

London Metropolitan University 0202 Unit of Assessment 63 Art & Design

Ra 5a Research Environment and Esteem

Research Environment

Strategy

The research strategy and its operation

The merger, on 1 August 2002, of the Sir John Cass Department of Art and the Sir John Cass Department of Design and Technology of the former London Guildhall University (coinciding with the merger of London Guildhall University and the University of North London to form London Metropolitan University), formed the Sir John Cass Department of Art, Media and Design (henceforth the SJCAMD), an integrated environment for research and teaching in two of the five units of assessment (63 and 66) of RAE Panel O. The effects of this integration in enabling and promoting cross-disciplinary connections and collaborations in 2003-7 have been significant. The disciplinary range of, and potential for, such research, especially in the field of materials and manufacturing technologies, has been further augmented by the assimilation of the London Metropolitan Polymer Centre in September 2007. Research encompassed by the SJCAMD includes 2- and 3-dimensional and time-based media, across the fine and applied arts, embracing diverse aspects of fine art, design, silversmithing and jewellery, furniture production, media practice, conservation, music and sound technologies.

Among the chief advances in comparison with the precursor institutions' submissions in RAE 2001 are:

- The number of individuals submitted has almost doubled: in RAE 2001, London Guildhall University submitted 28 individuals in UoA 64 (of whom 13 are now submitted in UoA 63); and in RAE 2008, 54 individuals (37.6 FTE) are submitted.
- Enhanced overarching support in respect of **monitoring and management of research** by the central University Research Office, one of the benefits of the new London Metropolitan University research structure;
- Sustained Inter-disciplinary collaboration between researchers in Art & Design and those in other disciplines, notably CCMS (UoA 66, including members of other departments of the University) and music, in the **management of research** generally, and the operation of seminar series, symposia and conferences in particular;
- The emergence of cross-disciplinary research teams, such as the Art and Design History and Conservation Research Group (which includes historians from the former Department of Art and conservators from the former Department of Design and Technology), reflected here in a new range of research in conservation and material science and cognate culture, the Visual Arts Practice Research Group, and the Eastender Archive project team.

The **Recruitment policy** of SJCAMD has implemented the University's **Strategic Plan** to promulgate 'all elements of the University's research policy and strategy, externally and internally, during recruitment, appointment, promotion, professorial conferment and annual staff appraisal and goal-setting interviews.'

Since 2001, the SJCAMD has pursued a policy of staffing renewal in favour of both established and early-career research-active academics. As a consequence, fifteen active researchers have been recruited as permanent members of academic staff (Ashuach, Bhagat, Chapman, Falconbridge, Ferguson, Follen, Garavaglia, Goodman, Hartmann, Hobson, Hylton, Lilienthal, Rana, Warren and Wendt). Research-active hourly-paid academic staff recruited during the same period include Cain, Chaplin, Diesen, Edwards, Ferguson, Howells and Woolley. Additionally, Research Fellows on fixed-term contracts have been funded through the Research Capability Fund (RCF) (Azumi, Chambers and Price), and the SJCAMD hosts a growing cohort of national and international Visiting Research Fellows. Recruitment of new staff to other departments has further strengthened this submission, as follows: Kriel (Applied Social Sciences) and Robinson (Humanities, Arts and Languages).

Subsequent to the 2002 merger, an initial strategy was enshrined in the formation of seventeen research groups encompassing the entire range of research interests of the new Department. This was enacted in order to formalise research activity, to assimilate the lone researcher into the wider research community, and thereby to enhance a nurturing and sustaining research environment. New *Research Group Protocols* (2003) established that the main functions of research groups.

Following reform in December 2005, eleven research groups were confirmed, of which members of the following seven are represented in UoA 63:

- Art & Design History and Conservation Research Group (Convenor: Cross)
- Contemporary Comparative Euro-Asian Studies Research Group (Convenor: Falconbridge)
- Design Research Group (Convenor: Gorse)
- Film and Broadcast Production Research Group (Convenor: Balanescu-Bal)
- Future Art Board (Convenor: de Oliveira)
- Music and Technology Research Group (Convenor: Jones)
- Photography and Time-Based Media Research Group (Convenor: Andrews)
- Visual Art Practice Research Group (Convenor: Smith)

The other research groups are represented in the Communications, Cultural and Media Studies submission (UoA 66).

These Research Groups allow staff to explore questions of research and creativity in small teams, encouraging mutual support and critical debate. While some are comparatively recent in formation, those that are longer established have a substantial record of achievement. Research projects are developed within groups and are pursued either individually or collaboratively. Within the guiding *Research Group Protocols*, the modes of operation of the groups are diverse: projects may be tightly focused, under a single theme, or may be developed according to a looser set of thematic principles.

The considered and targeted disbursement of RCF has shaped the research strategy in Art & Design in three broad phases, defined by the two three-year cycles of the RCF (2003-6 and 2006-9) and the end of the RAE 2008 assessment period:

August 2003 – July 2006
August 2006 – December 2007
January 2008 – July 2009

1st RCF funding cycle
2nd RCF funding cycle to RAE
2nd RCF funding cycle following RAE

The RCF has been applied and disbursed principally as direct investment toward the production of research outcomes in the public domain (as recognised through disseminated artefact and/or publication). This has been achieved through sponsored relief from teaching, including study leave, conference attendance in support of paper delivery, and materials and processes associated with practice-based production. A smaller proportion of the RCF has been devoted to the support of mentored research by novice researchers. Additionally, ring-fenced departmental funds are used to support research-related staff travel and conference attendance,

In its 2003 RCF Strategy submission, the SJCAMD indicated that its research activities fell into three broad and emerging themes: archive and curation; design and manufacture and their relationship to the creative industries; and arts in a social and cultural context. Following the submission to HEFCE in April 2006 of the revised RCF strategy for the period 2006-9, a Departmental Strategic Planning Exercise was undertaken in which all eleven Research Groups (including groups falling under other panel O units of assessment) prepared separate Strategic Plans for Research as the first stage of an integrated departmental project. The principal outcome of this exercise at departmental level is the introduction in 2008 of a **Department Research School**, an entity that will encompass the research activities of all permanent staff and research students of the department and will be responsible for research strategy and coordination (see below, under Structure).

Sustainability of the research environment

Evidence of institutional commitment is assured through the work of the University Research Office (URO), which provides expert central support for the preparation and submission of external funding bids, and fosters a coherent, efficient and supportive working relationship between the individual researchers within the SJCAMD and the University Research Office, via key officers in both sections. The URO has an established pattern of disseminating internal e-circulars to publicise research opportunities and achievements within the University to researchers in subject interest groups.

At more local level, research time within the contractual obligation is more explicitly specified and secured by the SJCAMD's current implementation of a revised Academic Workload Allocation Model, and by annual Staff Appraisal and Review. This protocol further consolidates a research culture by explicitly foregrounding the strategic importance of clear mechanisms.

Research activity in the SJCAMD is managed and supported by the **Department Research Committee** (DRC, Chair: Prof. Falconbridge). Three dependent Department research subcommittees are responsible for the local management of research degrees, for publication policy, and for the disbursement of research funds and the overseeing of funded projects:

- Department Research Degrees Subcommittee (DRDSC; Chair: Paul Cobley, submitted under UoA 66)
- Publications, Exhibitions and Conferences Subcommittee (PECS; Chair: Jones)
- Research Capability Fund Subcommittee (RCFS; Chair: Jones).

The SJCAMD has a **Research Leave Policy**, according to which staff may be granted funded leave at the discretion of the Head of the Department, advised by the Department Research Committee.

The induction of new research-active staff into the SJCAMD's academic community, including researchers at an early career level, demonstrates a positive awareness of healthy and representative demographics, and a long-term commitment to research. Artists-in residence, such as the composer Donald Boustead (Leverhulme Visiting Artist, 2001-2) are appointed from time to time under national funding schemes.

All academic members of the SJCAMD are, or become on entry, members of at least one Research Group. Convenors and Co-convenors mentor members, as appropriate, provide guidance in planning projects and applying for funding, and in coordinating team projects. The importance of research active non-academic colleagues, including those in technical and academic services, is recognised and, wherever possible, their contribution is integrated, acknowledged and fostered.

International research links are acknowledged by the SJCAMD as a key strategic driver in advancing a continuous and innovative research culture. The SJCAMD is committed to the establishment of strong research-orientated links with partner international universities and institutions, such as the Baruchello Foundation, Rome, Yunlin National University of Science & Technology, Taiwan (MoU signed 2007), and the National Taiwan University of Science & Technology (under discussion), in pursuit of joint-research funded by respective national bodies. This commitment is and will be aided by extensive current ad hominem international links in research output terms: Andrews (Japan), Azumi (Japan), Ashuach (Israel), Balanescu-Bal (Romania), Falconbridge (Taiwan and Korea), Ferguson (Italy), de Oliveria and Oxley (Greece, Mexico, Norway, Spain), Robertson (Japan), ten Hompel (Germany) and Williamson (Korea).

The trajectory of the materials science and technologies aspect of the SJCAMD's mission is seen in the establishment of **Metropolitan Works**, a major infrastructural project focussed on radical research in Digital Manufacturing and Rapid Prototyping, externally funded (£7.3m) beginning 2002 and benefiting from an onward commitment into 2009. This commitment is further evidenced in the recent assimilation (September 2007) of the London Metropolitan Polymer Centre (LMPC) into the SJCAMD. It is envisaged that research will be undertaken and strengthened across a wide spectrum of materials science associated with the designed and fabricated object, both historic and contemporary.

Following the 2006-7 strategic planning exercise in the SJCAMD, new department-wide arrangements for the mentoring of less experienced researchers (responsibility for which from 2003 to 2007 has resided chiefly within the Department Research Groups) will be implemented with the forthcoming introduction of the **Department Research School**.

Future developments and collaborations envisaged will strengthen existing strands, especially in relation to design and manufacture in the Thames Gateway and the

broader national and international context, the University's commitment to the social role of art and cultural practice, archiving and curatorial practice across the broad spectrum of the Departmental research activity, the audio and media interface with Art & Design, all supported by a dedicated Research Office within a Research School.

Mechanisms for developing the research culture

Since their formalisation according to new protocols in 2003, the Department Research Groups (see above) have been in central to the mission of SJCAMD to advance research at all levels, and to ensure that all permanent members are fully active in research. The groups have been subject to reform and the formation of new groups and cross-disciplinary teams is encouraged. A new research team, which has emerged during 2007, is 'Practice and Voice', an inter-disciplinary and cross-institutional group whose central role is better to understand and disseminate issues and themes concerning contemporary craft practice, from the standpoint of active craft practitioners. It seeks to establish a discourse of craft and to identify languages of communication, not in opposition to but in addition to the recent upsurge in interest shown in craft from sites of design history and cultural studies. The group, whose members include Carnac, Gates, ten Hompel, and Harper (PhD student), formed following presentations by members at the New Craft Future Voices conference (Dundee, 2007).

Exhibition: In support of the presentation and dissemination of curated visual outputs, the SJCAMD maintains **Unit 2**, a research-oriented Art & Design gallery on Whitechapel High Street (strategically sited opposite the Whitechapel Art Gallery) and the **Metropolitan Works Showroom**, on Commercial Road, which concentrates on innovation in design and manufacturing. Both venues are part of the vibrant visual Art & Design culture that is increasingly characteristic of London E1. **Unit 2** has presented many 'research exhibitions' with associated symposia, including *Imagine Image* (2004), and *Art and Language* (2007). Details of other Unit 2 exhibitions and activities are at www.unit2.co.uk.

The **Metropolitan Works Showroom** has featured research shows: *Digital Explorers I: Gravity and Glow* (digital production techniques explored by the Department's Design Research Fellows Azumi and Ashuach (2006)); *On The Fringe* (digital textile research and conference (2007)); *Tactual Explorations* (HEFCE-funded research into haptic interactions for museums by Isil Onol (2006)); *Digital Explorers II: Autonomic* (University College Falmouth's 3D Digital Research Cluster (2007)); *The Tacitus Project* (Ann Marie Shillito (2007)); *Digital Explorers III* (Digital Surface Generation by London Metropolitan University NESTA Research Fellow Simon Schofield (2007)). The Showroom regularly features work of emerging and established creative practitioners, and has encouraged collaborations between contemporary designers and traditional manufacturers: *Time:Frame* (2003) featured 12 designers and 7 manufacturers; *Making It* (2003), was a major show by alumni established as designers; *Softshock* (2003), a show that included alumni and other established designers; *Eureka* (2004) featured leading British Designers and retailers (2004); and *Isos* shows (2005-06) have promoted British designers and manufacturers.

Conferences and symposia reflecting most of the research areas of the SJCAMD have formed a regular feature in the current RAE period. These have included:

2001 Conference on Fifteenth-century Instruments and Instrumental Music (Convenor: Jones)
2003 *What Work does the Artwork Do?* (1), Exhibition and symposium, Unit 2 gallery, London Metropolitan University (Convenors: Smith and Reilly)
2004 *Imagine Image* (Convenors: Ferguson, Reilly and Smith)
2005 *Locating Design*, Design History Society Conference (Convenor: Bhagat)
2006 Conference of the UK Musical Acoustics Network (Convenors: Jones and Seago)
2007 European Textiles Network Conference (Convenors: Moloney and Ashbrooke)
Annually, 1996-present: The David Harris Conference (Convenors: Cross and Gregory)

Members of the SJCAMD are also active in organising conferences and exhibitions elsewhere in the UK and abroad, for example:

2004 *Simposio Internacional: Arquitectura Fortificada: Conservación, restauración y uso de los Castillos*, Segovia, Spain (Convenor: Cooper).
2005 *Colonial Comfort: trading in Furniture with the West Indies*, The Furniture History Society Annual Symposium, at the Victoria and Albert Museum Cross (Convenor: Cross)
2007 *Folk, Fancy and Fashionable*, at the Institute of Jamaica, Kingston, Jamaica (Exhibition Advisor: Cross)

Periodical Publications published by or edited from London Metropolitan University include:

Activate (ed. Andrews and Williamson): annual, photography, published by the SJCAMD
Knight's Move (ed. Howells and Woolley): quarterly, artists' text, published by the SJCAMD
Journal of Visual Arts Practice (ed. Smith), thrice-yearly, published by Intellect
Fellowship of Makers and Researchers of Historical Instruments Quarterly (ed. Armitage; acting ed. Jones), published by FoMRHI
Proceedings of the David Harris Conference (ed. Gregory), published by Archetype in association with the SJCAMD

Research grant applications and other forms of research income

The University Research Office arranges funding seminars, circulates regular funding newsletters, and provides central support for the preparation and submission of external funding bids. Applications for external research funding are initiated by individuals or research groups (most of whose Convenors are experienced in acting as mentors in this regard) and are scrutinised and approved for the SJCAMD by the Department Research Committee. Where a project is funded jointly from external and departmental funds, the RCF Subcommittee is also involved in considering applications and in giving advice.

Research in Art and Design has been sustained by **external funding** as follows:

- Robertson, Japan Foundation Programme for Conferences and Symposia, for: *Crossovers*, 2001: £6000
- King, AHRC Small Grants Scheme, for *Digital Art Museum*, 2001: £5,000
- Jones, The Performing Rights Society Foundation, for Research in the design of new musical instruments, 2001: £5,000
- Jones, The Performing Rights Society Foundation, for Research in the design of new musical instruments, 2001: £15,000
- Jones, Leverhulme Trust Artist in Residence Scheme, for ten-month fellowship for the composer Donald Boustead, 2001: £10,000
- ten Hompel, Arts Council of Great Britain, *Silver Field* project, 2001: £5,000
- Wright, Richard (Research Fellow), AHRC Small Grants Scheme, for *Foreplay*, April 2002: £5,000
- Wright, Richard (Research Fellow), AHRC Small Grants Scheme, for Artists' Software and encoding Cultural Creativity, July 2002: £5,000
- St George, AHRC Small Grants Scheme, *An Investigation of the Relationship between Chronophotography and Contemporary Art Practice*, 2003: £5,000
- Barnwell, AHRC Small Grants Scheme, for *Screen City: London at Home*, 2004: £5,000
- Bhagat, British Academy, for Design History Society Conference, 2005: £5,000
- St George, AHRC Small Grants Scheme, *An Investigation of the Relationships between Chronophotography, Contemporary Art Practice and Philosophy*, 2006: £12,105
- McGoldrick, Arts Council of Great Britain, *Chiltern Sculpture Trust project*, 2006: £7,500
- Ten Hompel, Arts Council of Great Britain, *Everyday* project, 2006: £5,000
- King, AHRC Small Grants Scheme, for Peter King Archive, 2007: £12,951

External funding to Metropolitan Works, excluding £985,000 HEFCE Higher Education Innovation Fund and Collaborative Projects funding, may be summarised as follows:

2002	London Development Agency (LDA)	£362K Capital
2006/8	European Regional Development Fund (ERDF)	£434k Revenue
2006/8	ERDF	£1.1m Capital
2006/8	LDA	£2m Capital
2006/8	Department of Communities and Local Government (DCLG)	£3m Capital
2006/8	LDA (Manufacturing Sub Sector Service Programme) Furniture	£280k Revenue
2006/8	LDA (Jewellery Sector Investment Plan)	£145K Revenue
2007/8/9	Knowledge Transfer Partnership	£24K Revenue
		Total £7.3m

RCF Strategy and Benefits

Since 2003-4, Art and Design research has benefited from £170,000-175,000 (after top-slicing) of Research Capability Fund support per year, which is allocated to the SJCAMD. Though the broad strategic aims proposed in 2003, and amplified in the *Report on Strategy* (2004) to HEFCE, have remained in place throughout 2004-7, several significant changes and refinements of strategy, which acknowledge experience gained in developing an RCF-supported research culture, have been implemented in 2007, and will continue in the final phase of the RCF (2008-9). The benefits of the RCF to the development of research in the University have been such that a greatly increased proportion of researchers funded from the UoA64 (2001) RCF are now submitted in two units in the 2008 RAE: 63 (the majority of researchers) and 66 (which UoA also benefits from 2001 UoA65 RCF support). In 2006-7 the SJCAMD Research Committee and RCF Subcommittee have:

- Reviewed spending previously allocated to RCF-funded Research Fellows (2 FTE on two-year contracts, the last ending in November 2007) and curatorial staff (1 FTE plus some part-time assistance) which together, at its peak, totalled £107,750 in 2005-6, and reassigned it to increased support for the substantial growth in the volume of research by permanent staff evidenced over 2003-7, and to larger group and interdisciplinary projects;
- Reviewed RCF spending on curatorial (£36,000) and other costs (£20,000) associated with the *Unit 2*, to shift support for the gallery incrementally from the RCF to other departmental budgets over the two academic years 2007-9, while also re-orienting the work of *Unit 2* to increase its benefit to the Department's research profile;
- Increased targeted support for research students, including specialised training, travel, conferences, and small items of equipment.

The department management structure for the support and co-ordination of research, established in 2002-3, following the merger, was reviewed and refined during 2005-6: the **annual research census** was given greater strategic significance, in preparation for RAE2008 and the final two years of the RCF period (2007-9); the seventeen **Department Research Groups**, established or reshaped in 2003, were reformed to constitute eleven stronger, more effective groups, thereby achieving more effective sharing of good practice and of valuable research management expertise; the research-related **staff development programme**, including department-wide days devoted to research and a comprehensive approach to the training of new and existing research degree supervisors, was intensified; arrangements for the mentoring of new researchers through the Research Groups were reviewed; a new **Publications, Exhibitions and Conferences Subcommittee**, responsible for optimising dissemination and interaction, was formed from more diffuse precursors.

The largest part of the funds disposable within the SJCAMD has been allocated to research staff (three **Research Fellows** and a **Curator** for the *Unit 2* Gallery. In the light of the review of expenditure on fixed-term research staff described above, new fixed-term research appointments, in succession to those that ended in 2006 and 2007, will be Research Assistant posts, closely associated with major research projects developing within the Department.

Allocations from the RCF may be bid for by individuals or groups of researchers to the RCF Subcommittee, which has responsibility for the administration and monitoring of the budget. Smaller sums for **Research Student Support** (£8,500) and internal **Seminars** (£4,000) are managed by the Research Student Co-ordinator and the Chair of the RCFS. Design research from 2007 onwards benefits greatly from the establishment in the Department in 2005-6 of the **Metropolitan Works Digital Manufacturing Centre**, with which Azumi, the RCF-funded full-time Research Fellow in Design (2005-7), has been closely associated. An initial programme of research projects using the resources of the Centre, involving five permanent members of the Department (designers and other practitioners) and one short-term research fellow (Moloney), which has benefited from RCF support, led to the 'On the Fringe' exhibition during the September 2007 European Textile Network Conference, held at London Metropolitan University.

RCF-funded Projects: Progress and Completion

All three of the main research categories identified in the initial RCF Strategy (2003) for the period 2003-2006, Archives and Curation, and Arts and Social/Cultural context and Design and Manufacture, are well evidenced by the outputs of the research groups: Archives and Curation are evidenced in the work of Andrews, Carnac, de Oliveira and Oxley, Reilly's and Smith's involvement with Art & Language, Robertson's involvement in *Crossovers*, and in the art-historical publications and curatorial projects of Cooper, Cross and Newton-Short. Andrews's output, Brill's relational aesthetics, de Oliveira's and Oxley's site-specific material, Robertson's work, and the *Eastender Archive* are concerned with the role of art in society. Craxford, ten Hompel and Rana bear witness to the development of applied arts and crafts; and Ashuach, Azumi and Goodwin have extended design practice in the sphere of digital manufacturing.

Publication via the AHDS of phase 1 of the *Catalogue* (2007) of the Frederick Parker Collection of Chairs (Cross and Newton-Short) will lead to publication of phase 2 (2008), including additional material on the upholstery of the chairs (Girling-Budd). In parallel with the cataloguing project, the Frederick Parker Collection Gallery, located in the Commercial Road building, is proceeding towards University Museum Accreditation (2007-8). Publication via the AHDS of the *Eastender Archive* (2007), consisting of photographs by Paul Trevor, with curatorial coordination and material by Andrews, Bhagat, Williamson and Harding (the last returned in UoA 66). This is a notable example of cross-disciplinary collaboration, drawing on the Harding's expertise (reflected in the work of the Community Media Research Group, submitted under UoA 66) in the field of life history research Bhagat's in design history and cultural geography, and Andrews's and Williamson's in photography.

RCF-funded Seminars, Symposia and Conferences

Regular Seminars: The SJCAMD sustains several regular research seminar series relevant to UoA 63:

Design (Convenors: Gorse and Azumi)

Design History and Conservation (Convenors: Bhagat and Cross)

Music and Technology (Convenor: Jones)

Communications and Subjectivity (Convenor: Baldwin) is chiefly relevant to UoA 66

Annual conferences:

The annual *Nonverbal Arts: Verbal Discourses* conference

The annual *David Harris [Conservation] Conference*

Major Occasional Conferences and Symposia:

European Textile Network Conference, 2007 (Bhagat and Moloney)
Now they are Surrounded (Art and Language), exhibition and symposium, The Guildhall Art Gallery, London (Smith and Reilly)
What work does the artwork do? 2, 2005 (Co-convenors: Smith and Reilly)
Systems Art, Whitechapel Gallery, 2007 (Smith)
Imagine Image, with Fondazione Baruchello, 2004 (Ferguson)
Process Works, exhibition and symposium, 2006 (Carnac and Rushby)

RCF-funded departmental periodical and other publications

Subject Matters (communications and subjectivity; twice-yearly, from 2004)
Activate (photography; annual, from 2004)
David Harris Conference Postprints (conservation; annual)
Knight's Move (artists' writings; quarterly, from 2006)

RCF-funded Exhibitions

Photo-Diaries (Williamson; 2006-7)
Symposium and exhibition in collaboration with the Baruchello Foundation (Ferguson; 2006-7)
Jewellery on the Edge (Rushby; forthcoming: 2008)

RCF-funded Fellowships

Among the notable outcomes of the two fine fellowships (2004-6) are:
Chambers: *Cultural Diversity and the Visual Arts Sector* (Symposium Chaired by Professor Sarat Maharaj)
Price: *The Will of Alexander Chalmers* (commissioned by the Borough of Stoke Newington).

People

Support and Training for Staff

Training is provided both by the university and the SJCAMD. The Department has an annual research day, usually held in September, as part of its Staff Development programme, and recent additional initiatives have included a training day devoted to the planning and supervision practice-based research degree projects.

The role of Research Groups in supporting staff

Department *Research Group Protocols* (2003) established that the main functions of research groups. should be:

- To formalize research endeavor and provide mutual support
- To focus research within the Department's overall research strategy, and that of the sector
- To bring together in a formal setting staff with common interests
- To disseminate research outcomes through publication and exhibition at a national and international level
- To promote, where appropriate, in-house publication/exhibition, and to prepare for external publication/exhibition
- To put forward research funding applications to the Art & Design RCF and to external funding bodies
- To provide an identity for negotiations with external bodies (for example, when approaching external speakers)
- To mentor novice researchers
- To provide a research context for Research Students undertaking MPhil and PhD

There is a published Department Research Leave Policy. Research leave applications are considered by the Head of Department, following the advice of the Department Research Committee.

Support and training for Associates, Fellows and Research Students

Research is enhanced both by the strategic use of Research Capability Funding to provide fellowships for innovative researchers (Azumi, Chambers, Price) as well as providing resources and opportunities beyond those funded by the RCF for those researchers from within and beyond the UK to become part of the research community. This is seen as a way of enabling research active colleagues to enter the Department initially on a temporary basis or to prepare them for more sustained contractual contact. Visiting Research Fellows are also welcomed, and have included: Aldworth, Ding, Houghton, Lee, Roichman and Wright. Researchers from overseas, usually on study leave, are included in this cohort and play a significant role in broadening and deepening awareness and production of research, including the cross-cultural. All Fellows are associate members of one of the Department's Research Groups.

Research degree programmes

The research student culture has continued to be advanced by the Research Student Co-ordinator (designated in 2002-3) and the Department Research Degrees Subcommittee (established in 2002-3), in addition to the University's general arrangements for the management of research degrees by the Research Degrees

Committee and subject-specific Research Student Progress Groups. Since 2005, the RCF has additionally met the cost of supervising research students, whose numbers are increasing, broadly in accordance with the strategy announced in 2003: from 20 (2003) via 28 (2006) to a projected 40 (2009). The training of supervisors is supported by a University-wide Research Supervisor Training Scheme and, with RCF support at local departmental level, by training days devoted to supervising practice-led research. A well-established research-based MA by Project course will be complemented by a new MRes course from 2008. The Department is strategically extending its research-training masters course provision, to encompass almost all areas of its work by 2009: an integrated programme of courses in Design, to complement the existing MA Design Research for Disability, was introduced in 2007, and a similarly wide range of Fine Art courses, including an MA in Curating (reflecting one of the core themes of the 2003 RCF strategy), and music-related courses will start in 2008. The MA in Conservation of Surface Decoration, introduced in 2005, is to become a generic MA in Conservation, offering other specialisms including Musical Instrument Conservation.

The SJCAMD continues to attract AHRC studentships for PG/T and PG/R students, and there have been successive increases in the numbers of applications for studentships in 2006 and 2007. The number of permanent staff supervising research degrees has continued to increase steadily; and plans are in place to increase the rate of recruitment of new supervisors in 2008-9, by training, both by apprenticeship (as second and third supervisors) and by means of the University's Research Supervision Training Scheme.

Structure

The intellectual infrastructure

Although research themes as embedded within the SJCAMD mission and sense of distinctiveness, are diverse, commonality may be seen in a commitment to research in art, media and design, including manufacture. The SJCAMD is thus in accord with the wider University's commitment to social awareness, and is mindful of its position in – and in both its response *and responsibility* to – London as both a local and a model world city. The tradition continues to be enlivened and extended through radical work in fine art and the challenging of its role and responsibilities in contemporary society: in the form of installation (see de Oliveria and Oxley); in the form of provocative social commentary (see Brill); in the promotion of the design of furniture using ultra-new technologies (see Ashuach and Azumi); and in the critical continuation and informed re-invention of established 'craft' based disciplines in the applied arts, such as in silversmithing and jewellery (see ten Hompel and Rana). In sum, the SJCAMD acknowledges its depth and breadth of tradition in Art & Design as approached in the fine and applied arts, and is committed to its extension via its informed and reinforced capabilities and research in cognate material sciences and technologies.

Research activity within the SJCAMD is managed and supported as described in the above introductory section. In addition, two university-wide committees, the Research Degrees Committee and the Research and Development Committee, ultimately managed by the Deputy Vice-Chancellor (Research), deal with research degrees and generic research initiatives respectively. Together they constitute the structure within which work in the SJCAMD has been facilitated. Projects requiring **research ethics** approval are considered, on behalf of the University Research Ethics Committee, by The Arts and Humanities **Research Ethics Review Panel** (Chair: Jones).

The principal outcome of the 2006-7 Department Strategic Planning Exercise is the planned introduction in 2008 of a Department Research School, an entity which will encompass the research activities of all permanent staff of the Department and will be responsible for research strategy and coordination.

The **Department Research School** will encompass the work of the following existing bodies:

- Department Research Committee
- Department Research Degrees Subcommittee
- Publications Exhibitions and Conferences Subcommittee
- Art and Design Research Capability Fund Subcommittee
- the SJCAMD role in the University Arts and Humanities Research Ethics Review Panel

Responsibilities of the Research School will include:

- Research strategy for the SJCAMD
- Policy management and funding of research in the Department
- Co-ordination and monitoring of Research Groups
- Co-ordination of departmental research publications

- Development of links between research and third stream activities in the Department
- Management of departmental research seminar series
- Management of the research time of permanent academic staff
- Guidance for and training of staff (induction, mentoring, funding applications)
- Guidance and encouragement of collaboration with researchers in other Departments of the University as appropriate.

Postgraduate research responsibilities:

- Departmental management, in collaboration with the University Graduate School, of MPhil/PhD and other research degrees, including the introduction of Professional Doctorates
- Departmental management, in collaboration with the Graduate School, of the MA by Project (and of proposed new courses operating under the Research Regulations).

The wider context of the research infrastructure

During the assessment period the SJCAMD has established and sustained several **national and international collaborations** including:

The Scarecrow Project (2006), co-curated by de Oliverira and Nici Oxley, with Olga Daniylopoulou (Director of the Spyrolopolis Foundation, Athens), also including work by Wilkinson and McGoldrick.

Imagine Image, with the Fondazione Baruchello, Rome, has led to symposia and exhibitions in London and Rome (Ferguson and Reilly), and publication of the co-produced book, *Imagine Image* (2007).

With the Whitechapel Arts Gallery and partners in Japan: *Crossovers* 2001 (with seminars hosted by Whitechapel Art Gallery (2001)); *Crossovers for Water* 2002 (with a seminar hosted by Whitechapel Art Gallery (2002)); *Crossovers for Eco-Art through Water* (conference hosted by Whitechapel Art Gallery (2003)); *Crossovers for Watershed II: Art and Environment Across Cultures* (conference hosted by Whitechapel Art Gallery and London Metropolitan University (2004)); *Crossovers for 3rd World Water* (forum, Kyoto, hosted by Toyota Municipal Museum of Art (2003)); and *Crossovers* for the Aichi International Exposition (Toyota Municipal Museum of Art, Toyota, Japan (2005)) (Robertson); details at: <http://www.crossover-uk.org/>

With the Guildhall Art Gallery, London: *Now they are Surrounded* (with Art and Language); *What work does the artwork do? 2* (Co-convenors: Smith and Reilly)

With Whitechapel Gallery: *Systems Art*, 2007 (Smith), an international symposium in collaboration with the National College for Art and Design, Dublin

Research students and research studentships

The research student culture has been advanced by the Research Student Co-ordinator (newly designated in 2002-3) and the Departmental Research Degrees Subcommittee (established in 2002-3) in addition to the university's general arrangements for the management of research degrees by the Research Degrees Committee and subject-specific Research Student Progress Groups. The training of supervisors is supported by a university-wide Research Supervisor Training Scheme and by departmental training days devoted to practice-led research. The Department attracts AHRC and overseas government studentships for masters and doctoral students, and there have been successive increases in the numbers of applications for AHRC studentships in 2006 and 2007. Until 2002 the precursor departments had relied on a small number of experienced supervisors, with emphasis on communications, design history and musical technology, of whom two (Cooper, Palmer) have recently retired. Hence the number of completions falling within UoA 63 in 2001-7 is small:

Greenham, 2004 (Supervisor: Jones)

Jennings, 2005 (Supervisor: Robertson)

Gatley, 2006 (Supervisor: Palmer)

Lopez Martin, 2007 (Supervisor: Cooper)

The JCAMD strategy involves expanding this basis and, thus, 27 MPhil/PhD students are now enrolled. The number of permanent staff supervising research degrees has increased steadily, and plans are in place to increase the rate of recruitment of new supervisors in 2008-9 by training more by apprenticeship (as second and third supervisors), by means of the university's Research Supervision Training Scheme, and by further dedicated training appropriate to the subject area. The four current supervisors in the subject area with PhD completions (Cooper, Falconbridge, Haeffner, Jones, Robertson) work along with others, similarly experienced in cognate areas (notably Cobby (UoA 66)), as mentors to less experienced supervisors. As a result of this strategy, there has been a most positive increase since the last RAE in the numbers of research students and of supervisors: most current supervisors in JCAMD started supervising since 2001, and all have received or are pursuing appropriate supervisory training. As well as a general strengthening of Art and Design commitment to recruitment, one student (Davis) has been awarded the first Design & Production PhD Student Bursary, which includes targeted hourly-paid teaching.

The enrolled MPhil/PhD students in SJCAMD falling within UoA 63 are:

Atkinson	PT	Tools and methods of renaissance string instrument makers
	(Jones, Cooper)	
Baghdadi	PT	Jewellery (Gorse)
Barrett	PT	Music Technology in Schools (Jones, Coblely)
Buxey	FT	Poetic documentary film (King, Haeffner)
Caunter	PT	The Didgeridu (Jones, Seago)
Dart	PT	The Bassoon in the eighteenth Century (Jones, Seago)
Davis	PT	Aesthetics in prosthetic design (Gorse, Bradley)
Evans	PT	Spiritual/existential authenticity of abstract painting (King, Robertson)
Garavaglia	PT	Composition, by prior output (Jones, King)
Gray	PT	Embodied Practice: the embodied nature of reflection-in-action (Smith, Reilly, Robertson)
Gournay	FT	Interaction and Art (Smith, Robertson)
Harper	PT	Articulating Contemporary Craft (Smith, Reilly)
Hondros	PT	Interactive mediation of meaning (King) [check status]
Kanellos	FT	Animation (Maudsley, King, Haeffner)
Longden	PT	Design of Instruments for players with multiple learning difficulties (Jones)
Margerum	FT	The citole in late medieval Europe (Jones)
Milnes	PT	The Violoncello in England 1780-1830 (Jones)
Moore	PT	Art and the Academy (Smith, Robertson)
Pok	PT	Zen and Art (King, Robertson, Falconbridge)
Reiser	PT	Biofeedback Audio Installation de Oliveira (Jones, Garavaglia)
Robinson	PT	Film (Haeffner, Robertson)
Salinas	PT	Composition and new instrumental resources (Jones, Garavaglia)
Shah	PT	Design of Indian musical instruments (Jones, Seago)
Spirpoplou	PT	Digital Film and the re-framing of gender (King, Harding, Haeffner)
St George	PT	Chronophotography and digital art (Robertson, Christie)
Voon	PT	Minimal dialogue in film practice (Haeffner)
White	PT	Authorship (Smith, Reilly)

Esteem indicators

Research Studentships

The following external research studentships have been won:

Leaf	AHRC	2003
Buxey	AHRC	2003
Margerum	AHRC	2004
Harper	AHRC (PT)	2005
Gounari	Greek Government	2005
Kanellos	Greek Government	2006

Individual Researchers

Andrews: commissioned (2006) as photographer by Dr. Inge Daniels, Anthropology Department, Oxford University, for book on Contemporary Japanese Interiors, to be published by Berg in 2008.

Ashuach: works placed in Contemporary Art Society Special Collection (2004), British Council Collection (2007), and HUB Collection, UK (2007). Recipient of Red Dot Award (2006), Esmee Fairbairn Foundation Award (2006), Idee Award (2004), Thames and Hudson / RCA Society Award (2003), Swarovski Crystal Emotion Competition (2002); Science Museum Products of Future shortlist (2003); IDEO Consultant (2004-2006).

Azumi: Jerwood Furniture Nominee (1 of 4) (2004); Best Innovation Award, NEC (2007); Best Contribution to Show, NEC (2006); Finalist: Best Designers of Year (2004), Blueprint, Japan (2006); Judge: Good Design Award Japan Industrial Design Promotion (2007/8); Future Award, Zukunfsinstitut, Basel (2007); Kokuyo Design Award, Japan (2004); D&AD Design Award, UK (2004); FX International Design Award (2004); Selector: 100% Design, Tokyo (2005-7).

Balanescu-Bal: Chair, National Association for Higher Education in the Moving Image.

Bhagat: Convenor, 'Locating Design', Design History Society Conference, London Metropolitan University (2005).

Brill (aka Bob and Roberta Smith): solo exhibition at Baltic, Gateshead (2004-05); works acquired by Tate Modern (2007).

Carnac: Convenor, *Carry the Can* exhibition and symposium, Association of Contemporary Jewellery, London Metropolitan University (2006).

Craxford: Freeman of the Goldsmiths' Company (1994-present); Chair of Hand Engraving Association of Great Britain (2006-present).

Cooper: appointed Honorary Research Fellow in School of Modern Languages, Queen Mary, London University, 2003.

Cross: awarded the *Barra Foundation Research Fellowship* at the Philadelphia Library Historical Society, Pennsylvania, USA (2006); advisory panel member for Jamaican Furniture Exhibition: *Folk Fancy and Fashionable*, Institute of Jamaica, Kingston, Jamaica (2007); awarded the *Tom Ingram Award* of the Furniture History Society, and an award from Southern Decorative Arts, Museum of Southern Decorative Arts, Winston-Salem, South Carolina, 2005.

de Oliveira: Speaker and Discussion Panel Member: *Treason of images*, Symposium at Tate Modern (2004); *Architecture Parallax: Theoretical Cabaret*, Symposium La Caixa Fundacio, Barcelona (2003). Delivered Masterclasses at the Oslo National Academy of the Arts (2006); curatorial projects by invitation, with Oxley, include: *Scarecrow: Fear in Art and Life*, Averoff Tossizza Museum Metsovo, Greece (2006); Venice Biennale, by invitation of the Nuova Icona Gallery, 'InHabit: Terry Smith' (Funded by the Henry Moore Foundation), one of 50 projects selected to commemorate 50 years of the Biennale (2003).

Falconbridge: Royal British Society of Sculptors: elected Trustee (2001); elected Treasurer (2003); elected President (2004–present); British Council Taiwan Panel, elected Chair (2003-present); Invited speaker, The Asiatic Society of Japan, Tokyo: Lecture entitled 'The brush of Asia', published in the *ASJ Monthly Newsletter* (2001); Member of the City of Westminster Public Art Advisory Panel (2005-present); Specialist advisor to New Wembley Stadium on the Bobby Moore statue (2005-07).

Follen: inaugural commission (donations box), Crafts Study Centre, Farnham (2003).

Garavaglia: Associate Director for International Relations, Florida Electroacoustic Music Festival (1999-present).

Goodwin: Recipient, World Gold Council Grima Award (2004); Goodwin Panel member of Crafts Council Digital Advisory Group (2007-present).

Jones: elected Honorary Secretary, Fellowship of Makers and Researchers of Historical Instruments (2001-present); Acting Editor (2002-present). Convenor, EPSRC Musical Acoustics Network Conference, Royal College of Music and London Metropolitan University (2006).

Kriel: named one of the world's top 10 DVJs by *Mixmag* (the world's best-selling dance music magazine); named 'the world's first superstar VJ' by *The Times* (2007); performances at the Royal Opera House Covent Garden, Queen Elizabeth Hall, Tate Britain, and the Venice Biennale; currently the UN World Summit Awards Expert in New Media.

ten Hoppel: winner of inaugural Jerwood Prize for Metal (2005); works acquired by: Birmingham Museum Art Gallery (2003, 2005), and Goldsmiths Hall (2004); Judge, Crafts Council Photostore (2001-2005); Trustee, Contemporary Applied Arts (2000-present).

Oxley, Nici: delivered Masterclasses at the Oslo National Academy of the Arts (2006); curatorial projects by invitation, with de Oliveira, include: *Scarecrow: Fear in Art and Life*, Averoff Tossizza Museum Metsovo, Greece (2006); Venice Biennale, by invitation of the Nuova Icona Gallery, 'InHabit: Terry Smith' (Funded by the Henry Moore Foundation), one of 50 projects selected to commemorate 50 years of the Biennale (2003).

Rana: Jerwood Nominee (1 of 5), Jewellery (2007); Arts Council International Research Fellowship (2003); Judge, London Arts Visual Artist Awards (2002), and Scottish Arts Council Creative Scotland Awards (2001).

Reilly: Co-organiser and referee, Experiential Knowledge International Conference, University of Hertfordshire (2007).

Smith: National Association for Fine Art Education: elected Treasurer (2003-2006), and Steering Committee member (2003-present); Editor, *Journal of Visual Art Practice* (2005-present); Editorial Board, *Design Research Quarterly* (2006-present); Member CHEAD/AHRC working group on practice-based research (2006-present); Panel Member, 'What work does the Artwork do? 3'; ZKM Karlsruhe, Germany (2005); Co-organiser and referee, Experiential Knowledge International Conference, University of Hertfordshire (2007).

Warren: Recipient, Design Council 'Furniture for Future' Award (2002); finalist, Peugeot Design Awards (2002); works acquired by the Sorrell Foundation (2004); invited speaker at British Consulate, Milan Furniture Fair (2007).