Access remit as well as international postgraduate researchers. Staff undertaking Research Degrees are

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subject to Annual Monitoring Reviews as researchers and Personal Development Review as members of staff, so that remission can be factored in to workload, and academic development can be reviewed alongside full academic duties. All staff who interview prospective students undergo Equalities Training.

Research skills, training, preparation for graduate work and project KPIs are reviewed, recorded and reported through the University's Research Degrees Committee, where decisions on training and research are addressed with research degree validating partners Coventry University. A specialist Art and Design Research Methodology Programme (with online Blackboard access), a subscription to the online inter-University research training platform, Epigeum and active involvement with CREST, since 2009, have provided a cross-institution support network.

Alongside formal research training programmes, we provide an extensive programme of activities, including:

- **Research exchange events** to underpin the research culture
- **Talking Ideas** (7 annually, since 2008 led by Simpson) PGRs and invited speakers present research and debate issues with peers, teaching and research staff
- **Round Table** (8 a year, since 2012: Moss) Staff undertaking Research Degrees at other HEIs share experiences and problems as first-time postgraduate researchers.
- **Scholarship in Action** Annual internal conference profiling current research projects (all);
- **Research colloquia** (Springer, 3 a year, since 2008) Forum for postgraduate researchers' work-in-progress. Prize and poster competitions attract a wider Bucks research and alumni community
- **CREST participation:** Bucks researchers are funded to participate in CREST tri-yearly staff/student research conferences training and research networking events (since 2009)
- **'mock viva' workshops** (since 2008) filmed (2011) and disseminated via CREST as good research training practice
- **Coventry University collaboration** (since 2008) provides funded PhD studentships and an annual staff/ student research competition
- **Teaching opportunities and training:** PG Cert Teaching in Higher Education for postgraduate researchers who teach

All research students are expected to access funding to disseminate their research in progress annually. All MPhil students are required to undertake the Art & Design Research Methodology Programme in year 1 including sessions on organising workload, Literature Review and Methodology, construction of research arguments, ethics approval and process, digital management of materials and presenting research.

In the Postgraduate Research Experience Surveys 2011 80% of students rated their experience as having met or exceeded their expectations. 91% of students rated supervisory support as having met or exceeded expectations, and progress and assessment (83%) and understanding of responsibilities (81%) ranked well above the sector mean in 2013. We have student representation on the University's Research Degrees Committee. An example of student success is Ellsworth-Beaumont (2011) securing Postdoctoral research post and subsequently lecturer position at Kingston University. Tollemarche (2013) won HEFCE award best web innovation (2009).

### c. Income, infrastructure and facilities

#### Funded research:

In the art and design field, research attracting funding includes application of research in communications communities, commissioned by the Institute of Practitioners in Advertising (Davies/Springer, £15k), and Bayer Healthcare, Germany (4,000 Euros). In product and communications the *Technology Strategy Board/Knowledge Transfer Partnerships* has provided research funding for the development of acoustic panelling for *Soundsorba*, (£99k, 2008); test and proof of diversified applications for Corian materials, for Corian Du Pont/McD Marketing (£12K, 2009); water supply, water harvesting and communications of new systems and products for *Pure H2O Company* (£95k, 2013).

*Creative Campus Initiative:* Bucks with 13 members of the SE HE Cultural Forum (includes SEEDA, Higher Education South-East, Culture South-East and the Arts Council of England) drew down £1M for Cultural Olympiad events (to 2012). Bucks won £65,000 to fund a Cultural Coordinator for joint arts initiatives (Bucks and Oxford Brookes University). Outputs included Sign Dance Collective's 'Fields of Gold' commission; adComs won £20k to create branding and web presence for CCI.

*Higher Education Academy/Art Design Media (HEA/ADM) Skillfast* research project, perspectives of SMEs on the value of student placements, (£5k - Robertson, 2008); Pedagogic Research Grant (£5k) *Challenges to learning and teaching relations in higher education studio environments.* (Shreeve 2010); Researching impact of an online initiative 'Train the Trainer' and consultancy for the Malaysian government (£50k - Moss); HEA Teaching Development Grant (collaborative) (Shreeve, 2013) *An Anatomy of Employability in the Creative Arts* (bid totalled £60k with GSA).

*CommercialiSE* (finance S.E.) business fellowship Grant (business model for adComs - £8k Springer, 2008); Bayer Healthcare, Germany; keynote consultancy fee E4000 (Moss, 2013); Talks and workshops for Chinese business leaders at Cheung Kong Graduate School of Business, Beijing, and consultancy with Chinese Fashion group Trendy International, on the Creative Industries in the West (in conjunction with the University of the Arts, London), Guangzhou, (£2.8k; Springer, 2011)

A collaboration with the University of Westminster and Transport for London resulted in the production of a video 'Diversity works for London' (summary appears as a chapter in Moss's book 'Lessons on Profiting from Diversity' - £3k, Moss, 2011); research for the Institute of Practitioners in Advertising (IPA): skill sets for emerging forms of advertising practice (£15k Davies, 2013).

We are developing a bespoke College of advertising (launched September 2013) and research centre (for 2015) to support the emerging Middle East communications industry, which includes the design of research for industry, programmes and training, research degrees, publications and HEI-Industry collaboration. (UBT Holdings; £1m income for Bucks - Springer, since 2010).

#### **Infrastructure**

Within the University's senior management structure, Quality Research has been overseen by the Deputy Vice-Chancellor (2008-13), alongside enterprise and overseas collaborations. Following the appointment of a PVC Learning and Teaching (Nov. 2012) the research management portfolio has transferred to that post, enhancing the link between research, teaching, learning, and the infrastructure support for research degree programmes.

University initiatives include investment in a larger Research Readership and Professoriate, in support of the University's stated 2019 objective of achieving research degree awarding powers. Coventry University's validation report (2008) commended embedding the needs of research students in the £62 million campus development, in particular the Gateway Media Centre, offering researchers 24/7 access to library, digital archives and study facilities

#### **Facilities**

Bucks has 4,000M<sup>2</sup> of specialist facilities supporting furniture research including science testing and prototype labs, 5 axis router, laser cutting, 3D scanning and printing, as well as satellite studios through partners, Waddesdon Manor, Ercol, Hands of Wycombe, CRDM Ltd and National School of Furniture networks. Facilities supporting make, including metal, glass, ceramics, conservation and restoration enable postgraduate researchers and staff to develop collaborative practical research. All specialist facilities are supported by technical staff (18).

#### **d. Collaboration or contribution to the discipline or research base**

##### **Collaborations and contributions to national and international research communities**

Member, the Conseil Scientifique (main Research Committee) at the Grande Ecole Supérieure de Gestion (ESG), Paris (Moss). President, Research Committee for the European Foundation of Commercial Communications Education; Jury Member, OKAZ Advertising Awards Middle East, Advisory Board Chair, Jeddah College of Advertising (Springer). Member, AHRC Research Review Council and The Institute of Conservation (ICON) (Kaner). HEA National Teaching Fellowship for pedagogic research in art and design; peer review panel for conferences run by the Design

Research Society and Cumulus, the European group for research in art and design (Shreeve). International collaborations with museum sector (Simpson, Brownsword) and HEIs in UK and Europe (Brownsword). Furniture research consortia with London Met, Loughborough, V&A Museum, FIRA (Kaner). Glasgow School of Art, University of the Arts London and previously the Open University and CETL network for research in learning and teaching (Shreeve). University doctoral collaborations with Coventry, London University - IoE, Brighton (Springer).

**Examination of doctorates (2008-13):** Brownsword (2) Kaner, (4), Shreeve (1), Springer, (2).

**Editorial:** Associate Editor, *Art, Design and Communication in Higher Education* (Shreeve); Editor, *Blue Pages: The Journal of the Society of British Theatre Designers* (Crawley); Editorial Board: *International Wood Products Journal*, *Notulae Scientia Biologicae* (Ioras).

**Reviewing:** *Marketing for Higher Education*, Sage publications (Springer); *Higher Education*, *Higher Education Research and Development*, *Studies in Higher Education*, *Studies in Continuing Education*, *Journal of Writing in Creative Practice*, *Journal of Design Research* (Shreeve); *International Wood Products Journal*, *Art Design & Communication in Higher Education* (Kaner); *International Forestry Review*, *Notulae botanicae horti agrobotanici; Acta Silvatica et Lignaria Hungarica; Environmental Engineering and Management; Open Conservation Biology; African Journal of Agricultural Research* (Ioras); *Dix Neuf, French Studies, Art Bulletin, Journal of Art History/Konsthistorisk Tidskrift* (Simpson); International conference papers: Society of Dix-Neuviémistes, annual conference (Simpson); Design Research Society/ Cumulus conferences (Shreeve); International Conference on Digital and Consumer Behaviour (Moss)

**Keynote speakers:** Invited keynote addresses have been presented in Austria, Belgium, China, the Czech Republic, Denmark, Finland, France, Germany, Ireland, Norway, the Netherlands, Saudi Arabia, Spain, Sweden, Switzerland, Thailand, the UK and the US. An indicative range includes:

**2013** Keynote presentation Gender, Design and Marketing, Global Diversity and Inclusion Conference, Barcelona (Moss, Expert Speaker); invited by Social Media Week organisers Like Minds to present to a select group of digital leaders at 'Breakfast Briefing (Springer); global conference for Fortune 500 digital software firm Exact Target, with 1,000 delegates registered to attend Springer's session.

**2012** Google Campus live streamed presentation, for global Social Media Week (Invited speaker, Springer); South Bank University Learning and Teaching day invited Keynote (Shreeve) 'Between Art and Industry – New Models in a Post-Industrial World', National Craft Gallery, Ireland, Kilkenny (Brownsword);

**2011** *Strategic scenography: Staging the Landscape of War*, Prague Quadrennial Art and Scenography symposium, Prague (Crawley, Lead Speaker)

**2010** China International industrial Design Expo, Wuxi. Paper, 'Design, IP and the Ideas Economy' (invitation from the UKTI and British European Design Group to deliver the keynote address, Springer); Design & Art Direction (D&AD) invited speaker on research for the Creative Industries, to open debate on the relevance of Higher Education for the new communications workscape (Springer). Havas Media Holdings, forum for Havas global leaders (Keynote paper, Springer)

**2009** *The International Festival of Promotion and Advertising Technologies*, ProMediaTech, Crocus Exhibition Centre, Moscow (Springer) - AdComs research at Bucks New University subsequently profiled in Business Excellence magazine, Russia (No.11, 2009); Innovario consultancy with Proctor and Gamble, workshop on design and gender (Moss, 2009).

**2008** *Disciplines and the Construction of Identity*, 6<sup>th</sup> CLTAD International Conference: Learning and Teaching in Art and Design, New York (Keynote paper, Shreeve)

Bucks research has collaboratively innovated in advancing new subject knowledge in internationally excellent initiatives through conference organization, charring activities and active participation in learned societies and subject specialist networks world-wide.

**(i)Conference organisation:** Since 2008, the School of Design, Craft and Visual Arts has hosted research conferences on new design futures in furniture and conservation in collaboration with the Furniture History Society, e.g. 'Preserving the Past, Shaping the Future' (2011) followed by the

international 'Current Issues in Global Furniture (Nov 2013). Other collaborative research events include colloquia on aesthetics and practices of space in modern and contemporary visual culture (February 2012), and since 2009, a series of twenty-six research workshops and seminars, including with Tate Britain; Tate Modern; UNESCO and international Chinese artists (on new avant-gardes; nostalgia and collecting; modes of embodiment; interventions in contemporary art practices), inaugurating the first School and Faculty programme designed to promote cross-disciplinary research dialogues and bring on early-career research. In addition, staff led CETL Practice Based Learning conference (2007) and seminar series with The Open University (2008-10, Shreeve); 'Resurrecting the Obsolete' (2012) and 'Topologies of the Obsolete' (2013); international conference and workshops with the Bergen Academy of Art and Design, Norway and British Ceramics Biennial-Norwegian Artistic Research Council (Brownsword). Bucks hosted the first Annual conference in the UK of Edcoms, an EU organisation representing 'academics, industry and front-line researchers'. 150 delegates from 14 countries explored the theme of 'Customers as Creators', co-design and advertising (2012).

**(ii)International panel chairing:** for the Society of Dix-Neuviémistes (2009; 2011; 2013: Simpson); MUSE, Savannah College of Art, Georgia, US (2009: Shreeve) and co-convening the 'World Stage Design' international conference, University of Cardiff (2013: Crawley).

**(iii)Involvement in learned societies and subject specialist networks:** involvement by Bucks in world-leading subject networks and learned societies, including Shreeve with CETLs (2008-10) and The Royal Society of Arts (2012-13); Kaner with The Furniture History Society (2011); Simpson with 'Redefining European Symbolism'-The Leverhulme Trust-University of Edinburgh-Van Gogh Museum, Amsterdam (2010-12) and International Cultural Exchange- AHRC-Universities of Bristol and York-Tate Britain (2012-); Brownsword with the British Ceramics Biennial (2012 and 2013) on projects co-funded with £217,000.00 grant from the Norwegian Artistic Research Council and Crawley's executive contributions to OISTAT International Organization of Scenographers (2009-11).

**(iv)Exhibition catalogues and curation:** Highlights include: curation of the High Wycombe furniture archive (Kaner *et al.*): synthesizing a unique body of design, craft, photographic and textual artefacts, the archive has created an invaluable resource for research, and publics across the world.

**2013:** Significant curatorial projects include, Brownsword's research into site specific, post-industrial ceramics and histories of post-industry for the 'Artists into Industry' exhibition, *Marl Hole*, American Museum of Ceramic Art, Pomona (2013).

**2012:** Major partnership with the British Ceramics Biennial and Bergen Academy of Art and Design for the UK 'Topologies of the Obsolete' exhibition at Stoke/Wedgewood Museums (Brownsword; Fabian); a Ceramics Curation partnership with Shrewsbury Museums (Brownsword 2011-14); design scenographies of space and conflict/war landscapes in co-planning *Transformation and Revelation: Gormley to Gaga*, V&A Museum, London (Crawley)

**2011:** Building on *Transformation and Revelation*, Society of British Theatre Designers-National Museum of Wales, Cardiff (Crawley); Display and the *fin-de-siècle* Aesthetic garden for the 'fin-de-siècle' section of *Impressionist Gardens*, National Galleries of Scotland/Thyssen Bornemisza Collection, Madrid (Simpson); NSF/MA work exhibited - V&A Museum of Childhood (Jones/Kaner).

**2010:** Jerwood Contemporary Makers Prize – joint winner (Clerkin); *Transitions in Clay*, in association with the Crafts Council, UK (Brownsword); *The National School of Furniture*, provided the lead investigatory team for the V&A's exhibition 'Stools for Schools' (2010).

**2009:** international artist residencies at the Bergen Academy of Art and Design and the Fu Le International Ceramic Art Museums, Shaanxi Province, China (Brownsword).

**(v) Artefacts for exhibitions:** Contributed artefacts to prominent new collections include Fabian's postdoctoral research into cutlery and metal-ware interior dining designs, for *Beneath the Skin*, (Sheffield Institute of Arts, UK 2011) and Galerie Marzee, Nijmegen (Netherlands, 2012) and Brownsword's artefacts secured by MIMA and American Museum of Ceramic Art.