

Institution: University of East London

Unit of Assessment: 34 Art and Design

a. Overview

In RAE 2008, researchers entered into UOA63 had 40% of their overall quality profile rated 3* or 4*. Since then the Art and Design researchers submitted here have continued to produce leading work in its established core strengths of sculpture and installation, independent artists' film and video, and practice-based and historical studies that critically engage with issues of identity, race and gender. Previously located in the School of Architecture and the Visual Arts – the home for the UOA63 submission in 2008 – Art and Design relocated to the School of Arts and Digital Industries (ADI) in 2011 bringing together complementary disciplines in order to maximise teaching and research synergies between art and design, art history and theory, cultural and media studies and the performing arts. Architecture and its Research centre into Environment and Design (RED) that fostered research in drawing and computer-aided spatial design are now located in the School of Architecture, Computing and Engineering and will make an independent submission to UOA 16. The number of Category A staff in Art and Design submitted to RAE 2008 comprised 7.2 FTEs (9.9 FTEs including Architecture), in this submission it has increased slightly to 8.4 FTEs composed of internationally recognized professional practitioners and scholars.

Research at UEL has benefitted from the restructuring of Art and Design within ADI thereby fusing existing research strengths. This reorganisation has encouraged collaborations with researchers in UOA35 and UOA36, and resulted in initiatives such as the establishment of the Moving Image Studio Research Centre (**MISRC**) directed by **Eastwood** and the Centre for Performing Arts Development (CPAD). The University has also created a new central research hub, the Research and Development Support team (**ReDS**) responsible for new sabbatical, intern, and research development schemes. Substantial infrastructure investment, notably at the new University Square Stratford and at the Docklands campus, have enlarged and improved research facilities including the exhibition spaces of the **AVA Gallery**.

Over the last six years the UOA has benefitted significantly from the policy of employing part-time staff who are actively engaged in professional practice and who have a long standing commitment to UEL. Following staff changes due to retirement or changing employment, four professors entered in RAE 2008 (**Brauer, Davey, Smith, Wilson**) have guided the consolidation of the UOA's research profile and we have recruited emerging scholars (ECRs **Checinska, Memou**) to invigorate and refresh our dynamic research culture.

b. Research strategy

Underpinning the UOA's RAE 2008 submission were three key **strategic aims** that still remain at the heart of our research excellence. First, we sought to sustain and enhance our research in the core strengths of sculpture and installation, independent artists' film and video, and critically informed practice-based and historical research in visual culture and identity. Primarily, through the continued activities of our established world-leading practitioners in sculpture and installation (**Davey, Logue, Pinsky, Stockwell, Wilson**) and in independent artists' film (**Abdu'Allah, Eastwood, Smith**) we have maintained and consolidated our international reputation. In addition, 2 ECR appointments (**Memou, Checinska**) and the promotion to readership (**Pinsky**) bring considerable benefits for the career progression of individual researchers and for the vitality of the wider research culture. The UOA's activity in producing and disseminating practice outputs and historical studies that critically engage with issues of identity, race, empire and gender (**Abdu'Allah, Stephenson, Stockwell**) has been further strengthened by the full-time professorial appointment of **Brauer** (previously 0.2fte), whose work on Darwin, degeneration and representation in late 19th century French visual culture has ensured the dynamism of our research. Entered for the first time are **Memou**, a specialist on the interrelationship between photography, radical identity politics and global social movements, and **Checinska** (Post Doctoral Researcher), whose work on the post-colonial relationship between cloth symbolism, fashion culture and race has enriched our profile in the area of textiles, cultural diversity and globalization and ensured the currency and innovation of our curriculum.

Second, we committed to sustaining and growing research centres, archival resources and exhibition facilities, notably through our investment in the public gallery space at the Docklands campus, the **AVA Gallery**. Although the Diversity Arts Forum (entered in RAE 2008) became an

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independent agency benefitting from the digitalisation grant gained from VADS (£10,000) and the availability of its archive as an on line resource, our commitment to expanding the scholarly infrastructure for the Arts at Docklands has been reaffirmed through support for the well-established research centres now situated in ADI – the Centre for Cultural Studies Research, the Raphael Samuel History Centre (both in UOA 36) with the newly formed Centre for Performing Arts Development, located in UOA35. Underpinning our research excellence in artists' films, video and installation (**Smith, Abdu'Allah, Pinsky**) our reputation has been strengthened by the development of **MISRC** in 2013 and directed by **Eastwood**. Growing out of UEL's media arts and creative practice Matrix East Research Lab (MERL), **MISRC** cultivates film-arts practice and new scholarly research relating to the moving image. It fosters a lively, interdisciplinary environment bringing together all aspects of moving image production, exhibition, theoretical and historical research by building links between researchers from across ADI with external partners.

In line with the *UEL Research Strategy* our first strategic aim for 2014-19 is to sustain and grow our dynamic and world-leading research activities in the three key areas outlined above. Second, we will produce research that is artistically enriching, intellectually stimulating and beneficial to communities in our East London setting with its vital global connections. Our participation in the Cultural Olympiad, notably **Davey's** Olympic Commission, demonstrated our commitment to sustaining its legacy locally, and we wish to build on this achievement through the use of the University's newly opened campus, University Square Stratford (USS). Third, we will continue to exploit the interdisciplinary benefits and synergies from our relocation alongside humanities disciplines and performing arts within ADI and with researchers submitted to UOAs 35 and 36. Fourth, we aim to expand the PhD and Professional Doctorate in Fine Art programmes and to exploit the opportunities provided by our membership of the New London Graduate Consortium. Fifth, we intend to grow a sustainable, vital and ethical research environment aided in our efforts by ReDS aimed at increasing grant capture from external funding bodies and non-HESA sources. The UOA remains committed to the development of academic partnerships and interdisciplinary collaborations that will enhance its investigations. Our experience of working with leading art museums and galleries, arts organisations and local community groups and schools provides a valuable model for future collaborations and it underpins UEL's aspiration to become the leading modern university for research in the UK.

c. People, including:

i. Staffing strategy and staff development

The UOA has responded to changes in staffing due to retirement or changing employment since RAE 2008 (Harris, Hagan, Krebber, O'Pray, Perry, Prevoo) and to the independent submission of Architecture in UOA16 by focussing on its core strengths outlined above. International and world leading researchers have been promoted to full-time professorships (**Brauer**, previously 0.2) and a readership (**Pinsky**) during the current round and their leadership alongside Professors **Davey, Smith and Wilson** have guided research regeneration. Thanks to sustained institutional backing, a number of researchers who were in post back in 2008 are being entered for the first time in REF 2014 (**Eastwood, Logue**). The regeneration of the cohort has been further achieved by new appointments included as ECRs: **Memou** in photography; and **Checinska**, a Post-Doctoral Research Fellow in Art and Design appointed through the UEL Post-Doctoral Research Fellowship scheme that is dedicated to strengthening the academic research base.

Research at University level is managed by the Deputy Vice Chancellor and an annual planning conference shapes research imperatives, strategy and future initiatives. At school level, ADI has a Research and Knowledge Exchange Leader (**Stephenson**) who is part of the School Management Team and the UEL Research and Knowledge Exchange Committee, which reports to the Academic Board. The management of research within the School is directed by the Research and Knowledge Exchange Committee composed of leading researchers, professors and readers; an external advisor as well as the Dean and directors of Research Centres, and ECR, ReDS and student representatives. This committee is led by the School Research and Knowledge Exchange Leader (**Stephenson**). Such focused research management and leadership has sustained the high quality of the UOA's research outputs, maintained the dynamism of its research environment and expanded its activity in the field. Together the UEL and the ADI Research Committees determine the direction of research strategy and assess and review its effectiveness. The School Research Degrees and Ethics Committees also provide an overview of research ensuring that agreed policies and procedures are followed in respect of research and research students, and that they

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are kept aware of changes in policy, professional standards or ethics.

All staff have benefitted in significant ways from School support and the mechanisms for supporting research amongst new and existing staff are well established. Research staff participate in regular induction events and from 2012-13 researchers have participated in a tailor-made induction programme. There is also an induction checklist providing a range of research development support and mentoring opportunities. The UOA has maintained a staff profile that adheres to the University's equality and diversity policy, with the cohort mixed in terms of ethnicity and sexuality, and our selection process has followed UEL's equal opportunities guidelines.

Established as a central hub for research and knowledge exchange funding in 2010-11, ReDS also provides **University-level support** for the UOA34 cohort monitoring funding opportunities and actively supporting applications for external funding and grants, offering regular workshops and drop-in sessions. Its schemes are open to all staff and include the Research Development Fund, which provides researchers with support to develop large scale research proposals and grant applications. In addition there is the Sabbatical Scheme that provides significant research development opportunities for leave; the Early Career Researcher Accelerator funds that support less established scholars in their research, and the Undergraduate Research Internship Scheme which gives students the experience of working with staff on real research projects. ReDS also monitors application rates, grant progress and success rates on a regular basis supplying information to the ADI Research Committee. During 2012-13 ADI researchers enjoyed the highest proportionate success rate vis-a-vis bids submitted to ReDS of any School in the university, with UOA34 researchers pivotal to this success.

The UOA has benefited in significant ways from **School support**. Researchers in the School are eligible to apply for up to £500 per year for conference fees, accommodation and travel, and £600 per publication for indexing and artwork costs (total £20,000). The School also earmarked £50,000 to grant teaching relief for key REF-focused staff (**Davey, Harding**) and to provide practical support for REF preparation. At University level, the ROAR repository has been established to disseminate and preserve scholarly work created by UEL researchers and to raise researchers' profiles, the UEL web pages publicise Researchers Profiles (**Abdu'Allah, Davey, Smith**) with interviews and key activities and successes.

Complementing this array of financial initiatives, the School's **mentor scheme** allocates experienced mentors to less experienced researchers (and in particular ECRs) in order to provide advice on research plans, grant and sabbatical applications, publishing outlets and conference presentations. Researchers work towards attainable targets in their annual **Staff Development Review** as well as undertaking training sessions in PhD supervision, writing research proposals, research management and maximising impact, all offered by the Graduate School assisted by the Learning and Development team and emailed regularly to staff. In addition to funding staff development, ReDS provides researchers with information on research funding opportunities and advice on the content of their applications. In another initiative, all researchers are encouraged to participate in the University's annual research conference, which fosters a collegial atmosphere across schools while providing an opportunity for all researchers to present their work. University-wide flexible working practices allow staff to work part-time and many researchers submitted here negotiate part-time contracts that facilitate their professional engagement as artists and writers. The Knowledge Dock provides local businesses with space, facilities and the opportunity to work with our researchers and the business network Centre of Excellence in Women's Entrepreneurship (CEWE) facilitates connections between researchers and women in business.

ii. Research students

Reflecting its international reputation for excellence, the UOA has recruited students from across the globe, particular to its thriving Professional Doctorate in Fine Art programme (Prof-Doc). Alongside supervised research degrees (Ph.D, M.Phil), the Prof-Doc is a practice-based research degree established in 1996 that enables students to demonstrate a high level of professional commitment and research expertise; and underpinned by its suite of MA courses (notably in Fine Art, Fashion, Independent Film, Video and New Screen Media). For REF 2014 the UOA has also increased the number of successful PhD/Prof-Doc completions from 12 in 2001-07, to 25.5 from 2008-13. Supervised by members of the UOA, graduates from the cohort have found academic employment at Ohio State University (U.S.A.), the University of Uppsala (Sweden), the Universities of Westminster, Kingston and Southampton as well as many more maintaining international profiles as practicing artists or working with artistic agencies and museums (BFI, LUX, National

Gallery). The School currently has 53 research students and we are supervising 3 PhD students in Art and Design and 25 Prof-Docs, with competitive bursaries and targeted financial support available to encourage completions.

Working in conjunction with the Graduate School, the *UEL Researcher Development Programme* offers a series of skills development workshops, courses and other on-line resources designed to meet the needs of research students (such as research skills, networking and giving conference papers as well as core cross-disciplinary research themes). The UOA cohort provides students (and staff) with a dynamic and nurturing environment. Researchers deliver a programme of intellectually challenging seminars and artists' presentations, some of which are run collaboratively with colleagues in Cultural and Media Studies (UOA36). Research students are encouraged to participate in the UOA's research culture, including Research Centre events and all students are invited to participate in postgraduate research conferences and seminars. Research students are also encouraged to participate in international conferences through the availability of travel grants as well as through an externally funded overseas-research travel bursary.

Supervisory teams must have a minimum of two completed supervisions and are led by a senior researcher as Director of Studies, allowing less experienced colleagues to develop supervisory skills as part of a group. Following each supervisory session doctoral students receive written and oral feedback and agree future progress plans. All doctoral students are also required to undertake an annual review chaired by experienced supervisors, who assess their progress and needs with reference to the supervisory reports along with a detailed Postgraduate Research Skills Development plan, an initiative overseen by the Graduate School that encourages students to evaluate their learning needs and develop a timetable for enhancing their research, professional and communication skills in preparation for employment. Within the School, PhD students enjoy access to studio spaces as well as to dedicated IT facilities. The school employs an administrator dedicated to the PhD / Prof-Doc provision. In addition to the support provided to students by their supervisory teams, the University and School offer a range of financial support to students including full studentships, bursaries, fee-waivers and conference funding support.

In order to grow its successful postgraduate provision, UEL joined the New London Graduate Consortium, established in 2011, that offers a broad and supportive intellectual environment for postgraduate research and through which applications for AHRC funding are channelled. Bringing together UEL, Greenwich, LSBU and Middlesex, and expanded to include Anglia Ruskin University, the Consortium enables our students to access a vibrant network of events and research training. It is bidding for doctoral students spread across the partner institutions for the 2014-19 period, with all five universities agreeing to provide matched funding for further studentships. Encouraging research students to attend seminars and training events at any member university, the Consortium provides an exceptionally broad and rich programme of events.

d. Income, infrastructure and facilities

The UOA's record in external funding is impressive reflecting the fact that many of our researchers are internationally recognised artists and scholars who receive commissions, awards and prizes for their work. A selection of these notable achievements include:

Abdu'Allah's *The Browning of Britannia* was commissioned by the British Film Institute for its Southbank Gallery (2008) and requiring a large-scale, eight-screen video installation it was supported with National Lottery funds (£30,000). His *Chasing Mirrors* installation (2009) at the National Portrait Gallery attracted funding from John Lyon's Charity (£40,000). Abdu'Allah received \$30,000 from the Institute for Diversity in the Arts award (2010) towards his 'Art of Dislocation' exhibition at the Thomas Welton Stanford Gallery, Stanford University (2010) and £125,000 from Centro Atlantico de Arte Moderno (CAAM) at Las Palmas de Gran Canaria, and Instituto Canarias Cabrera Pinto, La Laguna, Tenerife to support its international tour (2012).

Davey's sculptures were commissioned by the Greater London Authority, Arts Council England, the London Development Agency and the Forward Arts Foundation. His exhibition in the lobby of One Canada Square as part of Canary Wharf's *Sculpture in the Workplace* programme, which was set up to generate interest in contemporary art from local workers, residents and visitors around Canary Wharf and to raise the profile of public art in the community, was funded by Arts Council England. He also collaborated with the Isaac Newton Institute of Mathematical Sciences at Cambridge University who hosted Davey on a six month residency related to its research programme, *The Mathematics and Applications of Branes in String and M-theory*; a project jointly

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funded by the Isaac Newton Institute and the Henry Moore Foundation, totalling £3,000.

Eastwood, as shown in our HESA data made a successful bid for his film *Buried Land*, and won £16,427 funding from the AHRC Research Grants-Practice Led and Applied scheme (2008). He received a £2,000 commission from the Jerwood Foundation to produce and exhibit his film *The Hiss of the Blow*. His article 'Powers of the False' was supported by a £250 MeCCSa grant. His film *Buried Land* received \$20,000 from the Princess Grace Foundation (2007-8). For his *End of Life* film project he received £10,000 from the Fabrica Gallery, Brighton in April 2012.

Logue's 'Reflective Histories: Contemporary Art Interventions' show at Traquair House (2012) was awarded a grant of £68,000 from Creative Scotland and she received a production grant of £1000. She also received a £3000 grant from the Scottish Arts Council for the *Beautiful Trophies* show at the Edinburgh Printmakers Gallery (2009).

Pinsky's *Plunge* was supported by Artsadmin and London International Festival of Theatre (LIFT) as part of the Imagine 2020 network programme. The partnership included the National Lottery, Arts Council England, the European Culture Programme, Trust Greenbelt, WWF-UK and the Big Give, with Royal Parks, Seven Dials Trust and Paternoster Square Management Limited and the work was shortlisted for the best artistic response Climate Change Week (2012). He was also appointed by the King's Cross Advisory Art Panel to co-curate *RELAY (2011)* King's Cross' first dedicated civic art programme to coordinate the first three years' arts programme (£540,000). Pinsky's installation *Fidget* (2012) was funded by the Wellcome Trust (£180,000).

Smith's *Dad's Stick* was commissioned by Frieze Foundation (£3,000) for Frieze Film and Channel 4 Television and broadcast on Channel 4, 'Random Acts' series (22 March 2013) and shown at the Frieze Art Fair, London (11-14 October 2012). It has been shown at 31 international festivals in 23 countries since 2008. His film *The Man Phoning Mum* was commissioned by PEER Gallery (£10,800) with funds from the Arts Council England (£5,500), and the Paul and Louise Cooke Endowment (£2000) and purchased by the Arts Council Collection in 2012. They also funded his video installation *Horizon* (£11,500, 2012) made for the Turner Contemporary (2012).

Stockwell's installation at York St Mary's *Flood* (2012) was commissioned by the York Museum Trust (£6,000) and was supported by Arts Council England and York Museums Trust. Works were also commissioned by the Florence Nightingale Museum (2009), the Victoria and Albert Museum (2010), the London Transport Museum (2012) and the National Army Museum (2013).

Wilson's *Square the Block* (2009) was commissioned by the Contemporary Art Society. His *Shack Stack* (2010) was commissioned by Future City as part of a forward thinking cultural strategy for the Grosvenor Waterside Development's transformation of a derelict former industrial site into a new urban quarter developed by Grosvenor Waterside Development, Pimlico, London.

Our researchers have received fees, travel and accommodation costs for numerous national and international talks and residencies (examples listed below).

The UOA's research takes place within the University's Docklands campus, short-listed for the Royal Institution of Chartered Surveyors' Building of the Year when it opened, and a new state-of-the-art facility, University Square Stratford (USS), launched in the autumn of 2013. Developing its infrastructure in Stratford in partnership with Birkbeck and Theatre Royal Stratford East, the University opened a new multi-million pound Performing Arts and Media centre located in USS as part of Stratford's thriving cultural quarter, in September 2013. The last major HEFCE-funded HEI building project, USS features new multi-media recording and production rooms, and specialist performance spaces, supported by Mac labs, technical store and administrative offices. As already noted, it has recently established **MISRC** directed by **Eastwood** to bring together practice and theory-based researchers in film and video. Media Production Services has invested £790,000 in its production facilities since 2008, enabling researchers to develop their practice on campus alongside the thriving practice-based cohort that is submitting to UOAs 35 and 36. **MISRC** has taken over pre-existing media and technical facilities, sponsored by Sony UK and the Science Research Innovation Fund. Developed between 2007 and 2012, the infrastructure includes a 15-screen facility and it incorporates the Museum Integrated Digital Archiving Service, a unique facility that operates in collaboration with the National Maritime Museum, the Wallace Collection and Dulwich Picture Gallery amongst others.

e. Collaboration and contribution to the discipline or research base

UOA researchers have developed numerous relationships as part of their sustained and wide-ranging contribution to the discipline, often involving residencies. They have entered into **collaborative arrangements** and **partnerships** with leading arts organisations such as INIVA, the

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National Portrait Gallery, Tate Modern, Tate Britain and the Photographers Gallery (**Abdu'Allah, Checinska, Memou, Stephenson, Stockwell**). **Davey** had work commissioned by Olympic Park Commissions for the Cultural Olympiad accompanying the 2012 London Olympic Games. **Stockwell** was commissioned by the York Museum Trust to produce an installation for a desecrated church (*Flood* (2012)) and by the Royal Geographic Society, London to use its remarkable collection of maps and atlases to stimulate work as part of a 5 months residency (funded £5000) with an exhibition supported by the Arts Council England, Lottery Funding, and INIVA. INIVA commissioned *River of Blood* (£1,000) for the exhibition 'Whose Map is it: New Mapping by Artists' (2010); the culmination of a 3 year 'Creative Mapping' educational project with schools and colleges in South and East London. For Tate Modern's Turbine Hall, she produced a large scale installation, *Sail Away* (2012) exploring travel, trade routes, personal and colonial histories as part of the Hyperlink Festival for 15-25 year olds.

The Docklands campus and USS provides researchers with facilities to stage collaborative events ranging from small-scale symposia to international conferences. Key activity is also undertaken in association with numerous local partners, many of them located in the area, including INIVA, 'View tube' and Newham schools. Drawing on partnerships with East London's historic communities, the UOA therefore benefits from an infrastructure that supports a diverse research culture that connects with local organisations and their spaces. **Davey** has worked collaboratively with participants from Newham to create a series abstract 'finger prints' of different sizes that marked and disrupted the surface of the walls of the Central Park Bridge in the Olympic Park. The research involved the interpretation and rendering of ideas about community and local legacy generated during the public consultation workshops into a coherent, original and integrated civic sculptural design. **Abdu'Allah** devised a series of weekly educational workshops for 11-14 year olds from East London where they participated in lung capacity tests and produced short films about air pollution and sport. These workshops related to Abdu'Allah's residency at the community enterprise 'View tube' where alongside scientists from King's College London and Brunel University he examined how elite Olympic athletes are affected by air pollution and climate change. Our researchers also collaborate with local schools on projects celebrating artistic talent and assessing the power of art and creativity across the curriculum resulting in Newham's Annual Schools Art exhibition at the AVA Gallery. We collaborate with 'Hyperlink', a collective of London schools groups aged 13-19, with the Chasing Mirrors Collective of Arabic-speaking London youth communities, and with 'circuit', the national youth network for the visual arts funded by the Paul Hamlyn Foundation, to organize skill building workshops and events (**Abdu'Allah, Stockwell**).

Our researchers' engagement with **joint research projects** includes **Brauer's** involvement with the Australia Research Council's 'Transnational Cultures of Eugenics and Genetics' project (2012) and **Stephenson** with the Tate's Camden Town Group On-line Research Project (2009-11).

The contribution of the UOA includes a range of **editorial positions and advisory boards**: Commissions East (**Davey**), *Historical Materialism: Research in Critical Marxist Theory* (**Memou**), *Short Film Studies* (**Smith**) and *Visual Culture in Britain* (**Stephenson**). **Stephenson** edited a special issue of *Visual Culture in Britain* (March 2013) 'Edwardian Art and its Legacies'. Further supporting the work of colleagues in the discipline, the UOA's researchers **referee national and international publications and proposals** on behalf of more than 12 journals and publishers, and they contribute as **peer reviewers** to grant agencies and research councils: AHRC Peer Review College, British Academy and the Australian Research Council (**Brauer, Smith, Stephenson**).

The UOA has been active in the organisation of **conferences and scholarly encounters**. Highlights include **Brauer's** 'Networks and Networking: Negotiating Paris, 1900-1950', (Australian National University, 2009), 'Picturing Evolution and Extinction: Degeneration and Regenerating in Modern Visual Cultures' (AAH conference, Milton Keynes, 2012); 'Bloody Bodies', (AAANZ conference, Adelaide 2011) and the Wellcome Trust 'Eugenics, Science and the National Body' conference (London, 2012). In addition, **Stephenson** convened the 'Edwardian Art and its Legacies' (Tate Britain, 2012), 'Imaging and Imagining the Modern: Cosmopolitan Identities and Consumption' (AAH conference, Manchester 2009) and 'Art writers in Britain' (Tate Britain, 2013). The recently formed **MISCR** held the 'Parallax Views of Moving Image Practice' symposium as the first in a series of interdisciplinary events presenting the work of UK-based artists, filmmakers, scholars and organisations. Its director, **Eastwood** convened the *Powers of the False* symposium at the Institut Francais, London (May 2012). Teaming up with colleagues from other universities to organise many individual events, seminar series and symposia, they have made key contributions

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to programmes of artists' presentations, seminars, day workshops, archive days, film screenings, studio visits and lectures. As a result, they have developed strong links and collaborative projects with national and international museums, art galleries, arts agencies and cultural organisations.

The work of the UOA has been **recognised in scholarly and other settings through prizes and awards as well as purchases for prestigious international art and film collections.**

Smith's *Flag Mountain* received the ARTE Prize for a European Short Film (£2100), 56th Oberhausen International Short Film Festival, 2010, a Special Commendation from the 'Best of British' Jury, 16th 'Encounters' International Film Festival, Bristol (2010), and the Best Film award at CineMayence, Mainz, 2010. His *Unusual Red Cardigan* was the Prize Winner for Best Short Film awarded by the International Jury at 26th Stuttgart Filmwinter, 2013. His film *Dad's Stick* was awarded the 'Jean Vigo' Prize for Best Director at the Punto de Vista 8th International Film Festival of Navarra, Pamplona, Spain, 2013, (£4500), the ARTE Prize for European Short Film (Oberhausen 2013), the Jury Award at the 51st Ann Arbor Film Festival (2013) and the 2013 Film London Jarman Award of £10k. It was purchased for the collection of Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg (2013).

Wilson won the prestigious Royal Academy Charles Wollaston award in 2009 (£25,000).

Abdu'Allah won the Mayor of London Award for Sustainability (2012), the Brittingham Fellow Award (2012), the IDA Award (2010) and the Anonymous Art Awards in 2012 and 2013.

Brauer's *Art, Sex and Eugenics* anthology was awarded the 'Best Edited Book or Anthology' 2009 prize by the Art Association of Australia and New Zealand and her *Art of Evolution* book was nominated by Aramont Professor in the History of Science at Harvard University, Janet Browne, for the Royal Society prize of 'best book of the year in art, literature and science in Britain' (2009).

Indicating the strength and range of their influence, researchers have been invited to give numerous **invited keynotes and lectures** since January 2008. In the UK these included at the Association of Art Historians annual conferences (**Brauer, Memou, Stephenson**); at the Courtauld Institute of Art's *The Art of Evolution: Charles Darwin and Visual Cultures* conference (**Brauer, 2009**); "Brisk and Sturdy Son": Performing Eugenic Regeneration' (**Brauer, Sheffield University, 2010**); '*Painting and Sculpture of a Decade '54-64*' revisited' at the 'New Approaches to British Art 1939-1969' conference (**Stephenson, Courtauld Institute of Art, 2010**), the ICA, Victoria and Albert Museum and the Wellcome Trust (**Pinsky**). **Abdu'Allah** presented his work at the 'Ways of Seeing Climate Change' event in Manchester (October 2012) and **Checinska** disseminated her research at the 'Reconfigurations: Remaking Narrative, Reinventing Genre in Postcolonial Performance' Conference at Goldsmiths College (November 2011). **Memou** gave papers at the 'French Connection' Conference (University of Cambridge, July 2008), the Still Gallery (Edinburgh, March 2012) and the 'Curating Resistance' symposium (University of Essex, 2010). **Stockwell** delivered papers at the *Whose Map is it: New Mapping by Artists* INIVA symposium (18 June 2010), the 'Quilts from 1700-2010. Hidden Histories, Untold Stories' conference, Victoria and Albert Museum (2010) and at the London Transport Museum's 'Notions of Mapping' conference (2012).

Stephenson delivered the Rothenstein Lecture on British Art at Tate Britain (November 2011).

However many artists' talks and presentations were at international venues that complemented exhibitions and screenings (**Abdu'Allah, Davey, Smith, Eastwood, Harding, Logue, Pinsky, Stockwell, Wilson**). Others included lectures at the College Art Association (USA) annual conferences (**Brauer, Stephenson, Stockwell**). **Brauer** delivered papers at the *Charles Darwin and the Art of Evolution*, Art Gallery of New South Wales (2010), 'L'Art Eugénique: Biopower and the Biocultures of Neo-Lamarckian Eugenics' (Uppsala Universitet, 2011) and 'Incriminating Evidence: Bodies, Skulls and Statistics at the Francis Galton National Eugenics Laboratory' (Von Humboldt University, 2008). **Memou** gave papers at Sabanci University, Istanbul (May 2010) and at the Social Movements Network funded by Marie Curie Training Series (Prague, August 2008).

Stephenson presented at the 'The End of an Era? New Perspectives on Edwardian Art (Yale Center for British Art, 2013), the 'Art and Commerce in Great Britain' conference, Rennes University (2009) and the Midwest Conference on British Studies, Cleveland / Cleveland Museum of Art (2010).

Demonstrating their commitment to broadening access to their findings, researchers have also contributed to on-line research projects and resources. **Pinsky's** *Plunge* and *Fidget* incorporated inter-active facilities that generated extensive on-line discussion and press debate. **Stephenson** was an Academic Consultant to the Tate's Camden Town Group On-line Research Project based at Tate Britain from 2007-11, whose findings were disseminated with the launch of the website in 2012 to promote research into the national collection of Camden Town works held by Tate Britain.