

<p><b>Institution: Kingston University</b></p> <hr/> <p><b>Unit of Assessment: 34, Art and Design: History, Practice and Theory</b></p> <hr/> <p><b>a. Overview</b></p> <p>The Unit consists of 36 researchers [23.5 FTE], equally balanced between practice and history/theory. Their research is carried out within four Research Centres, each with its own budget:</p> <ul style="list-style-type: none"> <li>• the <b>Contemporary Art Research Centre [CARC]</b></li> <li>• the <b>Design Research Centre [DRC]</b></li> <li>• the <b>Modern Interiors Research Centre [MIRC]</b></li> <li>• the <b>Visual &amp; Material Culture Research Centre [VAMCRC]</b></li> </ul> <p>While the first two Centres support contemporary practice, the latter two focus on the historical and theoretical questions that attend modern and contemporary art and design practice. The Centres largely align with the Schools that constitute the academic structure of the Faculty of Art, Design and Architecture and therefore draw on their available infrastructure, including workload modelling, appraisal and staff development budgets.</p> <p>Collaboration and interdisciplinarity is facilitated by the physical presence of the four Centres on a single campus, the broad nature of the Schools, and a pan-School research infrastructure that includes extensive workshops, the Arts Council of England-funded Stanley Picker Gallery, and Dorich House Museum, a restored 1936 former studio-home of Estonian-born sculptor Dora Gordine with its art collection and archive. Collaborative and interdisciplinary research is largely structured around the following themes:</p> <ul style="list-style-type: none"> <li>• theory and practice in architecture and design</li> <li>• theory and practice of art, film and photography</li> <li>• contemporary curatorial practice</li> </ul> <p>Since RAE2008 (when researchers were submitted to UoAs 63 and 64), the Unit has appointed 14.4 FTE researchers, focusing equally on researcher development (8 ECRs) and leadership (8 Professors).</p> <hr/> <p><b>b. Research strategy</b></p> <p>Each Centre has developed and delivered a strategy to maximise its particular strengths, involving:</p> <ul style="list-style-type: none"> <li>• Appointments emphasising research capability at the appropriate level (from ECR to Professor), and including the leveraging of strategic funding for development beyond 2014</li> <li>• A widening of the research base through partnerships and collaborations</li> <li>• Consolidation of the research student community through external funding and collaboration with partners</li> </ul> <p>The strategy for each Centre has been as follows.</p> <p><b>The Contemporary Art Research Centre [CARC]</b></p> <p>CARC is led by <b>Nixon</b> and <b>Cullinan</b>, each promoted to Professor in the REF period, and a further 11 researchers, including 2 ECRs (<b>Teplin</b> and <b>Bond</b>), and 11 PhD students. The Centre is organised by four interweaving strands of practice-based inquiry: (i) Technology: <b>Nixon, Warnell</b> (ii) Social Context: <b>Cullinan</b> and <b>Richards, Gregory, Smith, Squires</b> (iii) Epistemology: <b>Bick, Bond, Gregory, McMullen</b> (iv) Materiality: <b>Bick, Davies, McMullen, Nelson, Nixon, Teplin</b> and <b>Warnell</b>. These enable the interrogation of key issues within fine art practices encompassing painting, sculpture, photography, filmmaking, performance, installation and curation. The staffing strategy has supported the larger Centre strategy in securing a broader representation of contemporary art practice, encompassing photography (<b>Bond</b> [ECR]), <b>Gregory</b>), filmmaking (<b>McMullen, Warnell</b>), and performance (<b>Squires, Teplin</b> [ECR]).</p> <p>A major strategic initiative of CARC has been the development of the Fine Art PhD Programme, which targets mid-career artists, allowing them to develop and exhibit new work through the reflection and interrogation enabled by the PhD as a distinct research format. The Stanley Picker Gallery has provided the venue for exhibiting candidates' work for examination, offering a</p>
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professional setting for public engagement with the outcomes of sustained research. This strategy has enabled the PhD Programme to rapidly develop a reputation and presence in the sector, with 8 completions over the reference period.

Supporting research development, collaboration and dissemination is a series of seminars and public events, supported by the Stanley Picker Trust through the Stanley Picker Lectures in Fine Art. These events foster dialogue between researchers and the public.

### The Design Research Centre [DRC]

DRC is led by **Dalke** and **Harris**, with a further 8 researchers, including 2 ECRs (**Foxley** and **ten Bhomer**), and 13 PhD students. DRC has been primarily structured around practice-based research in design. Since 2010, a re-alignment of DRC has focused on Designed Environments (architecture, interiors, landscape, products, exhibitions: **Charny, Dalke, Feo, Foxley, Kelly, Lueder, Rice, Rosbottom, Spier**) and Design for Body and Material (fashion, artefact and performance: **Harris** and **ten Bhomer**).

A major strategic initiative of DRC has been in developing industry-focused research projects encompassing curation (**Charny** – Design Museum and V&A, and **Feo** – LABoral, Centro de Arte y Creacion Industrial, Spain); design commissions (**Rosbottom** – Boda, Norway); and research consultancy (**Dalke** - NHS). This has led to a broadening of the funding base, as well as impact, especially through **Dalke's** research and consultancy, supported by the AHRC, the Thomas Pocklington Trust, and the Audi Foundation. In addition, historical and theoretical research (**Lueder, Rice, Spier**) supports the interrogation of contemporary practice.

The staffing strategy during the reference period has been directed towards: (i) Industry-focused research: **Charny** (curating), **Harris** (technology applications), **Kelly** (exhibition design), **ten Bhomer** (fashion and product) (ii) Critical and Historic Studies: **Foxley** (architecture and landscape), **Rice** (architecture and interiors), **Spier** (architecture and choreography).

### The Modern Interiors Research Centre [MIRC]

MIRC is led by **Rice** and **Sparke**, with **Kirkham**, two ECRs (**Fisher** and **Rossi**), Visiting Professor Alice Friedman (Wellesley College, USA), and 10 PhD students. Its strategy is to shift conventional design history away from considering practices and artefacts in isolation, to focusing on the interior as an ensemble of design, where historical, social, spatial and theoretical interactions can be understood and analysed as a distinct field of research.

MIRC's strategy has been to provide a platform for the development of the field of interiors research through conferences and publishing initiatives. Since 2008, eight conferences and symposia have been convened. Established through open calls for papers, with acceptance rates of around 20%, they have attracted speakers globally. This mechanism has also facilitated institutional collaboration, with conferences and symposia organised with, among others, the V&A (building on the impact of the Centre's research at the V&A via **Sparke**), the Interior Design Educators Council (USA), the Geffrye Museum and the Melbourne School of Design (University of Melbourne). The conferences have generated 3 anthologies, with a further 2 contracted and in development. In 2010, MIRC launched a new peer-reviewed journal, *Interiors: Design Architecture Culture* (Berg, now Bloomsbury), which was awarded the title of 'Best New Journal' by the Council of Editors of Learned Journals (CELJ) in 2011.

### The Visual and Material Culture Research Centre [VAMCRC]

VAMCRC is led by **Lloyd, Barber** and **Cottingham**, with a further 3 researchers, 2 ECRs (**Knifton** and **Wickstead**), and 17 PhD students. Across a broad spectrum of visual and material culture, VAMCRC's research is organised around four interweaving strands: (i) Alternative Modernities: **Cottingham, Grindon** and **Lloyd** (ii) The Visual Mobilisation of Archives and Collections: **Barber, Black, Grindon, Knifton, Lloyd, Tromans** and **Wickstead** (iii) Forms of Intervention in Social Practice: **Barber, Grindon** and **Lloyd** (iv) An Expanded Visual Culture: **Barber** and **Wickstead**.

VAMCRC's primary strategy has been to mobilise its historical and theoretical research through curation, nationally and internationally. This strategy has resulted in 10 major exhibition projects: the *Lure of the East* (Tate 2008); *Dora Gordine Retrospective* (Kingston Museum 2009); *Muybridge in Motion* (Kingston Museum 2010); *Art of Intervention: London-Kyoto* (Kyoto 2010); *Eric*

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*Kennington* (RAF Museum 2011-12); *Art, Performance & Activism* (Pump House Gallery 2012); *Ernst Eisenmayer* (Austrian Cultural Centre London 2012); *Kurt Schwitters* (Sayle Gallery, Isle of Man 2013); *Ivor Robert-Jones* (National Gallery of Wales, 2013-14), and *DisObedient Objects* (forthcoming, V&A, 2014). In relation to these events, and to support individual research, it has broadened its funding base through awards from the AHRC, the Leverhulme Trust, the British Academy, DAAD, the Japan Foundation, the Daiwa Foundation, and recently the Henkel Foundation.

### Future Research Strategy 2014-19

The Unit's future research strategy is to:

- Maintain and further develop the enabling structures of the Centres
- Continue leverage of the strategic investment in staffing for further research development and enhancement with particular emphasis on collaboration with existing and new partners
- Enhance industry partnerships to broaden the research income base, support PGRs, and build pathways to impact
- Enhance the possibilities for cross-disciplinary research.

The delivery of these strategic aims will be driven primarily by the leadership appointments made in the REF period, the appointment of Centre directors as School Directors of Research and a forum for matching people and themes. It will focus on the following three areas:

- Multidisciplinary projects that disrupt disciplinary boundaries and broaden contemporary practice: **Harris, McMullen** and **Nelson**
- Cross-cutting narratives and practices through exhibition and curation: **Charny** and **Cullinan**
- Theorising of spatial practices across disciplinary divides: **Barber, Kirkham, Rice, Spier**

Research initiatives underway that support this future strategy include partnerships with cultural institutions, appointments and external funding. For instance, a public art and design research symposia series with the ICA under a new affiliate agreement in September 2013; a £190k AHRC KE project in architecture in partnership with University of Sheffield and University of Edinburgh (**Spier**, 2012+); an AHRC Multi Sensory Environment in dementia care with Southampton University (2013+); **Grindon** and **Charny's** appointments as Honorary Research Fellow (2013-4) and Senior Research Fellow (2013-16) respectively at the V&A; the appointment of **Black** to the AHRC/BBC 'Our Place in The First World War' project (2013+); the cross-Centre Kingston School of Art Archive project with Kingston Museum, funded by the Henry Moore Foundation; continuing membership of the AHRC-funded Design for Social Innovation and Sustainability international network (DESIS, 2012+) and the partnership with the University of East Anglia and its ERDF-funded sustainability initiatives Adap+ and InCrops — the sole design component in this international engineering and biotech Consortium (2012+).

### c. People, including:

#### i. Staffing strategy and staff development

Since 2008 (as detailed above), research leadership within the Centres has been facilitated by the appointment of 9 senior staff [6.7 FTE] across history, practice and theory. A further 14 [7.7 FTE] appointments, including 8 ECRs, has consolidated existing disciplinary strengths, supported the development of research in architecture, film, and photography, and enhanced cross-disciplinary synergies in curating and the Centres' capacity to engage in external collaborations.

**Career Progression** The Unit's strategy of developing existing staff alongside new appointments has resulted in, for example, the promotion of **Black** to Senior Research Fellow in VAMCRC, and **Cullinan** and **Nixon** to Professors in 2012 and 2013. Equally, a commitment to a programme of mentoring of early career researchers by senior researchers, of research training, appraisal and research management has resulted in the award of AHRC Early Career Fellowships to **Black** (2009), to ECR **Fisher** (2010), to an ECR in Design mentored by **Dalke** and **Harris** (2012), and a Wellcome Foundation and European Film Foundation grant to **Warnell** in CARC (2012-13).

**University Support** University funding, awarded competitively, has supported the Unit's researchers. Since 2008, a total of £264K has been distributed, from ECRs to senior researchers, to initiate and/or complete research outputs through sabbaticals, funding of intensive periods of

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archival or site research, dissemination of research through conferences and events, and the development of external research funding applications or impact studies. Examples include:

CARC: funded leave for **Cullinan** and **Richards** to produce new work for *The British Art Show*, for **Nixon**'s curatorial and practice based work in Shanghai and Iceland, and for **Bick** to undertake curatorial research for *Construction & its Shadow*;

DRC: research leave enabled **Dalke** to develop impact case studies in design for neural disability and **Rosbottom** to complete design projects in Norway;

MIRC: ECRs **Fisher** and **Rossi** were supported to develop, respectively, *FLOW*, a collaborative conference with Melbourne University, and a symposium on 1960s Italian Design with the ICA;

VAMCRC: funding support enabled **Cottingham** to undertake extensive archive research on Cubism in Paris and **Tromans** (then full time) to research and curate *Lure from the East* (Tate).

## ii. Research students

Over the period, the Unit has achieved a significant expansion of and investment in PGRs and skills training, including an AHRC Capacity Building Block Grant of over £300k awarded in 2011 and the AHRC-funded Skills Development in Design Practice award in partnership with the RCA and UAL (SKIP, 2012-13). The Unit established discipline-based Directors of Research Students to support an expanded PhD community and supervisors. Results include a 175% increase in PhD completions (8 to 22, 21 returned under 4a plus 1 award in February 2008), a steady growth of PGR enrolments and staff involvement with an AHRC Doctoral Training Partnership, and a Centre for Doctoral Training in Design coming on line in 2014.

A significant expansion of PGR and training and development will occur from 2014 through the University's participation in the newly-awarded AHRC Doctoral Training Partnership (TECHNE) – a consortium that includes, among others, Royal Holloway, Roehampton, the University of the Arts and the Royal College of Art. Membership of the AHRC-funded London Doctoral Design Consortium (LDOC) will also enable new joint supervision and mentoring, expanded specialist training, and a step change in collaborations with industry and business partners.

**Recruitment** The Unit has attracted students from over 15 countries who are fully integrated into the Unit's research culture as members of the Research Centres. In October 2013, the Unit has 58 PhD students [62% full time], including 5 under examination. Of these 58, 18 are fully-funded studentships with 11 AHRC awards, 6 are overseas government sponsored and 11 are competitively won institutional awards.

**Studentships and bursaries** The Unit has been awarded 16 AHRC PhD Studentships and 13 MA Studentships since October 2007. These include BGP awards to each Centre from 2011-13 (matched by University investment) and 6 CDAs with long-standing partners: Historic Royal Palaces; the National Maritime Museum; Estorick; Richmond Environment Trust and the Geffrye Museum. Two AHRC/ESRC Library of Congress Scholarships were awarded and two 6-month AHRC-funded research periods in Italy and at NASA Space Centre USA. Over the period, a further 24 students have been awarded University bursaries toward fees and/or research visits.

**Student Training** All PGRs undertake a mandatory Unit research training programme in research methods, skills and planning, and present their research-in-progress in a series of cross-Centre workshops. From 2012, Centres also support a student-led ICA / KU colloquia series providing a public platform for presentation and discussion of themes central to art and design research with invited external speakers. Additionally, each Research Centre has a tailored programme of lectures, seminars and workshops. For example:

CARC students participate in one-day monthly research workshops with invited respondents, collaborate on exhibitions and publications, and organise public events, including PhD Platform exhibitions at the SPG.

DRC students participate in fortnightly research training seminars, work-in-progress exhibitions, and events organised with external partners and industry (e.g. BFI, Design Council, Design Museum, Philips Design, Netherlands, SENSE UK, Adapt+ and IFF, 2008-13).

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MIRC and VAMCRC students participate in Centre events, including PGR conference workshops.

Cross-institutional training at national and international level over the period has included:

- AHRC-funded student-led workshops in curating and research (2008-9)
- AHRC seed funded RX-Network of art and design history research training workshops comprising 8 UK universities (2006-10)
- collaborative symposia events with the Whitechapel Art Gallery and Tate (2008+)
- the MIRC/UCL Bartlett Postgraduate Research Forum (2009)
- the 2011 Association of Art Historians Student Careers Day hosted by MIRC and VAMCRC
- the AHRC-funded Design Practice Skills Training Programme (SKIP) with the RCA and UAL consisting of 6 workshops, a residential summer school, 3 design keynotes, and a PhD-in-residency scheme (2012-13)
- competitively won CreativeWorks PhD-in-residency in 2012 awarded to Reynolds, and 2 industry PhD-in-residencies awarded to Ivanova and Dowd in 2013

Career preparation is part of each Centre's respective skills training programme. PGRs are encouraged to present their research in public arenas through conferences/symposia, exhibitions, and publications. For example, since 2008:

- PGRs have presented their research at over 60 national/international events
- Hockemeyer curated *Terra Incognita: Italy's Ceramic Revival* at the Estorick in 2009
- Hart achieved recognition as *Guardian* 'Artist of the Week' in 2011
- Zaidan was awarded a national prize for entrepreneurship in 2010
- 5 students gained post-doctoral positions and 3 lectureships / associate professorships

Additionally, PGR students are supported by training to undertake teaching, and 10 have completed the University's PGCert in HE over the REF period.

**Supervision and completions** All Unit researchers act as supervisors and are supplemented by 12 external specialist advisors. This substantial growth from 15 supervisors in 2008 has been achieved through enhanced supervisory training and mentoring, alongside new staff appointments. Supported by skills analysis training, recorded supervision feedback and annual monitoring, 22 PhD students have completed since 2008. These include 9 AHRC-funded students, including 5 CDAs. A further 3 PhDs have completed since July 2013, and 4 PhDs by Publication have been awarded.

### d. Income, infrastructure and facilities

Total research income returned is £1.48 million, an average of £63k per FTE since 2008. 56% is from research councils and 27% from UK charities and foundations. Leverhulme funding supported **Barber's** monograph on *Muybridge's archival scrapbooks* (2012) while AHRC funding has supported major research projects completed over the period including:

- the *Gordine Retrospective* co-curated by **Black** which travelled to Adamson Eric Museum, Tallinn (2011) and the Dorich House Museum electronic catalogue (2010)
- Sub-awards from the Creative Economy KE project Home Improvements and the Hub CreativeWorks
- **Dalke's** interdisciplinary research on *Multi-Sensory Design Interventions in the Perception of Environments* (2008)
- 'Worldwide Collections: Eadweard Muybridge Defining Modernities', web resource (**Lloyd**)
- 'Representing and Collecting', a collaboration with the Architectural Foundation and Design Museum led by **Sparke** (2008)
- Early Career Fellowships awards of £319k have supported research projects on sculptor Robert-Jones (**Black**), architect Kenneth Wood (**Fisher**, 2011-12) and a new project on dementia with **Dalke** and **Harris** (March 2013) – income £252k

The Unit has also benefitted from awards to individuals and collaborative funding held elsewhere, from organisations such as Arts Council England, the British Council, Culture Ireland, DAAD, Digital Dance, the European Film Foundation, the Japan Foundation, the Paul Mellon Foundation, the Rockefeller Foundation Bellagio Program, and the Wellcome Foundation.

## Infrastructure

The following resources support research in the Unit:

### The Stanley Picker Gallery [SPG]

The SPG is a University venue of international standing for the development and presentation of, and public engagement with, contemporary exhibitions and events about art and design. Its success was formally recognised in April 2012 when it became part of Arts Council England's National Portfolio. It has a close relationship with the Unit through representation on its fellowship selection panels and advisory board and research projects with Centre researchers. Additional funding bodies include the British Council, the Henry Moore Foundation, The Architecture Foundation and Live Art Development Agency.

(i) The Fellowship programme, sponsored by the Stanley Picker Trust, commissions new research led work from an art and a design practitioner annually. Recent fellows include artists David Austen, Matthew Darbyshire, and Andy Holden. Design Fellows include Marloes ten Bhomer, Daniel Eatock, Sara Fanelli, Julia Lohmann and Ab Rogers.

(ii) Events include the CARC series of PhD Statement exhibitions and booklets (2011+) and Public Lectures on Art with a total over 50 speakers.

### Dorich House Museum [DHM]

The Museum's collections and archive provide the basis for funded collaborative research projects that generate impact beyond academia. Since 2008, 2 multi-disciplinary collaborative projects have been realised by MIRC and VAMCRC researchers:

(i) the AHRC and HLF-funded Gordine Retrospective, in partnership with Kingston Museum

(ii) *Stories of the World*, a Cultural Olympiad MLA & Arts Council funded project in partnership with the Geffrye Museum, the Museum of London and the Courtauld Gallery.

### Archives and Specialist Collections

An expanding collection of modern and contemporary artists/designers' books, and an extensive periodicals collection, attracts researchers from Europe, the UK and the US. Unit researchers have driven new initiatives and the acquisition of the following to support research:

(i) infrastructure investment to expand and conserve the art and design archive (**Lloyd and Knifton**)

(ii) acquisition of the Judith Bumpus and Kenneth Wood Archive (**Sparke and Fisher**, 2011)

(iii) establishment of the cross-Centre Kingston School of Art Archive (KSA, 2012+)

(iv) establishment of the Stanley Picker Fellow Art and Design Collection (cross-Centre)

### Rematerialise

This AHRC-funded resource is a sustainable materials library and online consultancy that supports material innovation. The archive and collection of over 1,200 materials has been a primary research source for 3 PhDs in DRC, including an AHRC CDA with London Remade. Used extensively by international researchers, practitioners and industry, it has supported Knowledge Transfer projects with Marks & Spencer plc, amongst others. External events include: EcoBuild (2011, 2012), InCrops, KU & KTN symposia at the Institute of Materials (2012, 2013), and promotion of UEA & KU Innovation Voucher schemes.

### Facilities

Since 2008, the support for art and design research as part of the University's research strategy has resulted in University and SRIF investment of over £18m in buildings and research facilities that support Centre researchers, including PGRs. These include:

- New film and TV studios, post-production and animation suites, digital media labs and editing suites, photography suite and specialist 3D workshops, all supported by technical staff
- ArchiLab, a specialist design facility focussing on quantitative and qualitative assessment of environmental and sustainable building design that has supported an AHRC CDA awarded to DRC with the Richmond Environment Trust
- A new library with extensive research databases, dedicated art and design subject librarians, a generous interlibrary loan system and membership to specialist libraries (2012)
- Dedicated PGR space, including a further 3,000sq ft. of seminar, symposia, exhibition space

- Dedicated research space for the Unit's programme of Visiting Fellows and Professors, which has attracted over 30 scholars to work alongside Centre researchers including those from RMIT University, Nagaoka Institute of Design, University of Turku, Finland, University of Granada, Kyoto Seika University, and Stanford University

#### e. Collaboration or contribution to the discipline or research base

Contribution to the discipline or research base is spread broadly across the Unit, as detailed below.

##### Research Councils and Foundations

The range of contributions includes participation in national research assessment exercises through **Rice's** membership of the Australian Government's Excellence in Research assessment exercise panel (2012). Unit members undertake peer review for other countries' research programmes: **Rice** for the Research Office Flanders (2013); **Spier** for the Commonwealth Scholarship and Fellowship Plan (2010-16); **Harris** for FP7 applications resulting from membership of Horizon 2020 EU Expert Group on ICT and Creativity (2012); and **Lloyd** and **Spier** for the arts research programme of the Austrian Science Fund (2009+). Further contributions include **Lloyd** and **Nixon's** AHRC Peer Review College membership from 2008-12 and 2010-14 respectively; **Lloyd's** art and design role on the AHRC/ESRC Religion & Society Commissioning Panel (2008-11) and **Dalke's** for the Medical Research Council (2011+). Peer reviews also include those for the Leverhulme Trust, the British Academy, and the Wellcome Foundation.

##### Keynotes

While Centres have hosted 255 guest lectures and research presentations over the period, researchers have delivered over 250 keynotes and plenary presentations in 30 countries. Key international examples are detailed by Centre below.

**CARC:** **Cullinan** at the 'City as Production Space' Symposium in Salzburg (2012); **Nelson's** 2012 Shenkman Lecture in Contemporary Art at the University of Guelph, Canada

**DRC:** **Charny** at Design Indaba, Cape Town in 2013, and **Dalke** on multi-sensory design at the World Health Organisation Helsinki Conference in 2010

**MIRC:** **Rice** at the Interior Design Educators Association of Australasia conference, Curtin University, Perth (2012), and **Sparke** on Domesticity and Design at The Sculpture Center, New York in 2012

**VAMCRC:** **Black** at the International Vorticist conference, Duke University (2010) and **Cottingham** on *Alternative Modernities* at the University of Sao Paulo (2012)

##### Conferences and symposia

Research Centres have organised 41 national and international events in collaboration with key partners, including cross-Centre initiatives:

*Urban Encounters* at Tate Britain in 2012 with Goldsmiths' College, and in 2013, also with DRC, and the CARC Public Art conference 'Come On' in China with the University of Shanghai;

DRC's annual Curating Design conferences with the Design Museum, an institutional partner, in collaboration respectively with the Crafts Council, the Wellcome Foundation and Science Museum, and the British Council (2008+). Design conferences in partnership with the Colour Design Research Group and Building Centre in 2010, and London Design Week (2013);

In addition to its annual conferences, MIRC collaborated with VAMCRC on *BUNK: Celebrating 60 Years of the Independent Group* at the ICA (2011), and with DRC on *FLOW* (2012) at Melbourne University, Australia;

VAMCRC's twice-annual conferences include, for example, collaboration with CARC on *The Politics of the Social in Contemporary Art* at Tate Modern (2013) and *The Art of Intervention* at Kyoto Arts Centre with Kyoto Seika University (2011), and with DRC on *The Edge of Trauma* with the Universities of Debrecen and McMaster, Canada, (2010).

##### Visiting Professorships/Fellowships

Collaboration and contribution has also occurred through the award of 25 Visiting Professorships and Fellowships to researchers since 2008. These include: **Harris's** professorship at HEAD, University of Geneva (2012+); **Rice's** at the University of Technology Sydney (2011+); **Barber's** at

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Cal Arts (2008) and Invited Fellowship at the Freie Universität Berlin (2012-13); and **Cottingham's** at the Ecole Normale Supérieure, Paris (2011).

**Editorial and advisory board** contributions for leading journals and presses include:

**Spier** is member of the Advisory Board for *The New Metropolis*, Hafen City University (2011+) and the editorial board of *Journal for Education in the Built Environment* (JEBE, 2005+); **Rice** is Editor of *The Journal of Architecture* (Routledge/ RIBA, 2012+); **Barber** is series and advisory editor for *Reaktion* and *Solar Books/University of Chicago*. Unit researchers are also **readers** for 25 refereed journals (e.g. *Feminist Theory*; *Journal of Design History*, *Design Journal*, *Leonardo* (MIT), *Research Journal in Textiles Culture and Design*, *Signs*, *Craft Practice*, *Visual Culture in Britain*) and for 18 publishers, including MUP; *Reaktion Books*; *Routledge*; *OUP* and *Yale University Press*.

Further discipline contributions include examination of 41 doctorates across art and design in Australia, Germany, India, Italy, Pakistan, Netherlands, Spain, UK and USA.

### Advisory Boards

Unit members contribute to their field through advisory panels and directorships. These include **Gregory's** appointment to STAG (Sloane Treasures Advisory Group, 2012+) and **McMullen's** advisory role to InLab, the genetics international research laboratory partnered by the Institute of Psychiatry, London, Goldsmiths College and the Russian Institute of Science (2011). In design these include **Charny** as a member of the V&A ThinkTank, *The Future Designer*; **Dalke's** membership of 2 BSi task groups: BS 8300 to develop guidance for people with neurodiversity and cognitive impairment and the built environment, and BS 8493 Light reflectance values for visually impaired people; **Harris** as collections advisor to the Crafts Council and Wellcome Trust (2008-2011) and **Spier** as a director on the board of *Cryptic* (2011+) and of *Scottish Ballet* (2003-12). **Sparke** was an adviser to the touring exhibition *Euro-Design* (Indianapolis Museum of Art, 2009-10) and has been a member of steering groups for 3 V&A exhibitions (2009-12); **Black** was on the Advisory Committee for the *Vorticist* touring exhibition (UK to USA and Italy, 2011-12). **Cottingham** is a member of the Scientific Advisory Committee for *The International Language of Cubism*, Rome (2010-13).

### Juries and selection panels

Since 2008, researchers have served on 26 juries and selection panels. **Cullinan** and **Richards** were selectors for *New Contemporaries 2012* and **Charny** is a panelist for *DesignMiami*, the *V&A Jameel Prize*, and curator of the permanent collection for the new *Design Museum* in Kensington. **Spier** was on the *RIBA* and *RSUA Design Awards Jury* in 2012 and the design team selection panels for the *Citizens Theatre Glasgow* (2013). **Rossi** [ECR] was a jury member for *Craft Scotland* at the international *Sculpture Objects Functional Art+Design Fair* [SOFA], Chicago (2012), and *SOFA New York* (2013).

### Professional organisations

Researchers have helped shape the discipline through their engagement with professional organisations. For example, **Sparke's** membership of the *RIBA Research and Development Committee*; **Dalke's** membership of the *Colour Group GB Committee* (2008+) and **Spier's** role as founder member and board member of *AHRA* (*Architectural Humanities Research Association*).

**Awards and Prizes** in recognition of researchers' contributions total 25 over the period. These include the selection of **Nelson** for the *British Pavilion* at the *Venice Biennale* in 2011, **Feo's** award of the 2012 *London Design Medal* for contributions to the field, **Rosbottom's** selection as UK representative at the *Shenzhen Hong Kong Architecture Biennale* in 2010, and the best design book award and the *Prix D'argent* awarded to **Kirkham's** *Saul Bass* publication at *FILAF 2012* (the *French International Festival of Book and Films on Art*).

The contribution of artists, film makers and designers has also been recognised by the acquisition of their work for the collections of the *Design Museum*, *MoMA* and the *Metropolitan Museum* in *New York*, the *Tate*, *Moderna Museet* in *Stockholm*, *Rennie Collection* *Vancouver*, *Zabludowicz Collection* *London*, *British Museum*, *Centre Pompidou*, *Cinemateque Française*, *BBC/ARTE/C4*, *BFI*, *British Council*, *Arts Council*, *Gulbenkian Foundation*, the *V&A* and the *Wellcome Foundation*.