

Institution: University of Southampton
Unit of Assessment: 34 Art and Design: History, Practice and Theory
<p>a. Overview</p> <p>Winchester School of Art (WSA), part of the University of Southampton, is one of the UK's leading art and design institutions. UoA staffing consists of 12 FTE researchers active across a broad range of art, design and media fields. A highly significant increase in senior appointments in 2011 followed the establishment of a new research centre comprising 3 interrelated research groups, each of which builds on objectives set out in RAE2008. New professors and readers have initiated key partnerships with complementary world-leading non-HEIs, specifically Tate, Victoria & Albert Museum, <i>transmediale</i> (a new media organisation) and <i>Third Text</i> journal. Staff and students work and interact in a highly collegiate environment with research projects, support and mentoring focused on the 3 research groups: Critical Practices, Media Transformations and Design Innovations.</p>
<p>b. Research strategy</p> <p>Achievement of strategic aims during the assessment period:</p> <p>UoA research is organised within and galvanised by the Winchester Centre for Global Futures in Art Design & Media (founded Sept. 2011). This provides an experimental and interdisciplinary research vision for WSA research staff and students, organisational partners, shared research projects, the John Hansard Gallery (JHG) and the Winchester Gallery. Together these elements form the base for the UoA's Research Strategy, formalised in the Centre's annual <i>Strategic Plan</i> and carried forward in its <i>Research Strategy 2014-2020</i> document, which identifies a core concern with 'art and design practices of making, thinking and representation in a globalising world'. UoA research impacts positively upon global, national, and local developments by promoting new subject-specific, inter- and cross-disciplinary solutions in art, design and media.</p> <p>The UoA set three strategic research aims in its RAE2008 statement (now achieved):</p> <ul style="list-style-type: none"> • To establish an internationally-directed, experimental, interdisciplinary research centre • To significantly grow research staff and student numbers to raise WSA's research profile • To enhance and support imaginative and critical research at the highest levels <p>Based on a research vision and methodological innovations that move beyond traditional divisions between 'theory' and 'practice,' WSA's research strategy for the 2014-2020 period is designed to engender critical and creative outcomes which will improve socio-cultural and human wellbeing through solutions in art, design and media. The Winchester Centre's strategy derives from the principle that all its research outputs will combine creative and critical engagement: books, paintings, installations, sculpture, new media, fashion and graphic design products are to be seen as both practical and reflective, embodying and realising a research process emergent from and responding to contemporary real-life global developments and problems.</p> <p><u>Research Groups:</u> The unprecedented recruitment of new senior staff transformed the UoA's capacity to articulate and deliver this research strategy's objectives (Professors: Ryan Bishop, Jake Chapman and Jonathan Harris (2011-present), John Armitage and Joanne Roberts (2013-present); Readers: Jussi Parikka and Jonathan Faiers (2011-present) and Sunil Manghani (2013-present)). While researchers produce a wide variety of outputs, the Centre drives and directs conferences, seminars, lectures, internal and external funding applications and projects, as well as mentoring, publishing, exhibition and entrepreneurial activities.</p> <p>Centre staff populate three interrelated though distinct research groups:</p> <ol style="list-style-type: none"> (1) <i>Critical Practices in Art Production, History, Theory and Criticism</i> (Critical Practices) comprises Chapman, Research Fellow August Davis (2011-present), Harris, Senior Lecturer Gordon Hon (2001-present), Professor Bashir Makhoul (2005-present) and Research Fellow Victoria Walters (2012-present); (2) <i>Socio-Cultural Transformations in Media, Politics and Technology</i> (Media Transformations) comprises Armitage, Bishop, Manghani and Parikka;

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- (3) *Creative and Critical Practices in Design and Fashion Innovation* (Design Innovations) comprises Reader **Reem Alasadi** (2011-present), Senior Lecturer **Ed D'Souza** (2006-present), Faiers and Roberts.

UoA research strategy articulates the 3 groups through their work on non-HEI partnerships, internationalisation of WSA research activities and interdisciplinary collaborative projects.

Non-HEI Partnerships: The Centre's research strategy is delivered through international partnership activities with a range of complementary public organisations and has resulted in numerous outcomes (e.g., exhibitions, conferences, special issues of journals and grants; see section e). The key collaborations of the Critical Practices research group include partnerships with world-leading institutions such as Tate Liverpool (since 2011), focused on grant funded recruitment of doctoral students and co-development of exhibition, conference and publishing activities; with *Third Text* journal (since 2012), in co-production of special editions, related exhibitions and conferences, as well as with the appointment of a Research Fellow to work on collaborative ventures (Basia Sliwinska, 2012-present); with Al Hoash Gallery in Jerusalem (since 2012), a Palestinian arts gallery and publisher, in joint projects on Middle Eastern curatorial, archival, museological, artistic and publishing work (with books overseen by Centre staff and *Third Text* editorial board); and with the International Association of Art Critics (AICA, since 2011), in joint conference and related publication activities. Non-HEI partnerships of the Media Transformations group include those with Berlin-based *transmediale* (since 2012), involving curation, production and research; and the 'Technicities' book series with Edinburgh University Press (ed. by Armitage, Bishop and Roberts). Non-HEI collaborations developed by the Design Innovations group include a partnership with the V&A (since 2013), involving co-development of exhibition and conference activities, and the appointment of a Research Fellow to facilitate collaborative ventures (Leanne Rae Wierzba 2013-present); collaborations with industry, including the global advertising agency Weiden & Kennedy and the W+K Exp Gallery (Delhi, India) that resulted in exhibitions and book publications (e.g., D'Souza's *Outside India*).

Internationalisation: The Centre extended its global arts research significantly through development of a jointly-run research centre based at Dalian Polytechnic University, China, facilitating intercultural arts, design and media research for stakeholders in the UK, China and beyond. Additional global expansion of WSA research occurred through new partnerships in art, design and media with world-class universities and organisations in Asia, the Middle East and Turkey. These included establishment of a UK-Asia Arts Network (incorporating staff from the Central Academy of Fine Arts, Beijing) to support indigenous visual arts infrastructures in Asian countries and explore globalisation in arts and culture. A Consortium linking the Centre, *Open Systems - Verein zur Förderung und Vermittlung von Kultur*, Vienna – *Third Text* and the Cultural Policy & Management Research Centre in Istanbul was set up in order to promote the mobility of artists, researchers and best practices across different media platforms.

The Centre's annual 'Global Futures' conference exemplifies a research strategy based on work with complementary world-class partner organisations. The first event, 'Art, Criticism and the Forces of Globalisation', held in collaboration with AICA, Tate Liverpool, Liverpool Biennial, Archives of Art Criticism (based at the University of Rennes) and *Third Text*, led to a special edition of essays in that journal (ed. by Harris, 2013). The second conference, held in June 2013, resulted from a collaboration between UoA staff and the Tunisian-based *Ibraaz* arts foundation. Entitled '10 Years On: Art & Everyday Life in Iraq and Iran', the conference included artists, journalists, designers and writers, and generated significant international media interest.

Interdisciplinary Collaborative Projects: Emblematic of the Centre's research strategy was the collaborative artwork installation *Otherwise Occupied*. Led by Makhoul, the exhibition demonstrated the Centre's 'Global Futures' vision predicated upon a combination of critical and creative practices. Artists and theorists (Bishop, Harris, Hon and Makhoul) worked on this large-scale project – an official 'collateral event' at the 55th Venice Biennale (2013). The installation addressed issues of ideological engagement, human rights and geo-spatial justice. Interdisciplinary and collaborative research is pivotal to the Centre's vision and staff work synergistically with colleagues in, e.g., psychology (Reader Beth Harland, 1997- August 2013), computer science (Ashok Ranchhod (2012-present)), film studies (Bishop), archaeology (Manghani) and digital humanities (Parikka). Co-development of the innovative, research-driven PGT Digital Games

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programmes (begun Sept. 2013) exemplifies close collaboration with computer science researchers.

The Centre guides future as well as current staff research projects and aspirations, offering support for individual and collaborative projects while bringing ECRs and staff currently without research profiles into mentored and carefully monitored activity. Professors and Readers provide leadership in the dialogical development of these goals, and the Centre's *Research Strategy 2014-2020* document outlines the UoA's aims and means for delivering these.

c. People, including:

i. Staffing strategy and staff development

UoA staffing strategy has been to strengthen the Centre's research groups while ensuring a careful balance between core disciplinary strengths and enhancing interdisciplinary capacity. For Professor, Reader and Senior Lecturer appointments the criteria were: high and proven international reputation, track record in research income generation, evidence of developing strategic research networks, capacity for interdisciplinary development, quality of research outputs, research leadership potential and experience of PhD supervision. Recruiting 7 'outstanding potential' ECRs has provided firm foundation for the Centre's long-term sustainability, including Teaching Fellow Yin Yuanyuan, who recently received an ESRC grant of Euro €300,000 for her proposal on grocery store design innovation for elderly customers.

Staff Support and Development: All staff receive financial and material support, mentoring, appraisal and training to ensure that paths to individual career growth are identified, pursued and reviewed. The Centre's Workload Model allocates a minimum of 40% (2 days per week, full-time staff) during semesters to research. Dialogue with and oversight of ECRs, as well as annual assessments and a mentoring programme conducted by Professors, enable colleagues to chart, realise and review their research ambitions and performance. UoA staff are evaluated annually by line managers in accordance with the University's 'Academic Promotions – Career Pathways and Criteria for Assessment' policies, which enables their inclusion in the University's 'Reward and Recognition' scheme based on performance.

The mentoring scheme has resulted in significant research outputs, including publishing, grant awards (internal and external), and production of exhibitions and conference participation by junior/new researchers. Since 2011 the Centre has allocated over £270K for research, providing financial support to researchers for their activities (e.g., travel and accommodation) as well as for conference presentation and significant costs related to publication, such as illustrations, searches and permissions (e.g., Faiers' *Dressing Dangerously*, Harris' *The Utopian Globalists* and Makhoul's *Palestinian Video Art*) and indexing (e.g., Bishop's *Comedy and Cultural Critique in American Film*). Research Fellows appointed on fractional posts to work with Centre partners (Sliwiska for *Third Text* and Wierzba for the V&A) have also acquired new skills through University training programmes and are working towards converting their contracts to full-time status.

Colleagues seeking a doctoral qualification are strongly encouraged to do so and are aided by the School through mentoring in, for example, the development of dissertation text-based research proposals and studio-based research projects. Recent successes include Fine Art lecturer Simon Morley, who was awarded his PhD in Spring 2013. Three researchers employed at HEI partner organisation Elisava (Barcelona) successfully concluded doctoral research: curator Valentin Roma, typographic designer Andreu Belius, and designer Ariel Guersenzvaig (June 2013). In addition, a wide range of training opportunities for researchers exist within WSA and the University, with, for example, courses on effective uses of IT and related research skills. Database training exists to link University researchers across the campus in shared research project development and application.

The Centre is implementing the Concordat to Support the Career Development of Researchers, which contains 'best practice' general principles of responsibility governing the conduct of HEI researchers. These principles have been built into the procedures for the improvement, evaluation and advancement of WSA researchers. The Centre's articulation of clear career progression and expectations guidelines for ECRs conforms to the Concordat's principles, with explicit allocations of workloads and opportunities for research leave (taken up by Alasadi and Chapman). Aware of the

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varied benefits to Centre researchers that accrue from providing career growth opportunities, WSA, the parent Faculty of Art, Business & Law and the University provide varied staff development, mentoring and training – notably through the intensive support provided by the University's Research & Innovation Services (RIS). A clear policy for research/sabbatical leave for all research staff, full and part-time, is detailed in the WSA Work Load and Progression model, providing regular and opportunity-activated research leave possibilities.

Equality and Diversity: Enhancement of diversity training and mentoring accords explicitly with the internationalisation ethos underpinning the Centre's mission statement and its research strategy which addresses the daily experience and communal values of all of its researchers. The University Equality Plan (2010-2013) is an important mechanism for promoting gender and ethnicity diversity, and career development of WSA research staff. A family-friendly policy ensures maternity and paternity leave, including a 2012 maternity leave for an ECR from China and paternity leave for a gay adoptive parent. Personal Performance and Development Reviews (PPDRs) are conducted annually, as part of a clear and robust promotions system that takes full account of research excellence, plus discretionary increments to reward specific achievements. This system ensures research staff have every opportunity to perform to their fullest potential and advance in their chosen career paths.

WSA is committed to sustaining diversity in its recruitment and promotion practices as these form an integral part of its identity (evidenced also by the School's vitally diverse, international range of staff members). 40% of UoA researchers are non-British born and Centre members hail from Africa, China, Finland, Israel and North America. The social diversity characteristic of Centre researchers is essential to a creative global research and innovation agenda. WSA's uniquely international postgraduate student body (see c ii below) reflects and inspires the cosmopolitan outlook of Centre staff – e.g., Alasadi in fashion, D'Souza in graphic design, Makhoul in contemporary art, Manghani in visual culture, and Parikka in new media.

Research Dissemination and Professional Development: Fundamental to sustaining UoA research is the Centre's visiting speaker series, which comprises seminars led by world-class critics, curators, artists, designers and publishers. Additionally, speakers from our partner organisations have featured, including the artistic director of Tate Liverpool, Francesco Manacorda, and the artistic director of *transmediale*, Kristoffer Gansing (both in 2012). The Centre has also arranged workshops for researchers by commissioning editors of major publishing houses (e.g., Jayne Fagnoli, Wiley-Blackwell, and Natalie Foster, Routledge) to aid staff in the development of publishing projects. Because the Centre's senior researchers themselves edit journals and serve on editorial boards (see section e below), they provide expert and practical mentoring on the development of specific projects, including new journal development advice (e.g. Bishop worked with Faiers to develop editorial strategies and advisory boards for the new Bloomsbury journal *Luxury*) and article/book placement advice.

Complementing and supplementing its lecture and seminar series (four to five speakers per month), the Centre has also hosted several international conferences in addition to the 'Global Futures' Annual Conferences, including 'Land Art, Gender and Politics', co-organised with JHG in conjunction with the Arts Council England national touring exhibition launch in Southampton (May 2013) and 'Art, Technology & Perception in a Globalised Age', held in collaboration with Zhengzhou and Xi'an Universities, China, April 2013. These events provided staff with opportunities to participate in international academic meetings and the publications that resulted from them. The Centre has thus played a key developmental role in creating a rigorous and vital academic environment by initiating collaborative research projects, holding conferences, offering generous financial support for staff research and hosting lecture/seminar series for research staff and students.

ii. Research students

PGR Environment and Support: The Centre provides a welcoming and supportive environment for all of its research students, offering them training and supervision to enable the realisation of their projects informed by an understanding of the global context of art, design and media research. Consequently, Centre research students enter an environment that prepares them for the demands of their research as well as providing them with skills for professional development such as

conference presentation and publishing. UoA staff conduct PGR inductions, deliver comprehensive introductions to University library and other research facilities, specialist training courses designed for their particular interests, a collective study space with computer and printer access, as well as free photocopying and printing. Centre, Faculty and University services offer training courses for IT, presentation and writing skills. The Centre furnishes specialist PGR training and seminars designed for the varied and combined modes of research conducted by its students (e.g., studio, archival, theory-based).

Generous funding for PGR students to encourage their professionalisation is provided and facilitated by the Centre and the University. Situated within a large research-driven institution, the Centre's PGR students may avail themselves of expertise in any of its departments, and doctoral co-supervision across departments and faculties is formalised at University level. In 2012-13 the Centre increased dedicated research student funding support by over 40% (from £700 to £1000 per student per year). These funds sustain students' research-related activities deemed appropriate by the students' lead supervisor. Student uptake of such funds is over 90% with students presenting at conferences, undertaking archival and field research, and purchasing materials specific to individual research projects. An average of 5 bursaries and scholarships are annually available on a competitive basis. All research student information required for successfully navigating student activities and the various institutional supports on offer are consolidated centrally through the University's Research Development and Graduate Centre on a bespoke website. To chart their progress through their degree programmes and to ensure timely completion, PGR students access an online automated platform for regular collaborative review of 2supervisory meetings. Supervisors provide monthly progress reports that help sustain development plans and strategies for students' research projects. Our students may access the University's central programme of skills training and personal development across disciplines and transnational research cultures.

In addition to the University main library system (holding over 1.6 million volumes, six million manuscripts, more than 8000 journals with over 5000 available in electronic format), the UoA maintains a specialist art, design and media library staffed by expert librarians, offering books, journals and research-oriented expertise to aid research students. This library received an allocation of over £100K in 2011 from the Centre earmarked for substantial resource acquisition.

Exemplifying the Centre's commitment to increasing high quality PGR student numbers and developing co-funding with complementary world class partners, Harris received an AHRC Collaborative Doctoral Award research grant in 2012, with Tate Liverpool ('Creative Communities in Art & Design since 1960: Lessons for Socio-Economic Regeneration in a Globalised World'). The £217K award funds four full-time doctoral students, 2012-18.

Recruitment: There has been a 350% increase in the number of PGT students undertaking the Fashion & Design Management pathway during the REF period, from 140 enrolled in 2008-09 to 650 in 2013-14 (this robust number accounts for a significant proportion of all international postgraduate visual arts students enrolled in UK universities in 2013-14). During the REF period, the number of PGR students enrolled at WSA grew nearly 100% (23 to 43). At higher degree level (MPhil/PhD), student recruitment occurs through specific grant-funded projects as well as open recruitment. The Centre attracts, recruits and trains impressive MA and doctoral students, whose presence and contribution provides an integral dimension of any vital and sustainable research environment, with scholarships available for exceptional students to carry on to doctoral research. Bishop, Director of Doctoral Research and Manghani, Deputy Director of Doctoral Research, oversee all applications, make decisions in consultation with potential advisors and interview prospective students in collaboration with colleagues to ensure fair treatment, proper evaluation and equitable access to funding possibilities. UoA staff work with PGR/PGT students in reading groups, who present their findings at conferences, and exhibit their art & design artefacts – all activities offering students good opportunities to participate in the Centre's research projects.

Professionalisation: Research students benefitted from the Centre's research seminars, lectures and workshops and have, in turn, performed very well in the conduct of their own research and its realisation through exhibitions, publications and conference presentations on international, national and regional stages. For instance, Roma (PhD awarded 2013), co-curated the exhibition 'Economy: Picasso' (24 May – 2 September 2012) at the world-renowned Picasso Museum in

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Barcelona. With internationalisation underpinning his research, Morley (PhD awarded 2013) published an edited collection entitled *The Sublime* with MIT Press (2010), presented a paper at Oxford University (2011) and exhibited in Poland (Poznan Biennale 2012), London (Galerie8 2011) South Korea (REAL 2012 & Art Link Gallery 2011) and Tokyo (Taguchi Fine Art 2011). Other research students have shown their art and design work with Centre support in Ecuador, Lebanon, India, Sardinia, South Africa, the USA and the UK, exemplifying the Centre's international values while also helping to sustain a community producing creative and critical research outputs.

d. Income, infrastructure and facilities

Income: Since 2008, the UoA has attracted research income not reported through HESA of £2,491,322. The majority of this research income comes to the UoA's John Hansard Gallery: Arts Council England 2008-2013: £2,181,260; Wellcome Trust 2008-9: £4K; AHRC 2010-11: £16K; Artworks 2013: £10K; & Henry Moore Foundation 2008: £4K. Other grants: AHRC CDA 2012-2018 (Harris): £217K, the related AHRC 'Connected Communities' conference (Harris): £762; the AAH Museum Bursary for Global Futures 2012 conference (Davis): £1.5K; Arts Council/Wellcome Trust 2010: £12K; Arts Council UK 2008 Individual Award: £5K; Norwegian Mental Health Council 2010: £7K; SSHRC Canada 2010-13: £23K; and Arts Council Award 2011: £9.8K (Carnie).

Infrastructure: The strategic planning of UoA research and staff development, its delivery, management, and review are overseen by the Centre's Research Planning Group (RPG). WSA's Senior Management Group and its Research & Enterprise Board liaise externally with University management and review systems, and internally with the RPG. As the central body for developing and evaluating research strategy, the RPG organises and evaluates on-going research activities within the Centre, allocating its annual internal research budget made available for collective and individual research projects. The Director of Research, together with Head of School and senior colleagues, work to achieve and manage an appropriate balance between the scholarly, organisational and operational infrastructures of the UoA.

Investment in personnel and research development is mirrored by equipment acquisition and maintenance expenditure at WSA during the REF period, which totalled £1,500,382. This included IT resources, especially online versions of journals and books through the library system, and infrastructure including 3-D printing devices, 3-D scanners, a laser cutter, flat-bed digital printers for fabrics and wallpapers, and three computerised knitting machines. The School employs 15 full-time technicians (with dedicated PGT/R demonstration responsibilities) in areas including: digital media, fine art, digital knitting, textile printing, fashion, print-making, photography, sculpture, time-based media and knitting. Further, the UoA operates a digital creative services centre for student and staff usage for specialist digital prints and laser cutting.

Facilities: JHG and the Winchester Gallery provide exhibition spaces for research staff and students as well as artists/designers from all over the world. They offer innovative curatorial practices based on cutting-edge research. JHG is a world-leading gallery presenting the legacy of conceptual art through research-led exhibitions. The well-appointed Winchester Gallery was assimilated formally into the Centre's research strategy in 2012 in order to host related exhibitions and events. The WSA library includes specialist collections in Artists' Books, a Knitting Reference Library, and houses over 100 discipline-specific journal titles available in hard copy/online, as well as over 5000 moving image titles.

e. Collaboration or contribution to the discipline or research base

Editorial Positions:

Journals: The Centre's formal partnership with the globally influential journal *Third Text* has generated collaborative conferences and a themed special issue. Harris has been commissioned by Wiley-Blackwell to produce an ambitious annual *Contemporary Art Online* Journal, a 'critical encyclopaedia of contemporary art since 1960' (Harris to be chief editor). The Centre has formal links to the journals *Cultural Politics* (Armitage and Bishop, founding co-editors, Duke University Press) and *Theory Culture & Society* (Bishop, Annual Review and Global Public Life editor), as well as *Journal of Visual Culture* (Armitage, editorial board). Armitage also serves on editorial/advisory boards for *Critical Discourse Studies* and *Theory Culture & Society*. Bishop serves on the editorial/advisory board of *The Journal of Transnational American Studies*, *Culture, Theory and Critique* and *The Open Urban Studies Journal*. Faiers is founding co-editor of a new

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journal, *Luxury: History, Culture, Consumption* (Bloomsbury 2014). Harris is on the editorial boards of *Critique d'Art* (IACA-Archives of Art Criticism) France (2011); *Revista de Estudios Globales y Arte Contemporáneo* (AGI, University of Barcelona) Spain (2012); and *Luxury*. Roberts is founding co-editor of the journal *Critical Perspectives on International Business* (Emerald, which won the publisher's Best New Journal Award in 2010). Roberts is also editor of *Prometheus: Critical Studies in Innovation* and serves on the editorial boards of *Management International* and *Northern Economic Review*. Manghani is associate editor of *The Journal of Contemporary Painting* (Intellect, 2015). Parikka serves on the editorial board of the journals *FibreCulture* and *Leonardo Digital Reviews* (MIT Press).

Book Series: Harris edits two book series for Liverpool University Press, while Faiers serves on the Publications Advisory Board for V&A Publications. Bishop is the sole external editor of an arts/humanities book series for Polity Press ('Theory Now'). Parikka is co-editor of a new book series for the University of Amsterdam Press (Armitage is an editorial board member). Armitage, Bishop and Roberts edit 'Technicities' book series, Edinburgh University Press.

Prizes: Parikka's *Insect Media* (2012) won the Society for Cinema & Media Studies Anne Friedberg Award (2012). Chapman won the Museo Pino Pascali Prize, Polignano a Mare, Italy (2010).

Exhibitions (selected due to space limitations):

Makhoul's installation at the 55th Venice Biennale 2013 (*Otherwise Occupied*) averaged 500 visitors per day during its three-month run at the Biennale and featured in *The Times Higher Education Supplement* and *The Culture Show* (BBC). He also exhibited at the Aichi Triennial in Japan (2013) and had solo shows at the Yang Art Gallery, 798 Arts District, Beijing China (2012) and the Museum of St. Petersburg (2009).

Chapman held solo exhibitions including those at the Pinchuk Art Center, Kiev (2013), The Hermitage, St. Petersburg (2012), and White Cube (2013, 2011, 2010). Alasadi exhibited fashion each year from 2008 to 2013 in the London Fashion Week, Tokyo Fashion Week and in Paris and New York shows.

Research Council Activities: Harris, AHRC: Strategic Review Group Member (2013-present), Grant Assessment Panel Member (2013) & Peer Review College Member (2010-present). Armitage, AHRC: Peer Review College Member (2011-present).

Invited Speakers & Keynotes (limited to two examples each for space purposes):

Armitage: 13 total: National University of Singapore (2008) & North China University of Technology, Beijing, China (2010). *Bishop*: 19 total: International Association of Philosophy & Literature (2012) & University of Virginia (2013). *Chapman*: White Cube Gallery (Nov. 2011) & the Barbican (2012). *Faiers*: 10 total: Royal Academy, London (2011) & Pratt Institute, NYC (2013). *Harris*: 31 total: Stedelijk Museum Bureau, Amsterdam (2012) & International Workshop of Art Criticism; Instituto de Historia; CCHS, CSIC Facultad de Letras; Universidad de Castilla-La Mancha, Madrid & Ciudad Real, Spain (2011). *Makhoul*: 8 total: The American University of Cairo (2013) & the Central Academy of Fine Art, Beijing University (2012). *Manghani*: 7 total: the School of the Art Institute of Chicago (2011) & Tate Britain (2012). *Parikka*: 42 total: Duke University (2013) & the invited annual lecture in Media Studies, University of Amsterdam (2012). *Roberts*: 10 total: the Séminaire International, HEC Montréal, Canada (2008) & the Social Dynamics of Innovation Networks Inaugural Workshop, Nijmegen University, the Netherlands (2011).

These contributions made to the UoA's (inter-) disciplinary base highlight the range, diversity and depth of research activities carried out at WSA. They also foreground the vital role of the Centre's work in the life of the School and demonstrate the realisation of its Mission Statement objectives through innovative collaborations with non-HEI partners such as Tate, as outlined in section b and in the UoA submission's REF3a statement. Though active only since 2011, the Centre, its activities and aspirations indicate consolidated achievements as well as the sustained future contribution WSA art, design and media researchers will make to UK and global society through its continuing work with key complementary partners including the V&A, *transmediale*, *Third Text* and AI Hoash. The research community of staff and students burgeoning at WSA form a vital and sustainable collectivity drawn from and contributing to the betterment of global society.