

1.0 OVERVIEW

- 1.1 Research in Creative and Performing Arts, Design and Humanities at the University of Brighton has contributed to cultural, social and economic wellbeing, enhanced the scholarly infrastructure for such work and promoted the standing and influence of art and design research. It embraces all disciplines within the AHRC, the sub-panels of RAE Main Panel O, and includes collaborations with researchers in the physical sciences and built environment.
- 1.2 Researchers have been widely recognized through the election to, for example, the Faculty of Royal Designers for Industry at the Royal Society of Arts (2005), Magnum Photos (2007) and winning the Turner Prize (2002). They have also received invitations to: show in Tate Britain's *Photography in Britain* (2007) and *Safe* at Museum of Modern Art, New York (2005/06); curate leading exhibitions worldwide, including Beijing's Architecture Biennials (2004, 2006), the first non-Polish curation of Krakow's *Photomonth* (2007), and the forthcoming *Cold War Modern: Art & Design in a Divided World* at the V&A (2008).
- 1.3 They have also: designed award-winning typefaces for Microsoft; led a €7.88m programme employing digital technologies to develop cultural heritage across Europe; produced the first independent, comprehensive, research publication on the development of entrepreneurship in Art and Design Higher Education; created groundbreaking screen-dance films including the award winning *Motion Control*; designed and built a prototype *Earthship* described by the Low Carbon Trust as one of Europe's most progressive eco-buildings; won the *Architects' Journal* Book of the Year award for *Layered Places, Giancarlo De Carlo*, accompanying the Pompidou Centre exhibition; and made the award winning Access to Art film *Degrees of Separation* screened at Tate Modern.
- 1.4 This research activity has attracted distinguished scholars and practitioners including: Tom Phillips RA, to contribute work on productive urban landscapes in Cuba; Andrei Naslednikov, curator of photography at the Hermitage St Petersburg, to research British Photography for an exhibition at the Russian State Centre for Photography; and William Kentridge, South African artist, to premiere an exhibition in the University Gallery with an associated symposium and performances.
- 1.5 External agencies that have placed their confidence in our development and custodianship of research include the International Council for Graphic Design Associations (Icograda) and the International Council for Societies of Industrial Design (ICSID). They have deposited their entire collections in our *Design Archive*, confirming it as among the most significant of its kind in the world. Individual scholars and leading institutions worldwide such as the Pompidou Centre, Vitra and the Stedelijk regularly exploit the Archive's collections.
- 1.6 Increasingly through this review period, researchers working in creative, cultural and social arenas have engaged with pure and applied work in the sciences through investigations that include the human, scientific and strategic dimensions of sustainable environments alongside creating new opportunities in the visual and performing arts and design afforded by advances in digital technologies.

2.0 STRUCTURE

2.1 The operational infrastructure supporting research.

- 2.1.1 Led by the Faculty of Arts and Architecture the submitted research is undertaken in parallel with centres across the university including the Excellence in Open Cultural Heritage (EPOCH) programme, the Centre for Sustainability in the Built Environment (CSBE) and the Waste Energy Research Group (WERG). Since achieving a 5-rated submission in RAE 2001 the Faculty's operational infrastructures for supporting research have been extended to underpin these associations. Research is managed through the Faculty-wide Centre for Research and Development (CRD) directed by WOODHAM, and supported by the three academic Schools. Individual researchers are largely located within Schools with the Head of each School being responsible for annual staff development reviews, including planning and development of individual research programmes. The Faculty's annual QR budget is divided approximately 50:50 between CRD and Schools.
- 2.1.2 Since its formation in 1998, the contribution of the CRD has proven pivotal in stimulating and building a vigorous research culture. Supported by 15.0 FTE staff, (including 1.0 FTE technician and 3.5 FTE administrators), its key roles include:
- research leadership and strategic development;
 - contribution to institutional research strategies;
 - support for inter/intra-Faculty initiatives;
 - development of external research networks and strategic partnerships;
 - leadership and enhancement of the Archival Holdings;
 - management of the Research Student Division (RSD);
 - advice, mentoring and support for individuals and research groups;
 - staff development for research and research development;
 - monitoring and quality assurance of research;
 - management of Research Support Funds (RSFs) and support for funding applications; and
 - research dissemination.
- 2.1.3 By facilitating the above, the CRD is also a key driver in the university's wider research infrastructure. Its senior staff are members of the university-level Research Strategy and Research Degrees committees. The Faculty's Research Strategy and Research Ethics and Governance committees, chaired by WOODHAM and BRECHER respectively, are charged with reviewing institutional and national research policies, the strategic formation and quality assurance of local plans and research activity overall. The CRD also coordinates cross-institutional and international research collaboration, working with external agencies and providing a base for visiting scholars, research fellows, post-doctoral and established researchers from institutions including: Hansung University and Seoul National University, South Korea, Tsukuba University, Japan and the Norwegian University of Science and Technology.
- 2.1.4 University support for research in art and design has included circa £950k from the Science Research Infrastructure Fund. Of this £800k created dedicated premises for the Centre for Research and Development and its Research Student Division. Opened in

July 2006, the new accommodation represents a 235% increase in space including staff offices (46m²), PhD study, exhibition and presentation spaces (195m²), a dedicated IT suite (43m²) and seminars rooms with video-conferencing facilities (67m²). The remaining £150k SRIF enabled the EPOCH project to develop a Novel Interface Laboratory designed to examine the usability and effectiveness of technology-enhanced visitor experiences for cultural heritage. Further development of the physical environment occurred following the award of £4.85m by HEFCE for the Centre for Excellence in Teaching and Learning through Design. Led by the University of Brighton (Boddington), capital investment from this project facilitated the development of seminar and social spaces and refurbishment of the 270-seat theatre (reopened 2007), thereby providing high-quality facilities that can accommodate international conferences, symposia, performance arts and cinema within the site, and in association with the adjacent university gallery. Specialist facilities for research also include: performing arts and music studios; fine-art studios and workshops; specialist textiles workshops; contemporary crafts workshops; letterpress and bookbinding.

- 2.1.5 Between 2001-07 the CRD directly administered QR funding of circa £4.03m: £0.9m to support its operation; £1.1m for development of Design and Screen Archives and Curatorial projects; £0.5m to facilitate the growth of the Research Student Division; £0.73m as a competitive Research Support Fund; £0.7m to develop strategic research initiatives; and £0.1m to enhance the general infrastructure for research.
- 2.1.6 To build our capacity to attract research income and stimulate quality research proposals, the £0.73m Research Support Fund has been allocated through a competitive peer-review framework modelled on the research councils' processes. Additionally, individual researchers are mentored in research bidding by one of six senior staff with external peer review experience, ensuring that good research practices are disseminated. Structured one-to-one mentoring is applied to all internal and external research applications. The CRD undertakes quality assurance and monitoring through a formal annual review of all research activities including the work of the Archives and Research Student Division, each preparing annual evaluative reports that are reviewed at Faculty and university level.

2.2 The intellectual infrastructure.

- 2.2.1 Our submitted researchers work within a questioning interdisciplinary environment where enquiry-driven preoccupations transgress disciplinary boundaries and confound neat structures. Consequently, the wide-ranging research activity in this submission embraces, for example: award-winning conceptual art and curatorial interventions; leading-edge screen-dance and performance; photographic evocations of liminal spaces; the design, evaluation and commercial development of passive ventilation devices; material innovation and experimentation; the design of socio-economic impact systems for cultural heritage; award-winning typeface design; new models for pedagogy, social and community engagement; historical, theoretical and critical studies on gender and sexuality; identity and postcolonial studies; art, design and cultural history.
- 2.2.2 Seven interdisciplinary fields of enquiry give shape to this research, creating fertile ground for the emergence of experimental work between them, and for innovative and

meaningful engagement with scholarly research communities worldwide. These primary fields of enquiry are

- Fine Art Practices, Curation and Criticism;
- Photographic Practices;
- Performance Arts;
- Design and Sustainability;
- Design History, Criticism and Theory;
- Cultural Heritage;
- Tradition, Modernity and Identity

2.2.3 These fields reflect a flexible environment and a context for dialogue, peer support, and mentoring that cuts across institutional structures and supports new researchers in their engagement with the wider research culture. These broad intellectual fields, their research focus and the wider context are outlined below. Research outputs cited by way of example are expanded in individual RA2s and complemented by online research portfolios (<http://artsresearch.brighton.ac.uk>).

2.2.4 **Fine art practices: curation and criticism.** Research in this field explores the relationship between the content, the critical production and reception of art in a range of environments that include the academy, the gallery and public space. Working across different genres and media, researchers challenge the agency of the artist and the curator and the potential role of art in regenerating public spaces and enhancing social inclusion.

These concerns are exemplified through the development of public sculptures that have engaged and stimulated the collective imagination of local communities combined with representations of scientific, geographical or cosmic landscapes [GRIMSEY,1,2; HOOKER,3]. Stimulated through collaborations with the University of Reading and the Bjercknes Centre for Climate Research, this research has been developed through drawing on temporal, scientific, environmental and meteorological conditions [HOOKER,1,2,4]. Along with *Mindscape* [SNETVELDT,1] and others, it formed the basis of the AHRC-funded SPRinG Group Research Network. Similarly 'the interconnectedness of things' and cosmic phenomena are examined in the installation *Large Field Array* and the generative paintings *Geno Pheno, 1* and *2* [TYSON,1,2]. Landscape and environmental narratives are charted through representations of Antarctica [STIBBON,1] and the 49th parallel [HAMMICK,1] and contrast with the geometric distillations of colour, light and space inspired by the writings of the architect Louis Kahn and by residencies in Pennsylvania (2005) and Elba (2004) [BULLEN,1,2].

Historical, political and cultural questions are examined through practice and curation in, for example, exploration of the traditions of history painting with reference to depictions of the *English Civil War@Rochdale* and through *Tête à Tête avec Cromwell* at the Musée Des Beaux Arts in Nimes [P.SEDDON 1-4]; reflections on media representations of the Iraq war [STRINDBERG,1,2]; and psycho-biographical representations of cultural memory [JACKOWSKI,1,2]. The role of curator is examined in depth through the seminar series *Curatorial Interventions*, and has been tested in practice through exhibitions of leading artists in the University Gallery including: Douglas Gordon (2002) and Ugo Rondinone, *A Horse with No Name?* (2002) [BARKER,3];

Jan Jedlicka: *Maremma 1980-2001* (2003), and *Dream Traces: A Celebration of Contemporary Australian Aboriginal Art* (2003), curated by [TUCKER,2,3] and the premiere of South African artist, William Kentridge (2007) [HICKEY,1] with P.SEDDON and BARKER.

Twenty-three doctoral programmes in this field include: *With Uncertain Gaze: Ethics, Aesthetics and Ecology in Contested Landscapes* (O'Mahony); *To Be or Not to Be a Contemporary Self-Employed Visual Artist?: The Emergence of the Artists' Practice* (Dimitriadi); *Transforming Print: An Exposition of Key Issues Affecting the Development of londonprintstudio* (Phillips, completed 2005).

- 2.2.5 **Photographic practices.** This field explores concepts of place and space and their social and cultural manifestations, through approaches as much connected to social anthropology, cultural geography, politics and philosophy as to traditions and histories of the photographic practices from which they emerge.

Research investigations include: exploration of liminal spaces and typologies of urban landscape [POWER,2; RIBAS,1; HERON,1,4]; indeterminacy of the natural and cultural sites of non-place [RIBAS,2,3; HERON,2,3]; the analysis of historically shifting perceptions of the rural and industrial landscapes of Europe [COOKE,1]; and political counterparts as captured in studies of buildings used for military training [STEWART,3]. Analyses and documentation of the cultural and economic borders that mark the developed from the developing world [STEWART,2] and exploration of the social and cultural landscapes of Poland [POWER,3] are related to the theoretical work of DEVENNEY and HOPPER. Questions of temporality and memory occur, as in exploration of the remnants of industrialisation [COOKE,2]; documentation of the destruction and reconstruction of the Treasury [POWER,1]; and constructed images that challenge photographic conventions, drawing on memorial and melancholic iconographies of landscape [POWER,4; KATZ,1-4; DORAN,1]. This research has been developed and disseminated through books, exhibitions and the online journal *Seesaw* [SCHUMAN,1].

Four doctoral programmes in this field include: *Contemporary Photographic Imaging and Historical Representations: A Case Study of Reverend George Furlong in Samoa, 1905-1907* (Gadd, completed 2007); *The Nazarene and Other Saints: The Representation of Christianity in Photography* (Perez).

- 2.2.6 **Performance arts.** Research in this field examines the interrelationships between performance, choreography, sound and screen. Harnessing new technologies and time-based media and by exploring the interface through which the performance is experienced, it challenges relationships between performer and audience, body and space and between the physical and the virtual location of the work.

AGGISS and COWIE's research specifically explores the interfaces between choreography, music, screen and the contexts in which these are encountered, mediated and situated. They have also contributed to scholarship in this field through their edited book and DVD *Anarchic Dance* [COWIE,2]. Their installation *Men in the Wall* redefines the 'live' presence and embodiment of theatrical conventions as they are juxtaposed within a three-dimensional screen space [AGGISS,1]. Similarly, their groundbreaking film *Motion Control* examined the synergy of camera and performer using a motion-control camera [AGGISS,2]. Also drawing from the screen-dance genre, other research responds to site-

specific conditions and explores the relationships between the performing body as observed and as a dynamic site [KAPPENBERG,1,2]. These ideas were also pursued in the AHRC-funded project *Embodied Interfaces* that explored the agencies of users and computed environments through installations such as *Drawing Spaces* and *I See What You Hear* [THOMSEN,2] and subsequent choreographic research (with Dr Carol Brown, Roehampton) in the Arts Council-supported *Changing Room* and *Sea Unsee* [THOMSEN,1]. Further research that bridges real and virtual environments (live performance and web transmissions) questioned difference and distinction [ROSS,1], while other sound-works drew on historical and Orphean traditions [CUNNINGHAM,1,2; KARIKIS,1, respectively].

Four doctoral programmes in this field include: *Performance and Its Documentation: The Epic Narrative in the Fictional and Symbolic 'Now'* (Whitaker); *Visualising the Identity Crisis: Multiculturalism and the Ethnographic Exhibitions in England from 1997–2007* (Ashmore).

- 2.2.7 **Design and sustainability.** This field explores the role of design in human communications, the invention and application of new materials to improve human wellbeing, the emotional and technical durability of things, and the sustainable enhancement of urban systems. Research is conducted through three strands of enquiry: materials; sustainability; and visual language.

Materials. This strand of design explores questions concerning narratives of materiality and the potential of new materials that includes their value, patina and inherent longevity [COUSENS,1,2; GREY,1,2]. Narratives are imagined to examine the social dynamics of contemporary domestic architecture [KUTZ,2] and are re-imagined in the re-making of ubiquitous objects such as chairs [NAYLOR,2,3,4]. The development and testing of new materials includes: commissions from Perspex™ and TSS International, resulting in new products such as *Frosted Glonuts* and *Pillow Light* [DEAN,1] (with GANT); and a monocoque geodesic shelter [GANT,2] (with Mulford and MCADAM), subsequently developed for the domestic market with Eastman Plastics and Barlo Europe. Product innovations employing embedded technologies include: an award-winning patent for *intelliskin* that tested the boundaries of communication technologies and jewellery with synthetic skin and micro-electronic devices [SANT,1]; lighting design to improve the safety of public space [PENTY,1]; and *Safe* products exhibited at the Science Museum (2003) and the Museum of Modern Art, New York (2005/06) [MCADAM,1].

Sustainability. This strand of design explores issues of systems, technologies and people. A model for the creation of continuous productive urban landscapes (CPULs) has been developed and disseminated in collaboration with Visiting Professor Tom Philips RA. Based on field research in Cuba, the work proposes a new integrated model of urban design focusing on the organic cross-programming of space [VILJOEN,1-4; BOHN,1,2]. Models for waste management that integrate scientific, financial and social perspectives have been designed and analysed with £203k support from DEFRA [HARDER,1-4]. Research examining the lifecycle and environmental performance of buildings with specific interest in embodied energy, thermal storage and bioclimatic shading, resulted in the formation of the Centre for Sustainability in the Built

Environment [MILLER 1-4; IP1-4]. This research is closely aligned to the design and modelling of low energy domestic ventilation systems that is supported by EPSRC and EU AVASH grants [MCEVOY,1,2; SOUTHALL,1-4]. In direct contrast to these technical and urban investigations is research that explores ‘emotionally durable design’ and sustainable consumption with the intention of extending product-life and reducing obsolescence. This research resulted in the formation of the Inheritable Futures Laboratory [CHAPMAN, 1,2,3, with GANT].

Visual language[s]. KONO’s typographic expertise led to the redesign of Johnston Sans and his team leadership for Microsoft in developing award winning Japanese onscreen fonts [KONO,1]. His collaboration with FLEUSS and the Edward Johnston Foundation examines relationships between hand-made and digital formation of calligraphic letter-forms [FLEUSS,1]. Questions concerning the interrelationships between drawing, perception, representation and forms of mechanical production include: writings on interdisciplinary practice [ROSE,1,2]; the artist’s book/exhibition *Manual*; designs for the Royal Mail’s ‘magic’ stamps; [HARDIE,1,2] and the acclaimed collaged novel *Woman’s World* [RAWLE,1]. Other inventions in visual language explore the blurring of boundaries between illustration and fashion design [GOODHALL,1,2]; photographic constructions of landscape [ANDERSON,1]; and the abstractions of users’ needs and environments [KEANEY,1,2]. All such experiments have been charted in a series of publications [ZEEGEN,1,3].

Six doctoral programmes in this field include: *Integration of Active Materials and Their Properties in the Design of Advanced Textile Fastenings* (Dyer); *The Innovative Application of Existing Digitally Controlled Flat Bed Weft Knitting to Fashion Knitwear for the Individual Body Shape of Women Outside UK Standard Sizes* (Haffenden).

2.2.8 **Design history, criticism and theory.** Research in this field has re-defined and extended the boundaries of architectural and design history, theory and criticism. This has been characterised by a clear understanding of the ways in which other disciplinary fields such as cultural geography, material culture, sociology, psychoanalysis and anthropology, form, inform and transform readings and understandings of objects and environments.

This approach is exemplified by the geographical re-mapping of design history [WOODHAM,1] and in MCKEAN’s postcolonial redefinition of architectural history through writing the *New Banister Fletcher*. Similarly, dress history has been established and defined [TAYLOR,1,2] and interdisciplinary re-readings of specific events such as the Great Exhibition of 1851 have advanced understanding. [PURBRICK,2]. The interconnections of cultural, architectural, urban and social histories have provided innovative tools for revealing how women have shaped modern built environments [WHITWORTH,1; J.SEDDON,1,2; SCOTT,3]; psychoanalytical theory and anthropology have challenged architectural discourse [LEACH 1,2]; and are complemented by research-based scholarly monographs on Giancarlo de Carlo [MCKEAN,1,2]; Koolhaas [PIERCE,1] and Geoffrey Bawa [ROBSON]. Primary evidence from the Design Archive informs research on approaches to design practice and the State [MAGUIRE,1; WHITWORTH,2,4; WOODHAM,3] and is also explored through design and sculpture in the work of Schottlander [MORIARTY,4]. Studies in material and visual

culture and design have also informed understandings of objects such as wedding presents [PURBRICK,1] and advertising, in relation style and marketing of men's clothing [JOBLING,1]. Studies of design practice and production include contemporary lighting design [PAVITT,1] and plywood furniture [KERMIK,1,2].

Nineteen doctoral programmes in this field include: *Governmentality and Design: Inventing the Industrial Design Councils in Great Britain and New Zealand* (Thompson); *Muriel Pemberton and the Development of Degree Level Fashion Design Education in the UK, 1930-1973* (McLoughlin).

- 2.2.9 **Cultural heritage.** Research in this field includes a diverse range of interrelated work including: critical and historical scholarship; documentation of cultural heritage and its dissemination; digital simulation and representations of cultural heritage and the development of analytical tools to assess its economic and cultural benefits.

Research includes: the public sculpture of Gilbert Ledward and the monuments of Paul Montford in the UK and Australia [MORIARTY,1,2]; the digital retracing of the explorer Heinrich Barth [WINCKLER,1]; and specific examination of architectural heritage complementing wider concerns about the restoration and presentation of heritage projects [J.SEDDON,3]. Visual and textual documentation of heritage sites capture lifestyles, objects, places and landscapes in, for example: a photographic residency at the Hove 'Engineerium' [COOKE,2]; POWER's Magnum commissions to record the UK's historic houses, landscape and coastline for the National Trust's *Exposed: Climate Change in Britain's Backyard* exhibition (2007); his photographic essay on the building of the European Airbus A380 in Toulouse (2003-05); PURBRICK's collaboration with Magnum photographer Donovan Wylie to produce a critical analysis of the form and structure of the Long Kesh/Maze prison [PURBRICK,4]; and writings about the collection and preservation of film heritage and museum display focusing on the Brighton School of film pioneers [GRAY,1,2,3].

A major development since 2001 is the *Excellence in Processing Open Cultural Heritage* (EPOCH), a European network led by Arnold. Funded with an EC contribution of €7.88m over four years, its central purpose is the conjoining of academic research and cultural institutions to extend the potential and improve the quality and effectiveness of digital technologies in the cultural heritage sector [ARNOLD,1,2]. Brighton is responsible for: interfacing between the European Commission officers; circa 95 partners; and an equal number of associated organisations [ARNOLD,3]. Central to the programme is linking this expertise to the effective and sustainable application of digital technology for the presentation of cultural heritage at museums, monuments and historic sites. The Brighton team also lead the design, development and analysis of socio-economic evaluation and impact tools and establishing sustainable enterprises in Cultural Heritage [MCLOUGHLIN,1-4; SODAGAR,1-4].

Five doctoral programmes in this field include: *Behind a Roshan: Visualising the Roshan as an Architectural Experience in Traditional Domestic Interiors* (Al-Murahhem); *Challenging Histories: An Interdisciplinary Reading of 1930's Amateur Film Focusing on Representations of Dress* (Lanfear).

- 2.2.10 **Tradition, modernity and identity.** Researchers in this field examine the visual and textual language of representation and group identification from varied social and political perspectives, drawing from an extensive range of historical, geographical and cultural contexts.

Their work embraces the construction, defence and promotion of political and cultural memory and identities in divided societies [PURBRICK,3] and specifically the examination of trauma and conflict resolution in Northern Ireland [DAWSON,1-4]. Slavery, colonial and post-colonial identities are explored in the work of [CARPENTER-LATIRI,1-3; RUPPRECHT,3,4]. Critiques of globalisation, the decline of traditional social organisation and the representation of capitalist practices and ideologies are examined in [HOPPER,1-3; DEVENNEY,1,4]; and concepts of communitarianism, representations of terrorism and the commodification of knowledge are interrogated by [BRECHER,1-4].

National ‘projection’ and ‘official history’ expressed through the promotion of official styles and displays, are examined through state endorsement of collections policies in the context of the museum [PERRY,1]. Closely aligned with research in architectural and design history; studies on built space and feminist practices challenge stereotypes about the formation and democracy of urban and domestic environments [WHITWORTH,1; SCOTT,3; J.SEDDON,2; DWYER,2; HOSKYN,2]. These are complemented by studies in gender identities and sexuality [MARGREE,1]; and their examination through textile metaphors and narratives of female oppression and expression [HARPER,1,2,3].

Thirteen doctoral programmes in this field include: *The Way Design Knowledge is Situated Socially and Historically: Transformation of National Design Organisations in Britain, France and China since 1970* (Qian); *The Organisation and Reception of Eastern Bloc Exhibitions on the British ‘Cold War Home Front’ c.1945-1975* (Clarkson).

- 2.2.11 **Scholarly archives.** Between 2001-2007, £1.1m has been invested in the Design and Screen Archives as part of a long-term strategy to create major scholarly resources for advanced research. These distinctive collections are among the most important in their respective communities and contribute to an intellectual infrastructure that attracts scholars and doctoral students worldwide. They are committed to developing digital and online resources for research and dissemination, attracting over £500k of external funding from a range of sources including the JISC, the AHRC and the HLF.

The *Design Archive*, curated by MORIARTY, with WHITWORTH, is one of the major collections of its kind worldwide focusing on twentieth-century design. Its work centres on three interconnected research areas: Government sponsored design promotion; the organization of the design profession; the practice of designers within a wider social, economic, cultural and political context. These are reflected in WHITWORTH’s ESRC/AHRC *Cultures of Consumption* project with the London School of Economics. Since 2001 the collections have grown from 4 to 15. Key new deposits include the Icoграда and ICSID archives (2003, 2007), and those of individual designers, such as Natasha Kroll and Anthony Froshaug (2007). The professional expertise of the curators is regularly sought for archival developments internationally including the National Design Archive Australia, and projects in New Zealand, Qatar, South Africa and Israel.

The *Screen Archive South East*, curated by GRAY, is a public-sector moving-image archive. Its role is to capture aspects of life, work and creative endeavour from across the twentieth century and to reveal alternative representations of history. It has also proved a research stimulus for new creative work in screen-dance, digital arts, moving image and photography. Its significance has been recognised through, for example: the deposit of Ruth Hecht's seminal collection of over 10,000 Magic-Lantern slides; winning £85k from the Heritage Lottery Fund to preserve the collection; and £50k from Big Lottery to develop an extension to Moving History on films from the Home Front during the Second World War. It has contributed material to the landmark 'Moving History: a guide to UK film and television archives in the public sector'.

2.3 The wider context of the research

2.3.1 The intellectual infrastructure of our research has been enriched through a network of collaborations with major public institutions, government bodies and with industry. Though not exhaustive, the following sections offer a representative spread of the scale and scope of this work.

2.3.2 **Museum and archive partnerships.** Now in its tenth year, our long-standing partnership with the V&A's Research Department is consolidated through a permanent Principal Research Fellowship, based in the Museum, with research space and privileged access to specialist resources. Projects have included the development of a collecting strategy for the purchase and exhibiting of contemporary design, the curation of five exhibitions such as *brand.new* (2001) and *Brilliant* (2004) and related symposia. We have extended this long-standing relationship through a new programme to improve our understanding of object scholarship in practice-based disciplines exemplified by Speight's research on *Co-learning with museums and archives*. This has extended our formal partnership network to include the RIBA and the RCA in exploring this shared research agenda. The Design Archive also collaborates with museums and galleries including MORIARTY's key role in the McKnight Kauffer exhibition at the Design Museum, London, and provision of material for other key institutions and publications. Regionally, we have also established formal partnerships with the Ditchling Museum and Edward Johnston Foundation that hold important collections of Eric Gill and Edward Johnston.

Exhibitions and curatorial partnerships. These include: MCKEAN's research on the architecture of Giancarlo de Carlo to develop a major exhibition of at the Pompidou Centre (2004); MORIARTY's co-curation of the work of Bernard Schottlander with the Henry Moore Institute (2007); BARKER's curation of Douglas Gordon at the Miró Foundation, Barcelona and Jane & Louise Wilson at Domus Artium Centre for Contemporary Art, Salamanca, (where STEWART and RIBAS also exhibited); POWER'S guest curatorship for *Theatres of War* at the Schindler Factory for the 5th Photomonth, Krakow (2007), GREEN'S co-curation of Berlin-based artist David Claerbout's the first solo UK exhibition as part of Photoforum (2004). Other curatorial interventions include: P.SEDDON's *Tête à Tête avec Cromwell* at Musée Des Beaux Arts, Nimes (2007); LEACH'S co-curation with Xu Wei-Guo of the A2 Exhibitions entitled *Avant-Garde Architecture* (2004), and *Emerging Talents, Emerging Technologies* (2006) in Beijing; TAYLOR'S curation of *Fashion and Fancy Dress, the Messel Family Dress Collection 1865-*

2005, at the Brighton and Hove museum (2006); ROBSON's curation of the Bawa retrospective at the Deutsche Architekturmuseum, Frankfurt (2004).

- 2.3.3 **Research users and industry.** Challenges to public and industry perceptions of sustainability include the development of the Inheritable Futures Laboratory at *100% Design* (2006, 2007). Partnerships in the *Advanced Ventilation Approaches for Social Housing* (AVASH) include: Cenergia Energy Consultants (Denmark), EcoCo Sustainable Building Consultants (Ireland), KAB-Building and Housing Management (Denmark) and Cluid Housing Association (Ireland), supported by the European Commission's Intelligent Energy Executive Agency (€500k). Consulting with international agencies (e.g. Colombian government) on the design of urban waste management systems and policies, WERG is leading a new EC FP7 network programme to design and test sustainable development indicators with Civil Society partners (€814k). DTI Knowledge Transfer Partnerships have included CSBE's development of Phase Change Materials in wall coverings and under-floor heating systems to augment energy efficiency. Other links with industry include: Perspex™, Eastman Plastics, Barolo Europe, Orange and Philips, and typeface designs for Microsoft that bundle 13m copies worldwide each month.
- 2.3.4 **Government policies and initiatives.** Responses within the UK and EU have been in the fields of cultural heritage and digital conservation; sustainability legislation; business-university relationships; and HE research policy. In cultural heritage examples include: GRAY's invitations to submit evidence to the UK Government's Culture, Media and Sport Select Committee on regional film archives; chairing the UK Audiovisual Archive Strategy Group and authorship of *Hidden Treasures: the UK Audiovisual Archive Strategic Framework* (2004); ARNOLD's membership of the Council of the All-Party Parliamentary IT Committee on digital cultural heritage and his leadership of *Bringing the Past to Life for the Citizen*, one of nine major initiatives of the UK Computing Research Committee. Working with NESTA and in response to the Lambert Review of Business—University Collaboration and the United Nations Conference on Trade and Development, we completed the first independent research into existing provision and future opportunities for the development of entrepreneurship in art, design and media Higher Education [CLEWS,1,4]. In the field of sustainability examples include: responses to zero carbon initiatives and legislative changes to the Building Regulations (MCEVOY, SOUTHALL; MILLER, IP); studies on Waste Strategies for England and the Household Incentives Pilot Scheme led by DEFRA (HARDER) and critical responses to the EC Waste Electrical and Electronic Equipment (WEEE) directive (CHAPMAN).
- 2.3.5 **Networks and regional impact.** Our strategic partnerships with regional agencies serve to translate high quality research into cultural and social wellbeing in civil society and enrich our work. We have seats on the boards of Brighton & Hove Arts Commission, Photoworks and South East Dance (a national dance agency with specific expertise in the development of Screen-Dance). Extending this engagement in 2003 we launched the Brighton Photo Biennial to transfer the benefits of contemporary debate into community engagement, exemplified by its 2008 curatorship by Julian Stallabrass. Launched in 2003, Cinecity brings challenging, cutting-edge international cinema and artists' video to the city through GRAY's directorship. In 2007 Cinecity incorporated the

Dance for Camera festival. Other examples of civic engagement with research include: the construction of one of Europe's first *Earthships*, an exemplar of community-based sustainable building; the making and screening of *Degrees of Separation* at Tate Modern which focuses on the interrelationships between art practices and social inclusion [FOX 1,2]; the *Sustainable Transport and Tourism* initiative, developing cycle-stations between London and Paris, with the EC European Regional Development Fund; promoting sustainability to the design industries and Higher Education through the EU-funded *Design Education and Sustainability* project (DEEDS) in partnership with the International Centre for Creativity, Innovation & Sustainability in Copenhagen, the Academy of Fine Arts in Poznan, the Bureau of European Design Associations, Barcelona, and the Sustainable European Research Institute, Koln. In collaboration with SEEDA and HEFCE, the University is currently leading a feasibility study involving all the universities in the SE region, entitled *Creative Towns and Cities in the South East* to transfer the benefits of research to urban regeneration, economic and sustainable development.

2.3.6 Our commitment to bringing the very best of international work and quality research to the regional community is exemplified by the following exhibitions in the University Gallery: *Fragile identities*, William Kentridge (2007); *What do you want me to say?*, Douglas Gordon (2002); *A Horse with No Name?*, Ugo Rondinone (2002); *Czech 100 Design Icons*, CzechMania (2005); *Dream Traces A Celebration of Contemporary Australia Aboriginal Art* (2003); *X Years of Studio Casting Glass*, Pelechov Lhostsky (2006); *The Maze*, Donovan Wylie (2004). We have also exhibited the work of researchers, visitors and fellows including: *Robotic Membranes*, THOMSEN (2007); *Wave Wall III Rub-a Dub*, HOOKER (2004); *Marriage of Materials*, GANT and DEAN (2003); *Stitching for Survival*, Michele Walker (AHRC Fellow) (2007); *A Sympathetic Eye*, Grace Robertson (Hon.Grad); (2002); *Metaphors*, Ken Garland (Visiting Professor) (2002); *Drawing upon Drawing*, John Lord (Professor Emeritus) (2007).

2.3.7 Access to the debates accompanying such exhibitions has been enabled through an ongoing programme of related symposia/ conferences that include:

2007 *Memory, Narrative and History, The Politics of Representation*;

2007 *Contemporary Artists' responses to Japanese Traditions*;

2007 *Hands On* (with Association Typographique Internationale);

2007 *Virtual Reality, Archaeology and Cultural Heritage* (EPOCH);

2007 *Cold War Expo* (with V&A)

THEATRE AND GALLERY CLOSED FOR MAJOR REFURBISHMENT UNTIL MAY 2007

2006 *Heritage Impact Symposium* (EPOCH);

2006 *Sustainability: Microgeneration* (with Sussex Business Link);

2005 *Czech Design, Culture & Society: Changing Climates*;

2005 *Peripheral Visions, Urban Space and Photography*: Photoforum;

2005 *Globalisation & Representation*;

2005 *Sculpture and Design* (with the Henry Moore Foundation and Loughborough University);

2005 *Finding Fluid Form* (with the Centre for Computational Neuroscience and Robotics, University of Sussex);

2005 *Sustainability: Taking Action* (with Sussex Business Link);

- 2005 *Heritage Impact Symposium* (EPOCH);
- 2004 *Visions: The Festival of Visual Performance*;
- 2004 *Men Making Homes*;
- 2004 *Contested Spaces: Representation and the History of Conflict*;
- 2003 *Siting the Photograph: Between Wall, Page and Screen: Photoforum* (with V&A);
- 2003 *Virtual Reality, Archaeology and Cultural Heritage* (EPOCH);
- 2003 *Dream Traces: Contemporary Australian Aboriginal Art*;
- 2003 *Dance for Camera*;
- 2002 *Visions Festival: The Festival of Visual Performance*;
- 2002 *Embodied Interfaces*;
- 2002 *Photography, Philosophy and Technology: Photoforum*;
- 2001 *Brand.New* (with V&A);
- 2001 *Sex and Consumerism* (with Kingston University).

2.3.8 The above exhibitions and events were supported by the university and a range of partner organisations including: Henry Moore Foundation, British Academy, AHRC, Arts Council SE, Crafts Council, National Museum of Photography, Film and Television; the Economic History Society and the European Commission.

3.0 PEOPLE

Development of our research culture is based on a conviction that the intellectual and creative capital of the people who do research is our greatest asset. In this we recognise that the balance between full-time researchers and those whose lives are divided between academe and professional practice will naturally vary. Overall, we manage their research careers in line with the guidance set out by RCUK in the *Concordat to Support the Career Development of Researchers*. Accordingly, we have provided enabling frameworks that stimulate and support this work while seeking to minimise constraints. We also accept that the outcomes of quality research may be unexpected or unpredictable and aim to manage this with a willingness to reflect upon and revise plans through our annual monitoring processes.

3.1 Support and training for research staff

3.1.1 The CRD has invested significantly in the provision of comprehensive resources to support and promote the work of staff through [i] a research website and [ii] research newsletters. Together these ensure dissemination of information about the scholarly infrastructure and wider opportunities available for researchers within and outwith the university. The website offers online guidance and downloadable publications that include: grant opportunities; good practice guidelines; documentation of conferences; exhibitions and symposia; and online portfolios containing the work of each researcher and research student. The research newsletter was launched in 2001. It is published three times a year, with circa 30 pages per issue and 18 editions online and in print that provide insights into the research culture (<http://artsresearch.brighton.ac.uk>).

3.1.2 Two new research appointments have been made in the last year (LEACH and NAYLOR) in Architecture and Design respectively, as part of our investment in strategic leadership of future research developments. Our sustained approach to the

management of research careers is exemplified in: POWER's progress from student to practitioner, to Professor; TYSON's development from student to Honorary Graduate to Research Fellow; THOMSEN's progress from research student to early career researcher to Research Fellow. All staff are treated equally in the provision of training and support for research. For example 23 staff are supported to undertake research degrees of whom 13, including two technicians (Haffenden and Dyer), are registered at Brighton.

- 3.1.3 Individual support from Schools is augmented by the CRD, which provides researchers with an overview of current research developments and specialist research seminars. It also identifies and disseminates opportunities for research collaboration, advises individuals and/or groups on research funding from internal and external sources, and monitors existing research projects. Supplementary guidance is provided through the annual research-funding handbook that identifies deadlines for applications, advisory notes, project exemplars and best practice guides. All staff inductions include an introduction to research support including the CRD and its facilities.
- 3.1.4 The CRD manages the Research Support Fund, intended to pump-prime cross-school interdisciplinary projects, strategic initiatives, 'blue skies' research and targeted support for new and emerging researchers. This operates on a competitive cycle three times a year. All bidding processes provide specific opportunities for structured mentoring, guided by staff with peer review experience. The assessment of internal research applications draws on institutional and external expertise. The CRD provides feedback on each application and monitors awards to completion. Since 2001, 114 successful awards have been made to support research.

3.2 Support and training for associates, fellows and research students

- 3.2.1 We have structures in place to train and support 57 registered research students, their supervisors and 15 visiting professors, associates and fellows that have included, for example, AHRC Fellow Textile Artist, Walker (24 months); and Typographer, Molcho, Shenkar College Israel (9 months). Four Royal Literary Fund fellows have included writer and Guardian Columnist Dea Birkett and Guyanese novelist Sharon Maas.

Complementing the resources of websites, newsletters and thematic seminars is a series of Research Days. Organised termly these provide an arena for students, supervisors and researchers to present and discuss research-in-progress. These have included presentations by: Professor Dennis Doordan (Notre Dame University, USA); Dr Irena Murray (Banister Fletcher Librarian, RIBA); and independent practitioner and writer Tracy Emin.

- 3.2.3 The RSD, led by PIERCE, with a dedicated administrative team, organises these Research Days and other specialist seminars. It oversees the registration, supervision, progression, quality assurance and examination of doctoral students and manages the university's accreditation of research degree provision at University College of the Creative Arts. All research supervisors are trained and accredited by the university, with the RSD supporting 31 registered supervisors in this submission as well as 17 external members on supervisory teams. The RSD offers additional discipline-specific

workshops for new research supervisors, and contributes research modules on object scholarship, visual and spatial analysis and applied ethics and philosophy to the university's Research Training Framework. Support for early stage training of researchers includes our participation in the Research Cultural Heritage Informatics Oriented Network (CHIRON), a Marie Curie EU-funded project allied to EPOCH that has hosted three Fellows.

- 3.2.4 Quality assurance measures include: the annual monitoring of student progress and supervisory teams, to ensure balance and to support staff development. The process also includes annual feedback from students via interviews and questionnaires that are reported at Faculty and institutional levels. Each research student is provided with a comprehensive handbook, a Personal Development Record and an individual webpage. Students are encouraged to contribute to the research newsletter and 12 are employed part-time and mentored to teach as part of their academic and professional development. Guidance is provided for students applying for scholarships and research council awards. The RSD also administers a Research Student Support Fund that provides assistance with, for example, research dissemination, publication costs, research materials and language support

3.3 Other research activities

- 3.3.1 As part of our continuing research agenda a number of major projects will complete post-2007. These include: an exhibition of *British Photography* at the Hermitage, St Petersburg with the Russian State Centre for Photography (2008); *Recording the Public Sculpture of Sussex*; the *New Banister Fletcher History of Architecture* (2008/9); UNESCO/EPOCH Symposium on the socio-economic impact of Cultural Heritage; 4th Heritage Impact conference, Brighton (2008); an exhibition of *Belgian Photography* with the Lieven Gevaert Research Centre, Belgium (2008); and a conference entitled *Alice In Wonderland: Fantasy and Fantastic Architecture* (2008).
- 3.3.2 The last three years have involved us in substantial and original research for *Cold War Modern: Art & Design in a Divided World*, to be launched at the V&A in 2008. The evolutionary stages of this research have included: a round table debate of national experts; a closed symposium of leading international scholars whose contribution has informed the agenda; primary research bringing together previously unknown materials and evidence. Final stages currently involve the gathering of material for the exhibition and accompanying publication. These will establish an innovative framework that re-examines cultural and political identities through World Fairs/Expos in the Cold War years and re-maps global perspectives to extend debate beyond conventional stereotypes focusing on the USSR and USA.

Alongside developing our research culture we have devoted time to research leadership. This has involved contributions to the advancement of national frameworks for research assessment including: Bruce Brown's chairing RAE Main Panel O; membership of the AHRC/HEFCE Review of Research Assessment Metrics post-2008; participation in the selection of membership to AHRC's first Peer Review College and the Steering Group for *ICT in Arts and Humanities Research*; membership of the QAA Review of Postgraduate Benchmarks. Brown is also Co-editor (with Buchanan, Doordan and Margolin) of *Design Issues* published by MIT. Anne

Boddington serves on: AHRC Panel 2: *Visual Arts and Media*; AHRC Steering Group for *Landscape and Environment*, the Qatar Research Foundation; HEA Pedagogic Research Review Panel and RAE 2008, Sub-Panel 63. Recognition of our participation in Parliamentary Committees and strategic groups such as DCMS, NESTA, the Design Council and other bodies has attracted consultative visits to and from Brighton by university and governmental agencies from, for example, Canada, Japan, the Netherlands, Sweden, Norway, Finland and Qatar.

- 3.3.4 Through their sustained contribution key achievements of staff within this submission include establishing creative arts and design research as flagship provision within the university. This is reflected in Bruce Brown's appointment as the University's Pro-Vice-Chancellor for Research and institutional support for transformation of the research infrastructure through allocation of circa £1 million from the Science Research Infrastructure Fund. Systematically, researchers have extended the scholarly community for their work contributing to the 'knowledge-pool' and to specialist archives and repositories of research evidence.
- 3.3.5 Researchers have established leading roles in their respective fields including: AGGISS: Screen-Dance; HARDIE: Design; WOODHAM: Design History; TAYLOR: Dress History; POWER: Photography; TYSON: Conceptual Art; KONO: Typography; BRECHER: Moral Philosophy; DAWSON: Cultural Memory; ARNOLD: Computer Science and LEACH: Architectural Theory. Others have partnered disciplinary leaders to extend their research investigation e.g. HOOKER with Meteorology and THOMSEN with Performance Arts, Textiles and Computer Science.

4.0 STRATEGY

- 4.1 **2001-2007.** The objectives set out in 2001 have been achieved and surpassed. The nine research themes outlined in 2001 have provoked debate and revealed new avenues for research. Reflecting the complexities of contemporary life, the work in this review cycle has evolved to include emergent research in photography, sustainability, curatorial interventions and cultural heritage. This continuous growth in activity has necessitated a redesign of the infrastructures through which it will be managed in the next cycle of activity.
- 4.2 **2008-2013.** Our strategy for the next five years is to continue to produce quality research, enhance its range and develop the scholarly infrastructure within which it is done. To help achieve these aims we will complete planned new building projects and infrastructures alongside the key objectives below:
- 4.2.1 *The production of new knowledge.* We shall continue to support staff and postgraduate student research through the mechanisms already outlined, and develop structures to stimulate new knowledge. To ensure a balance between individual research and interdisciplinary convergence we shall establish two new research 'institutes' for *Design* and *Arts Practice and Performance*. Having surveyed and analysed existing graduate school models, we decided not to advance our 2001 plans, but instead to develop and enhance the existing Research Student Division — a key objective being to establish an international doctoral college commencing with two

overseas research-intensive universities. We anticipate continued evolution of work in, for example: design for wellbeing; material-science and design; sustainability; cultural heritage; performance and screen-based arts.

- 4.2.2 ***Challenging existing knowledge in order to identify its limitations.*** We shall continue to foster a tough, questioning environment through, for example, rigorous internal peer-review, Research Days, the engagement of high-quality individuals, distinguished visiting fellows and the hosting of challenging exhibitions, performances and symposia. This will stimulate and test preconceptions of disciplinary boundaries exemplified by the work of AGGISS in Screen-Dance and ARNOLD in digital technologies and cultural heritage.
- 4.2.3 ***Recovering lost knowledge.*** We shall reconsider issues of cultural production within the last two centuries and, building on the research for *Cold War Modern* at the V&A and our recent exhibitions and explorations of Central Europe; the *Lost Histories of Europe* initiative will re-map our knowledge of creative production in the context of a shifting political landscape.
- 4.2.4 ***Advancing the scholarship of knowledge.*** Our aim is to advance strategies for building the 'knowledge-pool' in practice-based research while recognising and supporting differential development between disciplinary fields. Locally, we shall do this through continued enhancement of the scholarly portfolios on our research website and through investment in public debates, working groups and conferences such as *Creative Scholars* planned for 2008 at Tate Britain, in collaboration with Wimbledon College of Art.
- 4.2.5 ***Conserving and disseminating knowledge.*** Our conservation of unique research material will include strategic acquisitions for the Design and Screen Archives and pursuing research that interconnects historical, business and digital developments in cultural heritage. These will be made increasingly accessible to scholars and research-users worldwide through digital repositories and publications. The application of this knowledge will be extended through international and interdisciplinary projects following the conclusion of EPOCH in 2008.
- 4.2.6 ***Building capacity and research careers.*** We shall continue to develop sustainable research career paths through implementation of the aims set out in the RCUK *Concordat to Support the Career Development of Researchers*, including the appointment of three new professors in Design, Fine Art and Architecture (2008/09). We shall advance our internal peer-review processes and training and continue to sharpen our critical capacity through mentoring in support of those new to research, in early career and beginning research supervision.
- 4.2.7 ***To promote research between the arts, sciences and humanities.*** We shall advance research through a range of disciplinary fields in which the critical enquiries expose fundamental questions that may connect them (as exemplified by the AHRC-funded SPRinG group). Strategically we shall explore possibilities between the physical sciences and creative arts. We shall engage in strategic and critical debates about the wellbeing and future of research through the location of senior colleagues on important working groups such as Brown's role in the AHRC/HEFCE Metrics post-

2008 group.

4.3 The sustainability of the research environment

4.3.1 Through the benefit of experience and informed reflection we have gained a long-term perspective of the trajectory of our work since RAE 1992. From a dominant culture of subject-based individual research (1992-1996) to the development and inclusion of thematic research groups (1996-2001), and the development of a scholarly infrastructure within communities of practice and interdisciplinary fields (2001-2008), our research community has continued to grow and mature. The operational and physical infrastructures that have assured its sustainability have evolved in step with the process. The research indicators available since RAE 1992 provide evidence of this and its continuous enhancement:

Research indicators (volume)	1992	1996	2001	2007
Submitted researchers (FTE)	36	50	54	74
External research income (RA4)	£0.03m	£0.06m	£0.54m	£3.72m
Other research awards			£1.46m	£1.35m
Research students (FTE)	3	19	22.76	42.1
PhD completions			10	24

Research Indicators (per FTE)	1992	1996	2001	2007
External research income (RA4)	£ 694	£ 1,116	£ 9,926	£ 50,204
Other research awards			£ 27,037	£ 18,243
Research students	0.08	0.22	0.42	0.57
PhD completions			0.19	0.32

4.3.2 Institutional support for creative and performing arts and design research at Brighton has been consistent over two decades. In the 1992-2000 period, with a nationally deflated unit of resource for art and design research, the university accommodated this shortfall and sustained its investment in our research plans.

4.3.3 In this context we have continued to invest in building future capacity in parallel with producing research. This has involved continuous investment in infrastructure and people. We aim to maintain a balanced demographic profile that includes advanced, experienced and early career researchers. As a consequence we have attracted a small number of advanced researchers in strategic areas and have continued to build capacity of those in early career — 17 researchers returned in this submission are in early career, having their first contracts in HE as category A staff on or after 1 August 2003.

4.4 Research grant applications and other forms of research income.

4.4.1 All staff are guided and mentored in the development of grant applications. The University's *Virtual Research Unit*, with the CRD supports and scrutinises all external research applications and provides regular workshops and guidance on intellectual property, research ethics, employment, funding and bidding processes to UK research councils, the EU and other funding bodies. In the census period 56% of the total grant

applications were successful with 92 projects completed of the 101 awarded.

- 4.4.2 Of the 59 Research Council awards, 31 were from the AHRC and the remainder from the ESRC, the Leverhulme Trust, the British Academy and others. In addition there were: 8 EU awards; 18 from UK charities; 13 from UK government; 6 from industry. Researchers have been awarded 138 grants from the Arts Council and arts-related bodies including: Canada Council for the Arts; Arts Council of Northern Ireland; Arts Council of Norway; and the Danish Ministry for Research.
- 4.4.3 Total research income of circa £5.1m rose from £36k per FTE in 2001 to £68k in 2007. Individual awards range from £1k - £247k (GRAY), and research group awards range from £24.5k (HOOKER, AHRC) for the *SPRinG Group* through to the EU EPOCH network award of €7.88m of which circa. £1.1m was audited income to the university.

ESTEEM

5.0 RECOGNITION

Recognition of the standing of our researchers is reflected in the increased number of (i) invited keynote addresses, (ii) refereed/invited conferences papers to specialist audiences, (iii) residencies and fellowships, (iv) merit awards and prizes.

	RAE 2001	RAE 2008
Keynote addresses	38	89
Conference papers	123	341
Residencies and fellowships	18	33
Merit awards and prizes	27	48

5.1 Keynotes and conference papers

Since 2001 researchers have presented 89 keynote addresses at conferences in Austria, Australia, Belgium, Canada, China, Croatia, the Czech Republic, Denmark, Finland, France, Greece, Hungary, Italy, Luxembourg, Mexico, New Zealand, Norway, Russia, Singapore, South Africa, South Korea, Spain, Sweden, Turkey, the UK and the USA. They have also organised and chaired over 100 panels or panel/sessions at conferences. An indicative range follows:

- 2007 *The Future of Heritage: Changing Visions, Attitudes, and Contexts in the 21st Century*; Ename International Colloquium (ARNOLD);
- 2007 *Noticing Things and Getting Things Noticed*, 7-city lecture tour of Australia as International speaker for Australian Graphic Designers' Association (HARDIE);
- 2007 *Why Digitize? Who Benefits? Impact Assessment of Digital Cultural Heritage Content and Services*; invited lead speaker at the Finnish EU Presidency Symposium, National Museum, Helsinki (ARNOLD);
- 2006 *Content and Context: Creating Meaning in Virtual Environments*, Icograda Virtual Design Archives Colloquium, University of Pretoria, South Africa (MORIARTY);
- 2006 *Design Today: Its Transformation Facing the 21st Century*, Franz Meyer Museum, Mexico City (WOODHAM);

- 2005 *Le Style Anglais, Mode et Modernité* conference, Institut d'Histoire du Temps Présent, Pompidou Centre (TAYLOR);
- 2004 *Nice Stuff against the Skin: pleasure and spectatorship in men's underwear advertising, Sighs & Whispers* Symposium, Costume Society, Leicester (JOBLING);
- 2004 *A Sense of Place*, International Jewellery Symposium, Konstepidemin, Gothenburg (COUSENS);
- 2003 *Urban Camouflage*, International Symposium on Contemporary Art Theory, Mexico City (LEACH);
- 2002 *Urban Attractors, The Future of the City*, Conference, Osaka (LEACH);
- 2001 *Culture, Politics and Humanities: Designing Design History for the 21st Century*, ICSID Biennial Conference, Seoul (WOODHAM).

Other refereed/invited papers: 'Fashion in Fictions', Sydney (2007, HARPER); 'M.A.D.R.I.D. 28045, Arte en El Espacio Urbano' (2007, ROSS); 'Materialities and Cultural Memory of 20th Century Conflict', Imperial War Museum (2006, MORIARTY); 'Practice as Research in Performance', Bretton Hall, Leeds, (2005, THOMSEN); 'Singapore Design Festival' (2005, ZEEGAN); 'Design Education: Tradition and Modernity 05', National Institute of Design, Ahmedabad (2005, ZEEGAN); 'International Plastics Design', Berlin (2005, GANT); 'Design and Emotion Conference', Ankara (2005, HARPER); 'Giancarlo De Carlo', Pompidou Centre (2004, MCKEAN); 'Futureground', Melbourne (2004, HARPER); 'Icograda XX Assembly', Nagoya (2003, WOODHAM); 'Mémoire sculptée de l'Europe' at the Council of Europe, Strasbourg (2001, MORIARTY). AGGISS and COWIE, have presented performance-lectures worldwide supported by the British Council and Arts Council.

5.2 Residencies and Fellowships

Since 2001 over 30 researchers have been awarded residencies and fellowships in, for example: Armenia, Australia, Britain, Canada, Germany, India, Ireland, Italy, Spain, and the United States. These include: BULLEN at Eremo di Santa Catarina, Elba (2003/04) and the Experimental Printmaking Institute, Lafayette, Pennsylvania (2005); HAMMICK in Newfoundland and Labrador (2005) and Pouch Cove, Canada (2007); STIBBON at the Spinnerei Studios, Leipzig, sponsored by Federkil Foundation (2005), the 4th International Gyumri Biennale, Armenia (2004), and the Juliet Gomperts Memorial Trust Residency, Italy (2002); AGGISS was screen-dance artist-in-residence for New Territories Glasgow (2004) and received an Arts Council Dance Fellowship Award (2002-03); ROSS was resident in performance at Gropiusstadt, Berlin (2005); HARPER at Cill Riallaig, funded by Arts Council of Northern Ireland (2002); COUSENS at JamFactory Adelaide, Australia (part of the Arts Council of England International Fellowship Programme (2001-2003); PURBRICK was a Visiting Research Fellow at the Yale Centre for British Art, New Haven, Yale University (2001); and MORIARTY was a Visiting Fellow at the University of Melbourne's Australian Centre (2005).

5.3 Merit awards and prizes

Of the 48 awarded these include: TYSON's *Turner Prize* (2002); HARDIE's election as *Royal Designer for Industry* (2005) and *Swiss Art Directors Club Silver Award* (2002); KONO's *Good Design Award* (Japan Industrial Design Promotion Organisation, 2007) and *Tokyo Type Directors' Club Award* (2007); POWER's election to the world-renowned *Magnum*

Photos co-operative in 2002 (with full membership in 2007); HAMMICK's *Jerwood Drawing Prize* (2004); MCKEAN's *Giancarlo de Carlo: Layered Places*, was awarded the *Architects' Journal*, Book of the Year (2004).

5.4 Others include: three awards to KERMIK for his *A. M. Luther 1877-1940* monograph, the E. Pütsep Memorial Research Award, Sweden (2002), the Estonian Designers' Annual Award for 'best design research publication' (2002) and the Architectural Foundation Estonian Cultural Endowment Annual Award (2002); MCADAM won the IKEA Prize for *Products for Children* (2002) and the NESTA Prize for *Future Product* (2002); KUTZ (with Benze) won 1st Prize at the *EUROPAN 7* competition, Graz (2004); THOMSEN (with Solveig Scheper) the competition for *Information Technology in Architecture* exhibition, Architecture Centre Gammel Dok, Copenhagen (2001); POWER and COOKE won Year of the Artist Awards from the Arts Council (2001). In the fine arts seven awards to STIBBON included: the *Dupré Prize for a woman artist at the RA Summer Exhibition* (2001); AGGISS and COWIE received numerous awards, including the *Czech Crystal Prague Golden Film Festival* (2002) for the best original music and dance made for television, the *Special Jury Golden Award* (Houston, 2003), *Best Woman Film Media Waves*, Hungary (2003), the Romanian National Office of Cinematography Award (2003), and Special Jury Mention for *Il Coreografo Elettronico-2004*, Napolidanza (2004); and COUSENS was awarded an honorary degree from the Surrey Institute of Art and Design (2005). Emerging researcher FOX received an Outstanding Contribution Award from HEFCE, for pedagogic research in inclusive arts for those with learning disabilities (2003) entitled *Access to Art* and described by them as an 'innovative model, one that should be picked up far and wide'.

6.0 INFLUENCE

6.1 The influence of our researchers has continued to grow in prominence through participation in: 146 solo exhibitions; 341 group exhibitions; the production of 42 monographs; 29 co-authored/edited books; 193 book chapters; 168 articles (over 50% refereed). Other esteem indicators are as follows.

	2001	2008
Research councils and related activities	20	42
Advisory boards, associations and learned societies	22	36
Juries and selection committees	17	37
Editorial boards	16	34

6.2 Research council and related activities

In addition to their engagement with Research Council and roles in policy formation, researchers have influenced the development of postgraduate work and practice-led research. WOODHAM was a member of the AHRC(B) Postgraduate Qualifications Panel: Visual Arts (2000-2005) and the EU Socrates Working Group on Practice-based Doctoral Programmes, involving representation from four countries. Wider formal participation includes AHRC Peer Review College membership (GRAY, HARPER, MORIARTY, WOODHAM) and EPSRC Peer Review College (MCEVOY). Over 20 researchers have undertaken peer review, for bodies including the British Academy, the ESRC, the

EPSRC and the Social and Humanities Research Council of Canada. Our expertise has informed the work and approach of overseas organisations such as the *Academy of Finland: Research Council for Culture and Society* where WOODHAM has served as an Expert Scientific Advisor for Major Awards for Industrial Design (2003) and as a reviewer for funding applications (2003-). MCKEAN served on the International Review Committee of Academic Research in Architecture, Building and Planning for Universities in the Netherlands. In RAE 2001 WOODHAM was a member of Unit of Assessment 64 Panel.

6.3 Advisory boards, associations and learned societies

Advisory Boards and Committees include: Leadership of UK Computing Research Committee, new initiative *Bringing the Past to Life for the Citizen* (2007-, ARNOLD); UK All Party Parliamentary Information Technology Committee (2003-06, ARNOLD); co-production of evidence for the UK Government's Department of Culture, Media and Sport Select Committee, examining *Caring for Our Collections: The British Film Industry* (2003, 2006, GRAY); Associate, Parliamentary Sustainable Waste Group (2003-07, HARDER); Chair, UK Audiovisual Archive Strategy Group (2002-2004, GRAY); UK Film Council Film Heritage Group (2004-2007, GRAY); UK Screen Heritage Strategy evidence submitted to the Government Comprehensive Spending Review (resulting in a £25 million award to the UK Film Council) (2007, GRAY); Management Committee, AHRC Centre for Film and Television Studies including leadership of film archives strand (2000-2005, GRAY); Art Libraries Society Visual Archives Committee (2004-2007, MORIARTY); Artists' Papers Register National Committee (1998-2004, WOODHAM); Low Energy Architecture Committee, World Renewable Energy Network (2006-, MILLER); Scientific Committee, International Conference on Applied and Analytical Pyrolysis (2004-, HARDER); Co-chair, EUROGRAPHICS Association Working Group on Computer Graphics and Cultural Heritage (2005-, ARNOLD); Mapping the Profession & Practice of Sculpture in Britain & Ireland 1851-1951, Management Committee (2003-, MORIARTY); Arts Council South East, Photography Advisor (2000, STEWART); Photoworks, Chair, (2003-, MORIARTY), Photoforum founder-director, (2001, GREEN); International Advisory Board, Leuven Gavaert Research Centre for Photography and Visual Studies, (2007-, GREEN); museum and exhibition consultancy at the V&A (1997-PAVITT, 2003, 2005 WOODHAM, 2005, TAYLOR); Pompidou Centre (2004, MCKEAN); Museum of Domestic Architecture and Design (2005-2007, MORIARTY); Academic Advisory Board; International Conference on Design History and Design Studies, Organising Committee, (1999- WOODHAM). Other involvements include: The HUB, Centre for Craft, Design and Making, Development Board (2006-, NAYLOR); Design and Artist Copyright Society, Director (2000-2007 GOLLIFER); Association of Illustrators' Council Membership (1999-2001, ZEEGEN); College Art Association Board (2007-, GOLLIFER); SIGGRAPH'04 Art Gallery Chair (2004, GOLLIFER); Honorary President, Society for Applied European Thought (2001-, BRECHER); President, UK Association for Legal & Social Philosophy (2000-2003, BRECHER); Chair, History Workshop Trust (1991-, MAGUIRE) Conference Secretary, Society For The Study Of Labour History (1989-2003, MAGUIRE); Alliance Graphique Internationale, President (2001-04, HARDIE); Faculty of Royal Designers for Industry (2005- HARDIE); Crafts Council Trustee (1999-2002, COUSENS); Secretary, Social History Society, (2006-, WHITWORTH).

6.4 Juries and selection committees

Since 2001 researchers have served on 37 juries and selection committees, thus influencing communities of practice as well as working alongside distinguished peers. These have included: the Spanish Art Directors and Graphic Designers Association, *Premios Laus para Estudiantes de Diseño Gráfico y Publicidad* (2005, HARDIE); Designers and Art Directors Association, London, *Illustration Awards* (2002, 2007, HARDIE, RAWLE); D&AD *Graphic Design Self-Promotion Awards*, (2003, ZEEGEN); Art Directors' Club USA, *Young Guns Competition* (2004, WRIGHT); IMZ *International Screen Dance Festival*, The Hague (2007, AGGISS); the Arts Council *Capture Awards* and regional selector for the *National Review of Live Art* (2003, 2004, AGGISS); SIGGRAPH Computer Animation, *E-Tech Emerging Technology Jury* (2004, GOLLIFER); *International Composites Design Competition*, Bruges (2004, GANT, DEAN); *International Hall of Fame Award*, Gwangju Design Biennale (2005, WOODHAM); *Jewellery Unlimited*, Bristol Museum (2004, COUSENS); *European Association for Architecture Prize*, funded by EC (2002, LEACH); *Chi Chi Earthquake Memorial Design Competition*, Taiwan (2003, LEACH); *European Association for Architectural Education Prize*, funded by the EC (2002, LEACH).

6.5 Journals and editorial boards

Researchers have been prominent on editorial and international advisory boards of 34 leading journals and involved in shaping debate across a wide range of fields including: *Journal of Computing and Cultural Heritage*, founding editor-in-chief [ARNOLD]; *Revue de Centre d'Études des Littératures et des Arts d'Afrique du Nord* [CARPENTER-LATIRI]; *Fashion Theory and Dress, Body and Culture* [TAYLOR]; *Design History (Japan)*, *Journal of Design History*, and *Design Issues* [WOODHAM]; *Costume* [JOBLING]; *International Journal of Fashion Design, Technology and Education* and *Textile: the Journal of Cloth and Culture* [HARPER]; *Early Popular Visual Culture* [GRAY], *Journal of Visual Arts Practice* [FRANCIS]; *The Art Book* [JOBLING]; *Women's History Review* [NOAKES]; *Journal of Interdisciplinary Gender Studies* [DAWSON]; *AA Files* [PIERCE], *STOA* [MCKEAN]; *Digital Creativity* [GOLLIFER]; *Virtual is Real* [THOMSEN]; *Animation: an Interdisciplinary Journal* [WOODHAM]; *SeeSaw*, founding editor, [SCHUMAN]; *Imprints, Philosophy of Management; Critical Studies on Terrorism* [BRECHER]; *Res Publica* [BRECHER, DEVENNEY]; *Waste and Resource Management* [HARDER]; *Journal of Renaissance and Modern Studies* [LEACH].

6.6 In the wider context we have sought to influence policy debates concerning research in the arts and humanities. This has involved contributions to the advancement of national frameworks for research assessment including: membership of RAE Main Panels; membership of the AHRC/HEFCE Review of Research Assessment Metrics post-2008; participation in the selection of membership to AHRC's first Peer Review College; membership of the QAA Review of Postgraduate Benchmarks and AHRC Steering Groups (e.g. *ICT in Arts and Humanities Research; Landscape and Environment; Beyond Text*). This has also involved leadership of initiatives such as the UK Computing Research Committee's new initiative for 2007, *Bringing the Past to Life for the Citizen* and membership of all-party Parliamentary Committees and strategic groups of DCMS, NESTA and the Design Council. This has attracted advisory visits to Brighton and invitations to speak by university and governmental agencies from, for example: Canada, Japan, the Netherlands, Sweden, Norway, Finland and Qatar.

7.0 BENEFIT

- 7.1 The standing of our research has drawn a wide range of benefits that include £5.1m research income already described. A significant benefit is our growing capacity to attract and retain talented staff and students. These have included: Professor George HARDIE's appointment as a Royal Designer for Industry and President of Alliance Graphique Internationale; the election in 2007 of Professor Mark POWER to Britain's first full membership of Magnum Photos since 1997; appointment to a Research Fellowship of Keith TYSON, Turner Prize-winner; the relocation from the Martin Centre, University of Cambridge, of MCEVOY and SOUTHALL's sustainability research; and the registration for a research degree of Nissan Perez, Curator of Photography at the Israeli Museum in Jerusalem.
- 7.2 The university's research degree programmes have also benefited from the confidence demonstrated by international governments, corporations and individual sponsors. This may be evidenced by support from, for example: the New Zealand Tertiary Education Commission; the Saudi Cultural Bureau; the State of Kuwait Cultural Office; Virginia Commonwealth University (Qatar); the Art College of Shantou University, China; the Kenneth Edwards Anglo-Japanese Scholarship and the Shell Corporation. The Research Student Division currently has 13 (23%) fully-funded PhD students with 4 that are externally sponsored, 4 institutional awards and 5 funded by the AHRC, including a collaborative award with the V&A to enhance the scope of the research for the *Cold War Modern* exhibition.
- 7.3 The long-standing benefit accruing from our partnership with the V&A has been specialist research facilities at the museum that have been extended to include video-conferencing facilities, research and seminar spaces within the V&A and RIBA. This has been sponsored through joint research programmes in object-scholarship between these institutions and our Centre for Excellence in Teaching and Learning through Design, allowing privileged access to world-class collections and communities of scholars.
- 7.4 The growth in Archival Deposits has been a significant benefit with the Design Archives having increased their collections from 4 to 15. Those from Icoграда and ICSID have cemented a professional relationship that now gives us access to a worldwide network of professional design organisations and affiliated universities on every continent. This has given us the opportunity to develop strategic initiatives of significant importance and to see them implemented on a wide scale.