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Cover image Bilston School of Art, Mount Pleasant, Bilston, West Midlands. Designed by C.L.N. Wilson, this Grade II listed building was opened as a Technical School in 1897 to celebrate Queen Victoria's Diamond Jubilee. As of 2010 the building is in a poor state of repair and empty. Photo: Matthew Cornford

Cover bottom image: *Derco* from the series *Twenty Mining Billboards*. Baryta print 40x60 cm. Edition of 3 (2012). Photo: Ignacio Acosta



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Welcome to the Winter Edition of Research News

This is the first edition of *Research News* since the Faculty of Arts became the College of Arts and Humanities, and we are pleased to publish such a wide-ranging and interesting issue during this period of change.

There are reports on two major items of news in the design field: the foundation of Internationalising Design History, a new Scheme B research cluster launched in autumn 2014, and the University of Brighton's successful bid to host the Design Research Society 2016 conference.

Dr Frauke Behrendt introduces a new project titled NetPark, a collaboration between an arts organisation, a technical partner and the university, which aims to develop a toolkit for hosting and distributing artwork digitally in public spaces, and for understanding audience responses.

In a new 'conversation' format, Professors Matthew Cornford and Jonathan Woodham, who have both researched the role of the art school in Britain, discuss various aspects of the issue, concluding that there is plenty of opportunity to continue this dialogue as a 'public conversation'.

Photography and the digital arts are addressed in four articles in this edition, all looking at different aspects of the subject areas. Stephen Bull introduces his research, which explores celebrity, snapshots, found images and the digital distribution of photographs. Charlotte Gould and Professor Paul Sermon explain the practice-based research that led to the interactive installation *Occupy the Screen*. And Sermon also describes his collaborative project, *3 x 4*, which uses similar methodology to address interactions between two geographically distant audiences in England and India. Ignacio Acosta outlines his practice-based PhD, *Copper Geography*, a photographic investigation of the political geography of the Chilean-based copper mining industry and its global circulation in Wales, England and Europe.

Irmi Karl and Dr Olu Jenzen explain how their research with local youth project Allsorts is identifying ways that social media is currently used to reach and engage with isolated, marginalised, vulnerable and at risk lesbian, gay, bi, trans and queer (LGBTQ) youth.

Julianna Sissons presents her ongoing research into different forms of pattern cutting; in particular, a project concerned with creating collaborations between different art and science disciplines, and, in this case, between reconstructive plastic surgeons and pattern cutters for fashion.

The university's new ECR ambassador, Dr Cressida Bowyer introduces herself and nine early career researchers from the college respond to the question: 'What advice would you give to someone entering into the academic research arena?'

Melaneia Warwick talks about including people with profound and multiple learning disabilities (PMLD) in research and the NHS's rigorous ethics approval process.

We are also very pleased to announce six PhD completions and to welcome 23 new students to the Doctoral College.

The Editorial Team

NEWS

Internationalising Design History A New Scheme B Research Cluster

Since 1980, the University of Brighton has led the way in determining the object, territory and approach to the study of design in all its forms, through its undergraduate and postgraduate work, as well as through research. Now a newly established research cluster, Internationalising Design History, will build on and expand the university's established strengths and international reputation for research in this field.

Internationalising Design History, which launched in autumn 2014, has been established on the basis of a successful bid to the university's investment Scheme B. Led by Professor Jeremy Aynsley and Professor Cheryl Buckley, the new research group will be the only one in the world dedicated to international design history and its formation is made possible because of the critical mass of researchers based here at the university. Over 20 researchers are in the group, with research in dialogue with colleagues across the world.

The cluster's immediate priorities are to extend design history research to new areas while continuing links between the Design

Archives and the research programme. It will introduce key international networks to the university and seek external research funding to support new, innovative research projects.

The cluster will develop a series of events, symposia, an international conference, research leading to exhibitions and publications, as well as build new opportunities for research students. The first PhD studentship in the cluster will investigate the International Council of Societies of Industrial Design (ICSID) whose archives are held as part of the Design Archives at the university.

Benefitting also from its position within the university, design history research at Brighton takes a cross-disciplinary approach that extends to other arts and humanities, the social sciences, engineering, health, and community engagement. As such it offers real opportunities to develop wider social and economic impact via its links with the cultural sector, particularly museums and art galleries, government and voluntary sectors, and, importantly, creative businesses.



Smartphone Art? When a Public Park Becomes a Digital Art Space

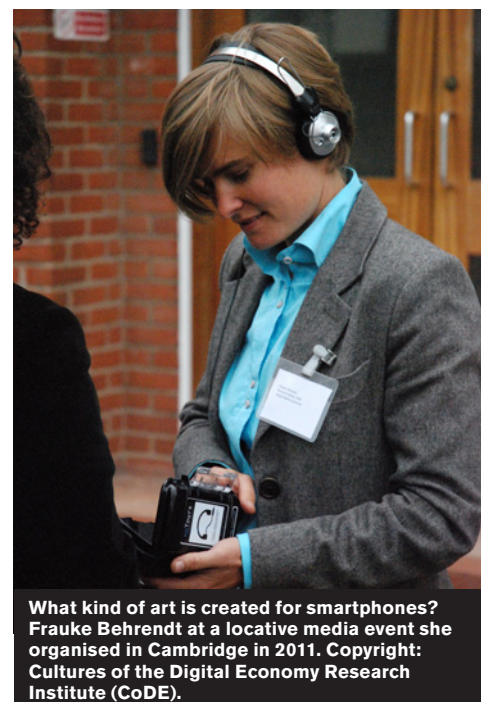
What happens if an arts institution set in a public park decides to turn this park into a digital art space? What kind of works will be created in commissions for this digital public space? How does the public experience these? How can answers to these questions translate into a 'toolkit' for other public outdoor spaces and institutions?

These are some of the questions researched by a new project titled NetPark, funded by the Digital R&D Fund for the Arts (Nesta, the Arts & Humanities Research Council and public funding by the National Lottery through the

Arts Council). It is a three-way collaboration between the arts organisation 'Metal' as lead partner, the app developer Calvium as technical partner and the University of Brighton as research partner. NetPark is testing the potential for artists, researchers and developers to create an extensible and mobile experience that connects to public spaces as a dynamic locative experience. It aims to develop a toolkit, to understand how to host and distribute work digitally in public spaces, and to understanding audience responses.

Dr Frauke Behrendt, Senior Lecturer in Media Studies, is leading the research. She has investigated the ways artists and designers use mobile and locative media as well as the experience of the audience since 2003. Her publications on the subject include the book *Mobile Phone Music* (2005), several journal articles and most

continued on p4 >



What kind of art is created for smartphones? Frauke Behrendt at a locative media event she organised in Cambridge in 2011. Copyright: Cultures of the Digital Economy Research Institute (CoDE).

Brighton to Host Design Research Society 2016 Conference

The University of Brighton College of Arts and Humanities has been chosen to host the 50th anniversary conference for the Design Research Society. This landmark conference will take place in July 2016 and will see Brighton welcome 500 conference delegates from around the world.

The biennial Design Research Society (DRS) international conferences have become major events in the field of design research, reaching a global audience of design researchers and thinkers. Previous conferences have taken place in Lisbon, Sheffield, Montreal, Bangkok, and Umeå (Sweden).

Plans for the Brighton conference are already taking shape, with Brighton's historic venues – The Dome, the Royal Pavilion, and the Grand Hotel – forming the centrepiece of

what is set to be the largest DRS conference to date.

Brighton's reputation for a wide range of design research, together with its attractiveness as a conference venue, played a key role in winning the bid. The conference chair will be Peter Lloyd, Professor of Design, who will be working with colleagues across the college to put together what will be an outstanding international event and an opportunity for staff and students to contribute their work and expertise.

For more information: DRS2014: <http://www.drs2014.org/>. Design Research Society: <http://www.designresearchsociety.org/>. See the live presentation for the Brighton bid which was given on 19 June in Umeå, Sweden. The Brighton presentation starts at 1:15:00 in the 'concluding panel' discussion: <http://www.drs2014.org/en/live/>.

◀ Smartphone Art? Continued from p3

recently a chapter on 'Creative Sonification of Mobility and Sonic Interaction with Urban Space' in the *Oxford Handbook of Mobile Music* (2014). This spring, she gave the opening keynote at the Locative Media and Sound Art Symposium that formed part of Sounding City in Belgium and at the Audio Mobility Symposium in France.

Behrendt's involvement in NetPark is part of her wider research into digital cultures, sound studies, mobility, interaction design, sustainable transport and smart cities. The new project also draws on her role as fellow of Theatrum Mundi, a new urban forum that seeks to understand what brings life to a city, particularly in its public places and asks how these might be better designed. The forum is led by Richard Sennett, Professor of Sociology, LSE; Saskia Sassen, Professor of Sociology, Columbia, and others.

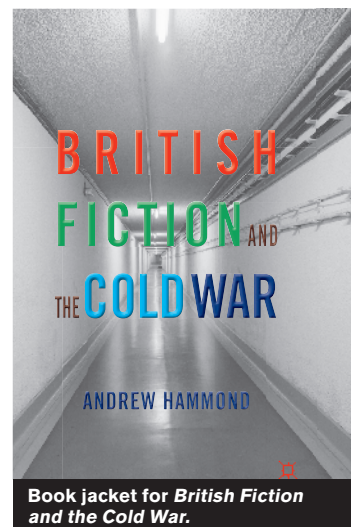
For more information see <http://www.fraukebehrendt.com> and <http://www.nesta.org.uk/news/funding-new-round-digital-rd-art-projects-revealed-annual-forum>

British Fiction and the Cold War

There is currently a major reassessment of the Cold War taking place in Britain, with a flurry of new documentaries, histories, television dramas and films appearing over the last few years. A timely publication that has emerged from the University of Brighton is *British Fiction and the Cold War* (Palgrave Macmillan, 2013), written by Dr Andrew Hammond with assistance from the university's sabbatical scheme. The book analyses the impact of the geopolitical conflict on the work of British authors between 1945 and 1989, ranging through a broad collection of texts, writers and movements in order to elucidate literary responses to the events and ideologies of the age. The central argument is that all British novelists produced texts that addressed or articulated Cold War concerns and that such concerns are found in a majority of the novels from these 45 years. In particular, the study reveals a wide-ranging involvement with six key areas: Soviet internationalism, nuclearism, clandestinity, decolonisation, US superpowerdom and the decline of socialism in British governmental practice. These concerns proliferated in the novels of the mid-1940s and remained a feature of literary production

for almost half a century, impacting not only on subject-matter but also on styles of writing, with novelists constantly searching for literary forms appropriate to the geopolitical complexities of the age. So great was their engagement that authors can be considered producers, as well as products, of the historical climate, their work helping to shape society's experiences, evaluations and memories of the period and achieving what David Caute has termed 'fictional interventions into the historians' long debate'.

As the study also shows, novels supplemented mainstream historiography with accounts of the Cold War as a lived experience, one that impacted on individuals and communities and pervaded patterns of belief, behaviour, cultural practice and social formation. As Doris Lessing succinctly put it, 'The Cold War was a poisonous miasma', a period when 'politics permeated everything'. Amongst the 150 novelists under study are George Orwell, Penelope Fitzgerald, Bruce Chatwin, J.G. Ballard, Maggie Gee, Angela Carter, Graham Greene, Margaret Drabble, David Storey, Sam Selvon, William McIlvanney,



Book jacket for *British Fiction and the Cold War*.

Beryl Gilroy and Anthony Burgess. In its focus and scope, *British Fiction and the Cold War* presents a ground-breaking contribution to scholarship on modern/contemporary British fiction, challenging accusations of provincialism levelled at authors of the period and opening up numerous avenues for new research and debate.

The Art School and the Culture Shed

An email correspondence between Matthew Cornford, Professor of Fine Art, and Jonathan Woodham, Professor of Design History, both from the University of Brighton

Dear Matthew,

Over the years we have both researched aspects of the role of the art school in Britain, in my case stemming from an interest in certain aspects of the significance of design as an economic force, the arguments for it having been repeated mantra-like since the 1830s when the government established the Government Schools of Design across the face of an industrialised Britain. In your case you have undertaken an examination of the largely forgotten histories of the sense of place of 'provincial art schools' that often embodied a sense of their cultural and creative 'raison d'être'. In your co-authored (with John Beck) book, *The Art School and the Culture Shed* (2014) and eloquent essay on 'The art school in ruins' you raise a number of important issues such as the disturbingly complementary realities of the demise of the local art school and the rise of the 'cultural quarter'. I would like to focus our correspondence on three questions:

Firstly, why do you believe this is an issue of continuing importance in 2014?

The art school project began in 2007 when I visited my former art school, Great Yarmouth College of Art. The college had been closed down and the building left empty and in a poor state of repair. This prompted John Beck, another former Yarmouth art student, and myself to question what had happened to all those other regional art schools. Had they met a similar fate or worse? We began in a rather ad-hoc manner, visiting art schools we remembered or friends had studied at, but it soon became clear that a more methodical approach was needed. I came across a useful 1960s art and design college directory in the basement of the Institute of Education Library, and John spent time tracking down names and addresses in the National Archives at Kew. By our reckoning, in the middle of the twentieth century there were over 160 dedicated schools of art and design in England alone; art historian Lisa Tickner put the figure in 1957 at 190 schools, colleges and departments of art in the public sector. Today there are only a handful of actual art schools in the UK; most art education now takes place in universities.

It was only after we'd started making site visits to document former art schools, that it also seemed useful to photograph their surroundings and what else was there, which in a number of cases included new contemporary art galleries. We were struck by the contrast between the closed local art school and the new galleries, sometimes in the most unlikely of places. As John points out, this is the result of New Labour's adoption of Richard Florida's 'creative class' model of regeneration, described in a more critical vocabulary by Scottish geographer Neil Smith's term: 'revanchist' gentrification – revenge against the street.



The Public, New Street, West Bromwich, West Midlands. The Public is a multi-purpose venue and art gallery designed by architect Will Alsop, who left the project in November 2004. Flannery & de la Pole took over the detailed design of the £72 million building. The Public opened two years behind schedule in June 2008. In August 2013 Sandwell Council leader Darren Cooper announced that the council could no longer afford to keep The Public open: "The overall cost to the council is currently about £30,000 a week," said Cooper. "That is nearly £1.6 million a year." The building closed in November 2013. Photo: Matthew Cornford.

To clarify, the core research project is the documentation of former British art schools' buildings; surprisingly nobody has systematically done this work. Hardly any art schools are mentioned in Nikolaus Pevsner's *Buildings of England* series, but given Pevsner's strong views on what was and what wasn't architecture, he may have considered many art schools mere buildings. We also visited the English Heritage archive in Swindon, which has plenty of photos of grand country houses, workers cottages and ecclesiastical buildings but barely any images of art schools.

From our core research, a number of related projects have emerged, including the story of how millions of pounds of public money was spent on designing and building contemporary art galleries in the vain hope of creating top down 'cultural quarters' in places like West Bromwich. It was pure coincidence that we began working on the art school project at the same time as a number of the new millennium galleries were being built (between 2000 and 2007). So, to answer your question, it wouldn't have been possible to make an assessment as to the pros and cons of building new art galleries as a spur to creative regeneration, before they were built or just after they opened. It is only in recent years that we can see with distance and clarity what the result has been; for instance, the Public in West Bromwich was closed down a year ago in November 2013 after only four years of existence.

Secondly, is this a political or cultural issue or something else?



West Bromwich School of Art, Lodge Road, West Bromwich, West Midlands. Otherwise known as the Ryland Memorial School of Art, the Grade II listed building was designed by Wood and Kendrick of Birmingham and opened in 1902. As of 2011 the building was unoccupied. Photo: Matthew Cornford.



Derby School of Art, Green Lane, Derby. Designed by F.W. Waller of Gloucester architects Waller and Son and first opened in 1877, the Green Lane site became the Municipal Technical College for education in science, technology and art in 1899. After many name changes over the years, it became part of the University of Derby in 1992. The Metro cinema, which was housed in the building for 26 years, relocated to Quad in 2008; in 2012 the University, which still owns the building, announced that it is to be restored and adapted for use by Derby Theatre. Photo: Matthew Cornford.

Both; plus, given the claims made for the regenerative potential of these new art galleries, it's also a social, educational and architectural issue. The success or failure of these projects affects local communities, the aspirations of young people, and the future funding of art and public buildings. The issue of who pays to run and maintain the new art galleries is serious: apparently the £25 million firstsite gallery in Colchester is having to fund 24-hour security to prevent burglars from stealing the bright gold copper-aluminium panels that clad the building.

When comparing these new spaces and the hype that surrounds them with old art schools, it's striking how, despite their low status, art schools punched well above their weight in terms of cultural influence. Art students were an integral part – as both consumers and producers – of many of the rapidly expanding 'cultural industries', such as advertising, cinema, comics, magazines, radio, television, fashion and, perhaps most prominently, popular music. It has been pointed out many times that countless bands of the 60s, 70s and 80s emerged from art schools. What is also striking is that this 'cultural impact' was achieved more by accident than by design – no government would fund a national network of under-regulated art education facilities on purpose.

Thirdly, what do you think are the key research issues or questions?

First, I'd like to say what we're not interested in doing, which John has helpfully spelled out: this project isn't about mounting a defence of the old art school system, which was of wildly variable quality and open to all sorts of abuse. Nor is it about providing a warm nostalgic account of how much better it was in the old days, or suggesting that art education in universities is intrinsically a bad idea.

What we are interested in, alongside documenting the remains of art school buildings, is that moment in time when old art schools, on losing their original purpose – to train people in commercial trades – become in various ways incubators for creative experimentation. This institutional, demographic and cultural transformation produces the idea of the art school as it comes to be understood in the UK. It doesn't last long, beginning in the late 50s and ending by the late 80s. At this time,

there was a viable, state-funded form of post-compulsory education that was outside the university system, defined and distinguished by the terms of the discipline rather than the conventions and structures of the academic model. Art schools, because of their distinctiveness, allowed for the development among their participants of a certain subcultural identity – the art student. This was an era when the presence of an art school in every town was considered normal, when the fact of the art school's presence and its affordability meant that attending art school was both attainable and ordinary, not a luxury.

There isn't space to continue the conversation here, although it is an absorbing one that perhaps deserves a wider airing, possibly through a public conversation with four or five panellists. However, several recent developments intersect with a number of issues that you've raised in your answers, such as recent developments on Teesside where in September 2014 the university has taken over the Middlesbrough Institute of Modern Art (Mima)* which originally opened in 2007, bringing together the Middlesbrough Art Gallery, the Cleveland Art Gallery (closed in 1999) and its sister institution the Clevedon Crafts Centre (closed as an exhibition venue in 2007). The first permanent exhibition space was supported by a £300,000 Arts Council England Grant and the immediate future supported by an annual grant of £500,000 for three years. I wonder what you think about this?

The takeover of Mima by Teesside University protects jobs, creates opportunities and raises the university's profile, all good, but why wasn't this thought about at the beginning of the gallery planning process? What would have happened if there hadn't been an interested university nearby? Would Mima have been closed down? Lots more to talk about, so yes, I would welcome the opportunity to continue this dialogue as a 'public conversation'.

- <http://www.timeshighereducation.co.uk/news/campus-close-up-teesside-university/2016851.article>
- <http://arts.brighton.ac.uk/staff/matthew-cornford>
- <http://arts.brighton.ac.uk/staff/jonathan-woodham>

Photography, Celebrity and Selfies

Stephen Bull is an artist, writer and lecturer. He is interested in all aspects of photography, but particular areas of focus for his research are celebrity, snapshots, found images and the digital distribution of photographs.

This focus is reflected in Bull's practice. His work as an artist includes *Meeting Hazel Stokes*, a series and book re-presenting snapshots of a celebrity-obsessed theatre usherette posing with famous people, exhibited in the Pingyao Festival of International Photography in China in 2013 (and which had previously appeared in the major Tate Britain survey show *How We Are: Photographing Britain*).

In each image, all taken backstage at a theatre, mostly by her husband Brian, Hazel appears to be fast friends with the celebrities – an illusion created by the celebrity's smile and close proximity to Hazel. Every picture is titled with her name, preceded by that of the celebrity: 'Lionel Blair Meeting Hazel Stokes', 'June Brown Meeting Hazel Stokes', 'Harry Hill Meeting Hazel Stokes', etc. The repetition of Hazel's name and her appearance in each photograph parallels the process of fame gained primarily through mass reproduction; and while Hazel is elevated to the status of a celebrity, the everyday environment and banal details

Bull's writing also centres on areas of research such as snapshots and celebrity, which are rarely seen as vital to detailed academic analysis, despite their ubiquity, or perhaps because of it.

of the backstage corridors bring the stars down to earth. Working on *Meeting Hazel Stokes* since 1996, Bull has continued to be inspired by Hazel and other fans of celebrities throughout his practice, analysing and sometimes mimicking the photographic techniques of the fans – as in his ongoing series *Celebrity Selfies*, comprised of photographs meeting the famous, made using an iPhone.

Bull's writing also centres on areas of research such as snapshots and celebrity, which are rarely seen as vital to detailed academic analysis, despite their ubiquity, or perhaps because of it. Contributing since 1995 to magazines and journals including *Source: The Photographic Review*, *Photoworks* and *Photography and Culture*, his essays have debated photographs in celebrity magazines, the replication of analogue techniques and glitches in digital Instagram pictures, and, most recently, the story of a snap of Stephen meeting the actor Tom Baker. This interest in popular



'Lionel Blair Meeting Hazel Stokes' from the series *Meeting Hazel Stokes*. Photo: Stephen Bull.

photography is also reflected in his contributions to books, such as an essay on Pierre Bourdieu (author of *Photography: A Middle-Brow Art*) for the recent book *Fifty Key Writers on Photography* (Routledge, 2012), edited by Mark Durden.

Bull's own book *Photography* (Routledge, 2010), an accessible introduction to contemporary photography theory, includes, alongside sections on photography as art and photographs as documents, chapters on snapshots, fashion, and celebrity photography. He is currently editing *A Companion to Photography* for Blackwell, which will be published in 2015, commissioning 28 newly written essays on key themes in photography by a range of established and emerging authors. The book includes Bull's essay on fan photography. These ideas will be expanded upon in the book he is about to research and write, *Photography and Celebrity*, due to be published by Bloomsbury in 2016. The central argument of *Photography and Celebrity*, which includes chapters on selfies by and with famous people, posted via social media, is that the visual language and dissemination of photography is key to conferring the status of celebrity.

Following 15 years of working full-time in higher education, Bull became a Senior Lecturer and Course Leader for BA (Hons) Photography at the University of Brighton in January 2014. <http://arts.brighton.ac.uk/staff/stephen-bull>



Occupy the Screen

A Telematic Public Art Installation by Charlotte Gould and Paul Sermon

Occupy the Screen, Connected Cities, Riga and Berlin, by Charlotte Gould and Paul Sermon. Photo: Paul Sermon.

Occupy the Screen is a site-specific work commissioned by Public Art Lab Berlin for the Connecting Cities Festival event 'Urban Reflections' from 11 to 13 September 2014, linking audiences at Supermarkt gallery Berlin and Riga European Capital of Culture 2014. This installation builds on the practice-based research and development of previous interactive works for large format urban screens as such as 'Picnic on the Screen' by Charlotte Gould and Paul Sermon, originally developed for the BBC Public Video Screen at the Glastonbury Festival of Performing Arts.

The interface borrows from the 'topoi' of the computer game, as a means to navigate the environment; once within the frame the audience becomes a character immersed within the environment.

This new installation pushes the playful, social and public engagement aspects of the work into new cultural and political realms in an attempt to 'reclaim the urban screens' through developments in ludic interaction and HD videoconferencing. Through the use of illustrated references to site-specific landmarks such as the 'Freedom Statues' of Berlin and Riga, audiences are invited to 'occupy the screen' by interacting within these scenes. The concept development of Occupy the Screen was inspired in part by 3D street art as a DIY tradition, referencing the subversive language of graffiti. The interface borrows from the 'topoi' of the computer game, as a means to navigate the environment; once within the frame the audience becomes a character immersed within the environment.

Occupy the Screen links two geographically distant audiences at separate screens using a telematics technique. The installation takes live oblique camera shots from above the screen of each of these two audience groups, located on a large 50 square metre blue ground

sheet, and combines them on screen in a single composited image. As the merged audiences start to explore this collaborative, shared ludic interface, they discover that the ground beneath them, as it appears on screen as a digital backdrop, locates them in a variety of surprising and intriguing anamorphic environments.

Occupy the Screen aims to include the widest range of urban participation possible, and aligns to a tradition using interaction and ludic performance within the street environment, developed through Dada as well as the Fluxus 'happening' events, conceived of as a subversive form of intervention through the rejection of the formal art institution of the gallery, as Lucy Lippard suggests, in a move away from the object as art towards the street and the 'everyday' experience. It also borrows from a tradition of early twentieth-century media developments where audiences were transfixed by the magic of being transported to alternative realities through moving panoramas, magic lanterns and early film at the travelling fairs.

The position of the urban screen as street furniture is ideally suited to engage with people going about their everyday life, and often the most interesting outcomes are discovered through the ways that the public interprets and circumvents the original intentions of the piece as highlighted through research of Michel de Certeau. The interaction is an open system aiming to offer the audience a means of agency, defined as freedom to be creative and make individual decisions. As part of the project development, workshops were held with the local community in Berlin to support the development of content for the work, identifying local significant landmarks and discussing their experience in the local environment, their history and cultural references. These participants also took part in the event, where people of all ages engaged with the piece. This work focuses on the audience as performer, who through each engagement with the piece creates an original narrative to complete the work and experience.

<http://www.paulsermon.org/occupy>. <http://arts.brighton.ac.uk/staff/sermon>. <http://arts.brighton.ac.uk/staff/charlotte-gould>.

3 x 4: Exploring Metaspace Platforms for Inclusive Future Cities

In megacities such as Delhi and Mumbai – and in one of the fastest growing cities in the world, Ahmedabad – more than 50% of the population live in informal urban settlements. 3 x 4 metres is the plot size often provided in resettlement colonies, a government initiative that relocates people within informal inner-city settlements to vacant land on the periphery. In a collaboration between Professor Paul Sermon (principle investigator) at the University of Brighton; Dr Claire McAndrew at The Bartlett, UCL; Swati Janu, a Delhi-based architect, and Vivek Muthuramalingam a Bangalore-based photographer. This project looks at informal settlements differently so that informality is not viewed as a problem, but as a promising new model of urbanism for the global south. 3 x 4 will use an immersive telematic networked environment to provide a playful, sensorial exploration of new hybrids of digital space as the boundaries of space shift. Merging two 3 x 4 metre room installations in Delhi and London through mixed reality, this transnational dialogue intends to set an aspiration for developing metaspace platforms in megacities of the global south. It builds upon practice-based research conducted through UnBox LABS 2014 Fellows in Ahmedabad, India, which used an immersive installation to explore the qualities and values built through self-organised communities that are lost in the resettlement process.

This new award is funded by the Arts and Humanities Research Council, which is part of a broader collaboration between UnBox, British Council, and the Science and Innovation Network, supported by the REACT Creative Economy Hub, and the National Institute of Design in Ahmedabad, India. It is a continuation and adaptation of the fellowship program associated with UnBox, a multidisciplinary festival in India.

The next iteration of 3 x 4 contributed to the UnBox Festival in Delhi, 12–14 December 2014. Using a live telematic videoconference connection, the installation functioned between two geographically distant audiences located in separate 3 x 4 metre blue-box room installations at Khoj International Artists Association in Delhi and Southbank Centre, London. The audience groups in these two blue-box spaces were captured on camera and brought together through a system of live chroma-keying, and were placed onto a computer-generated background image. The complete composited image was then displayed simultaneously on large LCD video screens in both locations. As the merged audiences started to explore this shared telepresent space they encountered the digital background environment they now both coexisted within.

These background scenes were co-created by online participants in London, Delhi and across the globe via the web portal <http://www.3x4m.org>. By uploading an image or downloading other people's contributions and using elements of them in their own, they created the environments displayed within these rooms, whatever they imagine that to be, directly referencing their combined social setting, ranging from informal settlement dwellings and Delhi environments to contemporary compact interior designs, micro living solutions and virtual worlds. In addition to occupying digital 3D models and photographed



Both images: 3x4 prototype installation produced at UnBox LABS 2014 by Professor Paul Sermon, Dr Claire McAndrew from the Bartlett and Swati Janu from Delhi. Photos: Paul Sermon.

This public legacy of this project represents a pathway to future cultural, social and economic impact that goes beyond its academic context and has the opportunity to help shape the future cities of the global south.



Public participation in the 3 x 4 blue-box installation at Khoj Studios Delhi, interacting with audience participants in London. All photos: Vivek Muthuramalingam.

living spaces audiences were provided with chroma-key blue fabric and invited to bring objects and props into the 3 x 4 room to further explore their telepresent coexistence in this new metaspace platform.

The 3 x 4 installation in Delhi was located in Khirkee urban village at Khoj International Artists Association and opened directly onto a busy street within reach of a broad audience demographic, providing equal access to all local community participants, ranging from the inhabitants of informal settlements and urban villages to residential home owners and commercial businesses. The connected 3 x 4 installation at Southbank Centre London was equally situated in a public space, located in Festival Village at street level it also encountered a broad cross-section of public that inhabit and pass through the space daily. Spanning five time zones, the installation was connected six hours a day from 10.00am to 4.00pm in London and 3.30pm to 9.30pm in Delhi, combining two cities not just spatially but temporally, from the start of one person's day to the end of another's. The opportunity for the audience participants in Delhi to decorate and customise the interior of their 3 x 4 space played a pivotal role within the installation. Items of furniture, domestic objects and a means of self-construction were introduced and made available to explore how subjective design interventions influence the user experience and their creation of multi-dimensional spaces.

The networked convergence of these two physical 3 x 4 metre structures and their urban locations allowed these diverse public audiences the opportunity to explore networked spaces as new mixed-reality

hybrid environments. It made it possible to experience, not only the presence of geographically distant participants, but also a sense of coexistence with them. Using the embodied platform of open interaction as an alternative networked communications protocol, enabled them to define the context and narrative of what follows.

Both audiences responded enthusiastically through their interactions with the installation, particularly in Delhi, with over 500 participants and return visits over three days the intervention made a significant and memorable impact on the community.

The public legacy of this project represents a pathway to future cultural, social and economic impact that goes beyond its academic context and has the opportunity to help shape the future cities of the global south. In the context of informal settlements the 3 x 4 installation will provide many public participants with their first encounter of a networked platform. Through this unique engagement the researchers aim for public audiences to acquire new knowledge through their lived experiences that will present a possible vision of a future city *metaspace*.

The success of the 3 x 4 project has led to the Southbank centre inviting us back to produce a further development of the installation for their Alchemy Festival of Indian culture in May 2015.

- <http://www.3x4m.org>
- <http://www.unboxfestival.com>
- See the 3 x 4 documentary video for more information: <http://vimeo.com/paulsermon/3x4>

Above: Example of image used in Allsorts Facebook campaign to mark the International Day Against Homophobia, Biphobia and Transphobia. Below: Allsorts workshops are often mix-media – both digital and analogue media are being used. Used with kind permission by Allsorts Brighton.



Reaching OUT – Social Media at the Margins The Allsorts Project

Irmi Karl and Dr Olu Jenzen are two years into a collaborative research project with the community partner Allsorts, a Brighton-based lesbian, gay, bi, trans and unsure (LGBTU) youth project. Their research addresses the ways in which social media is currently utilised to reach and engage with isolated, marginalised, vulnerable and at risk lesbian, gay, bi, trans and queer (LGBTQ) youth in order to inform and enhance baseline provisions in youth work more generally speaking, across youth sector charities and public service providers.

During the first project phase, Jenzen and Karl have been able to identify and map how Allsorts makes effective use of social media to communicate with its different audiences, ranging from one-to-one communication, to the use of social media to foster peer support, to the use of social media to inform the wider community about activities and campaigns. However, the study also confirms that social media platforms are not built primarily with outreach objectives in mind. Hence, community organisations like Allsorts need to be pragmatic in their use of different sites such as Facebook, Twitter, YouTube and Tumblr, and must continuously develop a range of customised practices that best serve their needs. The ways in which they can speak to their communities and audiences is inevitably shaped by the underlying socioeconomic structure and logic of these various techno-systems. This means that reaching the 'hard to reach' requires strategies that go beyond creating



Research thus far suggests that LGBTQ young people seeking out online mental wellbeing support differ from youth in general in that they do not rate anonymity as a benefit of using online modes of communication.



Above: Allsorts youth making 'proud to be me' print t-shirts. Left: Young people at the centre collaborate on creative projects off line as well as online. Used with kind permission by Allsorts Brighton.

a mere social media presence. For example, initial findings indicate that the most marginalised Allsorts group – the transgender and gender queer youth – to a larger extent than any of the other Allsorts groups seek out alternative Social Media platforms with a more open-ended structure than, for example, Facebook. Facebook in this context is seen to be 'too mainstream' and lacking in the creative and expressive qualities sought in order to forge positive trans/queer identities and to campaign for equality and social justice.

Research thus far suggests that LGBTQ young people seeking out online mental wellbeing support differ from youth in general in that they do not rate anonymity as a benefit of using online modes of communication. In fact, quite the opposite appears to be the case: young people especially value the fact that Allsorts staff and volunteers are visible as out lesbian, gay, bi or transgender and that the

work with staff delivering frontline support. Furthermore, it identifies a rather seamless organisation of material from across the globe presented alongside the campaigns and posts that the young people create themselves – a distinct characteristic for the social networking service (SNS) era of social engagement. The young people's reworking of already existing media texts into new user generated content for a local audience indicates that their sense of connectedness is both enabled and conditioned by social media platforms.

The latest findings have recently been published in a journal article that evaluates the Allsorts community grassroots approach to delivering youth support and it incorporates online and offline forms of engagement (see *Ada: Journal of Gender, New Media and Technology*: <http://adanewmedia.org/2014/07/issue5-jenzenkarl/>). In this context, Jenzen and Karl have also been invited to collaborate on a wider range of publications, including a Social Media Toolkit published by the organisation (see: <http://www.allsortsyouth.org.uk/wp-content/uploads/2014/02/Simple-Guide-to-Digital-Social-Media-.pdf>) and a feature in the Royal College of Art's Creative Citizens' Variety Pack which is a newly produced collection of inspirational community projects and their use of digital and social media, which will be distributed to a wide range of community organisations (see: http://research.danlockton.co.uk/CC_Variety_Pack_sm.pdf).

The next phase of the research project will focus on and engage with service user perspectives and practices more specifically to address questions of agency within media-making processes that are more nuanced in relation to forms and conditions of social in/exclusion and activism. The project therefore seeks to contribute towards a reimagining of social media practice by public and private sector support services seeking to engage with and support marginalised and at risk social groups more generally, at local, regional and national levels.

- Olu Jenzen is Senior Lecturer in Media Studies. <http://arts.brighton.ac.uk/staff/olu-jenzen>
- Irmi Karl is Principal Lecturer and Academic Programme Leader in Media. <http://arts.brighton.ac.uk/staff/irmi-karl>

The Allsorts project presents a model of social media-based youth engagement that blends supporting the collective and supporting individuals as well as combining youth-lead civic engagement and identity work with staff delivering frontline support.

service users are known as 'themselves' by staff, volunteers and each other. Furthermore, the study has identified a participatory gap along established fault lines of social-cultural capital. This affords a more nuanced understanding of social media participation than established concerns about the digital divide, which have mainly focused on access to technology and media literacy, currently allow for. In the context of the Allsorts study, it means that it is predominantly those who are 'least socially excluded' that benefit most from online extension of services. In this sense the young volunteers and the service users emerge as quite differently positioned in relation to notions of empowerment in the social media environment.

The Allsorts project presents a model of social media-based youth engagement that blends supporting the collective and supporting individuals as well as combining youth-lead civic engagement and identity

Left: 'Advancement flap' surgical cutting technique in cloth. Right: 'Convergent transposition of triangular flaps' surgical cutting technique in cloth. Photos: Bob Seago, January 2013. Bottom: Testing surgical cut in cloth. Pattern cutter Juliana Sissons and surgeon Sarah Pape. Photo: Rhian Solomon, February 2013.

Creative Cut: Shape-shifting

Working With Surgical Cutting In Collaboration with Pattern Cutting for Fashion

Juliana Sissons is a lecturer in pattern cutting and design through 3D form who delivers master classes in different creative approaches to shape making for the University of Brighton and colleges and universities internationally. She runs a fashion/knitwear label that focuses on the development of sculptural techniques and pattern making and is a Designer in Residence at the Victoria and Albert Museum. Sissons' ongoing research into different forms of pattern cutting has led her to a collaborative project with Rhian Solomon and sKINship, a project that is concerned with creating collaborations between different art and science disciplines, and, in this case, between reconstructive plastic surgeons and pattern cutters for fashion. The aim of sKINship is to evidence the value that making and materials-based knowledge can play in creating a common language across disciplines.

Sissons' involvement with this project has given her the opportunity to work as a pattern cutter for fashion with a number of reconstructive plastic surgeons. Over a period of three years these have included: Dr Sarah Pape, plastic surgeon at the Royal Victoria Infirmary, Newcastle upon Tyne; Dr Naveen Cavale, plastic surgeon at Kings College Hospital, London and Dr Stefan Danilla Enei, plastic surgeon at Hospital Clinico Universidad de Chile.

The project thus far has uncovered a plethora of similarities and differences that exist between these specialisms, which have acted as catalysts for future collaboration and knowledge transfer. Being trained in both knitwear design and pattern cutting, Sissons has been able to

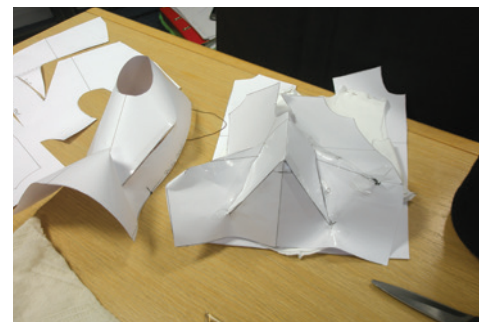
recognise not only the cut and construct crossovers between the two disciplines, but the similarities in skin and cloth structure too: skin and cloth both have a grain. Pattern cutters must consider the grain of the cloth to inform the drape and structure of the garment, and, likewise, plastic surgeons must also consider the grain of skin, or Langer's lines as they are referred to, when operating. If surgeons cut across these grain lines, they risk their incisions not closing properly and not healing well.

When moving from 2D to 3D and 3D back to 2D, both pattern cutters and surgeons visualise and work on the body in a similar manner. Surgeons have commented on the amount of stages that go into the planning of garments, some being inspired by the attention to detail and some commenting on how they may learn from such thorough preparation for working on the body. Some techniques used in pattern





Above: 3D preparation for breast surgery. Surgeon Sarah Pape. Top right: Testing surgical 'one cut' garment trials. Surgeon Sarah Pape and pattern cutter Juliana Sissons. Both photos: Rhian Solomon, February 2013. Bottom right: 'Convergent transposition of triangular flaps' surgical cutting technique in paper. Photo: Juliana Sissons, September 2014.



cutting, such as dart manipulation, are similar to certain surgical techniques in that they shift fullness of cloth around the body to provide a better fit or to inform different style lines.

Sissons has recently started working with a Chilean surgeon to help in the consideration of differing ways to hide scars that are a result of weight reduction surgery. Surgeons like to hide where they have made incisions whereas pattern cutters have the opportunity to both hide and accentuate these fitting lines on a garment.

Sissons has also started to apply surgical cut and construct techniques to the design of garments in order to inform new fitting methods and to inspire structure and silhouette, and she has made a number of sample structures in paper and toile fabric, as well as testing these models in knit. More recently, she has applied her understanding of skin grain lines to knitwear by programming the surgical cutting lines into a piece of flat knit and then experimenting with the manipulation of these slashes that have been programmed to replicate surgical cuts and procedures. An additional avenue to pursue is that through the application of these techniques, on flat fabric, in a zero waste manner, design is developed intrinsically through the cut itself. Instead of drawing the design and then making it in a conventional way, the design develops directly through the process of the cut itself.

Having developed possible processes for hybrid fashion and knitwear design through drawing parallels between plastic surgery and pattern cutting, Sissons is now beginning to formulate the next stages for her project. Through the continuation of making new work, she aims to explore the idea of using body scans to further the exploration and development of research into the grain of the skin (Langer's lines), which she hopes will provide valuable insight for new surgical cut procedures, but also act as inspiration for garments. The varying grain lines of the skin will be replicated within the matching areas of the garment, with the aim to explore the idea of better fit and performance both in material structure and cut.

Considerations around the planning of procedures have been studied and compared, with mathematics and geometry being vital in creating fullness and form for both specialisms. Bespoke fashions have also been likened in the project to the 'one-off' results of reconstructive surgery, which have various stages of planning and execution and that

Being trained in both knitwear design and pattern cutting, Sissons has been able to recognise not only the cut and construct crossovers between the two disciplines, but the similarities in skin and cloth structure too: skin and cloth both have a grain.

must always plan with future growth in mind. Through collaborative conversation, fit, style and aesthetics have all come into play, with both professions being tasked with creating functional, yet visually pleasing and interesting outcomes for their client.

Through initial collaboration with SKINship, the value of making as a language that transcends disciplines has been evidenced, binding seemingly disparate creative and non-creative disciplines together. It has become clear, that 'making' has been a language transcending the different specialisms, with much of the conversation being based around technical processes and material considerations as opposed to subject-specific terminologies. Similarities have arisen through talks about the body and craftsmanship, yet both disciplines have come from very different educations. It is creativity and craftsmanship, in hand with a fascination of the human body that binds them together and that is the vehicle for future collaboration.

Through ongoing research and by exploring points of commonality and contrast between these subjects, a unique dialogue is being developed, informing new practices in the design and planning of both surgical procedures and garments. This research has showcased the value of making as an access point to seemingly different paradigms of knowledge and as a starting point to create fruitful collaborations, creating hybrid practices in turn.

The value of making within collaborative contexts has focused upon collaborations between the specialisms of pattern cutting for fashion and reconstructive plastic surgery. However, now that the potential for a common language has been established, the opportunities are endless for future disparate disciplines to be brought together as an extension of this project.

<http://arts.brighton.ac.uk/staff/juliana-sissons>

Research Festival 2014: Pushing the Boundaries



With a college spread across four campuses, opportunities for Arts and Humanities staff to discuss and celebrate their research together can be all too rare. It is important then, that the College of Arts and Humanities' annual Research Festival provides just such an opportunity. Held in 2014 on 30 June and 1 July, the festival, with a theme of 'Pushing the Boundaries', provided two days dedicated to innovative and challenging research, combining presentations with practical research skills and career development workshops, as well as opportunities for networking. 115 researchers, staff and postgraduate students attended the festival over the two days.

On day one, Tracey Warr, the festival's guest speaker who is a writer based in France and Wales, delivered a keynote titled 'Making it happen' in which she spoke about how increasing numbers of artists are moving away from individual practice in solitary studios into collaborative practices, looking at how this impacts on the signature 'brand' of artists and how it relates to wider social and economic issues.

The first day continued with subject-specific presentations showcasing staff research across disciplines from the college, giving those who presented the opportunity to explain how they are 'pushing the boundaries' through their research. Presentations spanned a broad range of subjects, including the representation of 'New Europeans' in contemporary literature and culture, design systemics, the legacies of Atlantic slavery, and a demonstration of building environmental analysis software. Feedback from attendees was generally positive; one person

said that the range of presentations gave 'a very good impression of Brighton's varied and open research culture'.

An after-lunch screening of Mikhail Karikis' art film, *Children of Unquiet* provided the stimulus for a panel discussion about how effective performance art can be at pushing boundaries, with Mikhail

As a complement to the discipline-specific presentations of day one, the second day of the festival was dedicated to a programme of practical research skills workshops, offering the chance to gain in-depth knowledge about particular subjects in more interactive sessions.

joining the conversation via video-link from Italy. The film showed children 'taking over' an abandoned industrial village in the geothermal area of the Devil's Valley in Tuscany, Italy. After the viewing, panel members raised challenging questions, including discussion about the aestheticisation of poverty. Although time constraints meant that the conversation was cut short before in-depth debate could really flourish, the film and subsequent commentary raised some thought-provoking issues nonetheless.



Day one ended on a social note, with drinks and canapés served alongside an exhibition of recent research publications from 38 colleagues in the college. This not only provided an opportunity for networking but a superb way to acknowledge some of the staff achievements of the last 18 months.

As a complement to the discipline-specific presentations of day one, the second day of the festival was dedicated to a programme of practical research skills workshops, offering the chance to gain in-depth knowledge about particular subjects in more interactive sessions.

Visiting speaker Professor Don MacRaild from University of Ulster's Faculty of Arts delivered a lively session about one of research's current 'hot topics': impact. Still in its relative infancy as a concept, research impact is becoming an increasingly important consideration for academics, bolstered by new requirements from Research Councils, funders and the REF. Professor MacRaild illustrated his presentation with examples from his own research career to help demonstrate the difference between dissemination and impact, and to explain some of the potential pitfalls when trying to measure and verify the wider value of research.

For those inspired to kick-start their research career, continue

their academic studies or gain formal qualifications, Professor Darren Newbury led a workshop for staff with an interest in postgraduate study at the university. Tailoring the session to the different interests of the group, he explained the college's Masters by Research (MRes) programme and outlined the possibilities for PhD study and PhD by publication, hopefully encouraging more staff members to pursue their research interests further.

Dr Anne Galliot ran sessions about successful funding applications (with Tony Inglis) and planning research – the fact that these were both extremely well attended indicating that these remain core concerns for researchers. To meet these needs, as well as the workshops at the annual Research Festival, the CRD has put together a programme of Career Development Workshops on practical research skills for staff in the college (see page 24 in this edition).

It was decided that a new research week should be added to the College calendar, so Celebrating Research was held during the week beginning 3 November. The Annual Research Festival for 2015 is in the early stages of development; it will take place on 13 and 14 July with other sessions also being planned during the week.

Celebrating Research in the College of Arts and Humanities

During the week 3–7 November 2014, 25 research events took place across all of the Arts and Humanities campuses. Over 300 people were involved, either presenting or attending, with the audience being a mix of undergraduate and postgraduate students, and staff of all levels.

The week was set up by the Research Initiatives Group in order to celebrate the diversity of applied and theoretical research undertaken

by colleagues in the College of Arts and Humanities. It also aimed to foster the research culture in the college and help build a stronger research community by focusing on sharing research with staff and students, linking research to the curriculum and enhancing the student experience.

The programme of events aimed to give new perspectives on day-to-day experiences of the college, as well as a better understanding of one another as researchers and students. Some pre-existing research series, such as IOTA, were included, while the majority of sessions were specifically put together for the week. By including all these events under the Celebrating Research umbrella successful higher profile research series ran alongside burgeoning research clusters, demonstrating the breadth of research taking place and the continual development of ideas in the college.

The sessions of this pilot event were received positively and the Research Initiatives Group aim to build on this for a bigger and better event in November 2015.

EARLY CAREER RESEARCH

What advice would you give to someone entering into the academic research arena?

We asked early career researchers (ECR) in the college what advice they would give to someone embarking on their research career. We hope the following responses will be helpful for ECRs and other researchers at all stages of their careers.

Dr Leah Armstrong

Research Officer, V&A Museum/University of Brighton

Prioritise perfecting your online profile and try to keep it up to date across all platforms. Even if you don't regularly use social media or think about your online presence, you can be sure that others are looking at it and it's a useful opportunity to make a good first impression.

Dr Frauke Behrendt

Senior Lecturer, Media Studies

Understand the importance of building up relationships with mentors both inside your institution and beyond. Some parts of the university have mentoring schemes set up and pair you with a more experienced colleague. This can sometimes be very fruitful, but sometimes it can also not be quite the right person. If this is the case, or if no mentoring scheme is in place, identify a list of more senior colleagues from your department or from across the university and make contact. Senior colleagues are often very happy to share their experience and also benefit from mentoring others.

Having a mentor inside the institution can help you to better understand the inner workings of your university and also to connect you to its networks. Having a mentor from outside your institution is helpful in terms of the bigger picture of your discipline and academia. Don't be disheartened if a potential mentor turns you down (for example because they are too busy), identify alternative candidates straightaway and make contact.

Sue Breakell

Archivist and Research Fellow, Design Archives

For colleagues coming to Higher Education from another field mid-career, it can take time to get to grips with how things are done in academia and what support is available. It's particularly important for ECRs in this situation to take every opportunity to find out about how research works in this sector. This can be through a combination of formal research training events and networking opportunities run by the centre of the university, not least the ECR Network, local events in the college through the Centre for Research and Development, and more informal activities organised by colleagues in schools. All of these have the potential to help ECRs to think about what they want to achieve, and to be informed about existing and potential networks for exchange and collaboration.

Dr Jess Moriarty

Course Leader, English Language and Literature

Research is often viewed as – and indeed often is – isolating. Long

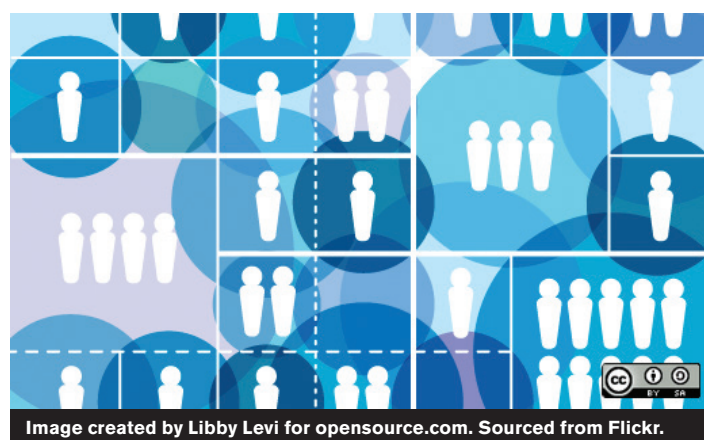


Image created by Libby Levi for opensource.com. Sourced from Flickr.

periods of time spent reading, note taking, thinking, writing, deleting, despairing, enjoying, reflecting and editing are common practice for the individual researcher, and they are necessary and important. Working alone is unavoidable and can be pleasurable, generating rich and valuable material, but looking up and out is often as necessary as chaining oneself to a desk. Serendipitous conversations about the barriers, messy and complicated parts of the research process can often be liberating and generate ideas that lead to interdisciplinary and/or collaborative projects that are more inspiring than the original. To summarise: don't see cups of tea and discussion as a luxury; don't be afraid to take risks – explore unknown areas of scholarship; draw on known colleagues but meet and work with new people; be passionate about your research; use critical friends to ground you and keep you sane.

Aris Mousoutzanis

Lecturer, Film and Screen Studies

For an ECR, entering into the academic research arena may be quite daunting, not only because it may seem like unknown territory and an increasingly competitive area but also because there are different, often conflicting, opinions among researchers on what counts as a strong research output. The dominant approach tends to be the one that encourages outputs that provide original contribution to knowledge and that may be strong submissions for the next Research Excellence Framework (REF). This view certainly holds true, but for an academic who begins to build their research profile, producing original research may be just as important as disseminating their own knowledge and expertise on the areas they specialise in. So, whereas peer-reviewed articles, monographs



Above: Delegates and presenters networking at the 2014 Future's Bright Conference for Early Career Researchers, 17 September, Huxley Building. Photo: Dan Weismayr.
Left: Studying with a view, Tulane University. Sourced from Flickr.

and chapters in edited collections may be outputs that an ECR would need to concentrate on, at the same time, they should not shy away from writing textbook chapters, encyclopaedia entries or book reviews that will help them establish their name in the field that they specialise in.

Dr Michael Neu

Senior Lecturer, Philosophy, Politics and Ethics

ECRs should never pursue research they are not actually interested in. They should not allow dominant discourses to diminish their creative ability for critical thought, for challenging mainstream perceptions and for thinking outside the box. This should be reflected in their research, their choice of – and participation in – academic conferences, and, quite fundamentally, their teaching. Importantly, they should see their students and colleagues as collaborators in their research, rather than as distractions and competitors. They would also be well advised to contribute to a vibrant academic culture in their schools.

Gilly Smith

Senior Lecturer, Broadcast Journalism and Television Production, University of Brighton in Hastings

Have a passion for your subject, meet with like-minded academics with an equal passion for their subjects, take the plunge and have confidence in what you do and what you know. To be able to wrap up one's professional practice and explore it within a deeper more considered context opens the door to a whole new world. Voice, referencing and rigour are important but passion, experience and knowledge are imperative.

Abigail Wincott

Senior Lecturer, Broadcast Media and Broadcast Journalism, University of Brighton in Hastings

Create your own research deadlines. Researchers who also teach are under a lot of competing pressures, including teaching, pastoral care of students and (very) large amounts of paperwork. No one will be begging you to do research but they will be throwing requests your way about everything else. If you want to research, you will need to force it onto the top three of the to-do list every week. One way to do this is to create deadlines and commit

to them publicly: promise to give a presentation to colleagues, arrange for someone to read an abstract for a new project *by a particular date*, respond to calls for papers and book chapters. Suddenly, rather than having to find the confidence or energy to do research instead of something else, you will find you just have to do it, because you promised and people are waiting.

Dr Claire Wintle

Senior Lecturer, History of Art and Design

It can be hard to make time for research when teaching and other obligations seem more pressing. Make commitments to attend conferences and to plan co-writing projects with colleagues, as these kinds of deadlines and agreements can act as useful prompts to carve out time for your writing and thinking. Presenting at conferences also helps forge the networks and professional contacts that provide impetus for building funding bids and developing larger research projects. Volunteer to sit on committees whose work you admire, as this is also a great opportunity to build experience, knowledge of your field and relationships with colleagues.

Finally, a message from the University of Brighton ECR Ambassador for the academic year 2014/15:

Dr Cressida Bowyer

Research Fellow, School of Pharmacy and Biomolecular Sciences

I would like to invite any ECRs who haven't already done so to sign up to the ECR Network. The network provides a virtual space for us to share ideas and experiences via email. It can also be used to explore potential collaborations.

Network members are added to the ECR email address list (a drop-down from the global address list), which is used to circulate information on internal and external opportunities for funding and training. This is also a useful tool for speaking to each other.

As ECR ambassador I am tasked with representing the voice of ECRs across the university at a number of meetings and steering committees so please get in touch if you have anything you would like to share. C.J.Bowyer@brighton.ac.uk

DOCTORAL CENTRE NEWS



Left and right: Untitled From the series *Sulphuric Acid Route*. Baryta Print 60 x 70 cm. Edition of 3 (2012). Photos: Ignacio Acosta.



Copper Geography

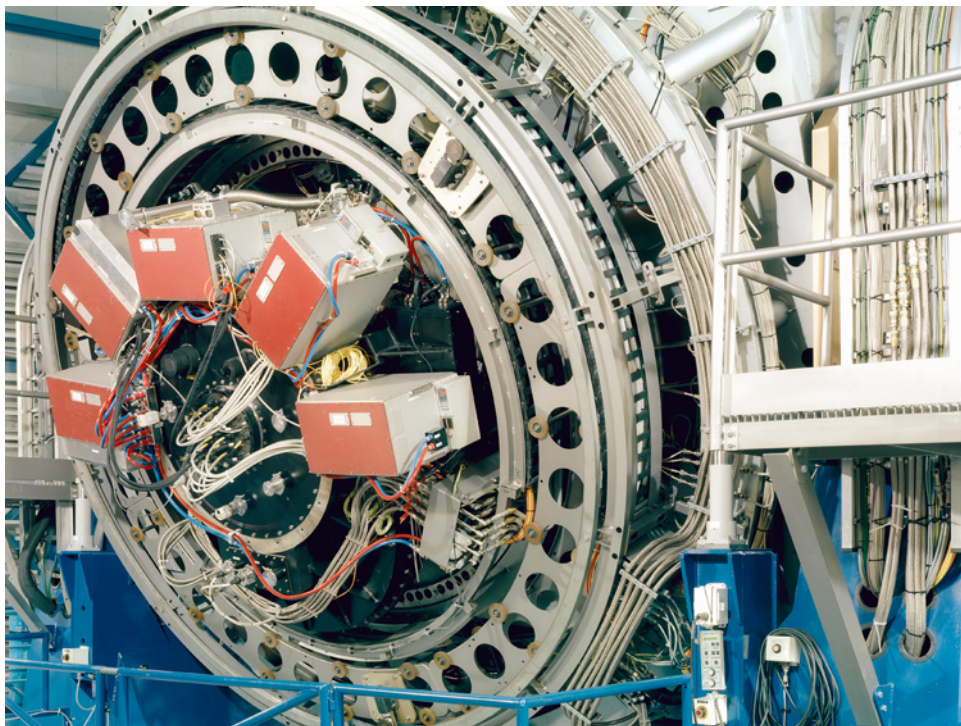
Ignacio Acosta, PhD candidate in the School of Art, Design and Media, was awarded funding support from the College of Arts and Humanities Research Student Fund to give five artist's talks in Chile, based on his research work during a two week residency, Plataforma Editable, in July 2014. The activity, which explored diverse artistic approaches to the territory of the Atacama Desert, was staged in five cities. It was organised by the curator Rodolfo Andaur and sponsored by the Chilean Council of Culture. A paper that also draws on the subject of his PhD work, 'Chuquicamata: A corporate mining town: Bounded territory within a territory', will be published in *Beyond Gated Communities* by Routledge. His paper, 'Copper geography: Photography

and the politics of representation of the mining industries', has been selected for the 3rd International Conference of Photography and Theory in Cyprus. Additionally, Acosta was invited by editor and curator Fortunata Calabro to exhibit *Copper Geography* at the Biennial of the End of the World, which took place in Argentina in December 2014.

Acosta's practice-based PhD, *Copper Geography*, is a photographic investigation of the political geography of the Chilean-based copper mining industry and its global circulation in Wales, England and Europe. The research addresses an urgent need to develop artistic approaches to contest the impact of extractive industries on the ecologies in which they operate. *Copper Geography* proposes a

rethinking of the relation between photography and mining as the point of departure for a series of questions: How can photography be used to re-articulate the relation between the local and the global, the national and the transnational? How can environmental and political struggles arising from natural resource industries be mediated through photographic representation? How does photography emerge as contested medium, which, on the one hand, intervenes in the structure of globalisation debates, and, on the other, becomes an object of aesthetic appreciation?

The project evolves through a series of field survey explorations within the transformed territories of copper. The project is conceived as a geographic journey of copper, making visible both the transformation of the ecologies in which it is extracted and its global circulation. It weaves together a series of neglected links between landscapes of natural resources and wealth in the Atacama Desert, former smelting and manufacturing sites in the once heavily industrialised Lower Swansea Valley, and the world's principal centre for mining investment, the City of London. The work



develops a series of innovative multidisciplinary research approaches within the documentary photographic tradition and searches for diverse ways of representation, including a straightforward, frontal and objective manner as well as creating a series of imaginary landscapes, constructed digitally by joining together large format analogue photographs.

Acosta is a London-based artist who was born in Valparaíso, Chile in 1976. He is concerned with the economic and political forces that shape our landscape. He quietly investigates connections between ecologies of resource exploitation and centres of financial control. Acosta works with the notion of mapping as a way to suggest the structure of the territory and as a means of challenging its power relationships. He works on long-term interconnected research projects, which involve photographic documentation using a

Acosta is concerned with the economic and political forces that shape our landscape.

large format view camera, as well as design, drawing and writing. His work is disseminated through exhibitions, lectures and publications.

Acosta is a member of *Traces of Nitrate* <http://arts.brighton.ac.uk/projects/traces-of-nitrate>, an Arts and Humanities Research Council (AHRC) funded research project elaborated by photographer Xavier Ribas, together with art and design historian Louise Purbrick, and based at the University of Brighton. The project explores the histories of legacies of British investment in Chilean nitrate mining and involvement in global trade. Acosta is a member of both Ph: The Photography Research Network and Arte Sur. For more information about Acosta's work see: <http://www.ignacioacosta.com>



Top: Untitled from the series *Paranal*. Digital C-type print 110 x 135.5 cm. Edition of 3 (2012).

Middle: *John Deere* from the series *Twenty Mining Billboards*. Baryta print 40 x 60 cm. Edition of 3 (2012).

Bottom: *London Metal Exchange* from the series *Toxic Forest*. London, UK. Baryta Print 44 x 80 cm. Edition of 3 (2014).

All photos: Ignacio Acosta.



Top: *Toxic Forest of Australian Eucalyptus* from the series *Toxic Forest*. IV Región, Chile. Poster installation 200 x 480 cm. Digital C-Type Print 100 x 240 cm. Edition of 3 (2014). Middle: *Panucillo* from the series *Coquimbo&Swansea*. Baryta Print 110 x 44 cm. Edition of 3 (2014). Bottom: *River Tawe* from the series *Coquimbo&Swansea*. Baryta Print 110 x 44 cm. Edition of 3 (2014). All photos: Ignacio Acosta.

Including people with profound and multiple learning disabilities (PMLD) in research

NHS ethical approval

Melaneaia Warwick is in the second year of a full-time practice-led PhD in inclusive arts and is currently in the data collection phase of her study. Her thesis title is Inclusive Arts and Meaningful Engagement for Adults with PMLD. Warwick's study is with a group of adults who have profound and multiple learning disabilities (PMLD) and their care staff, and is based at New Road Day Centre in Portsmouth. Warwick successfully gained NHS ethical approval for her study in April 2014.

People with PMLD are frequently excluded and marginalised and remain some of the most disadvantaged in our society. They have complex health and communication needs and will need support in most aspects of their daily lives (Mansell, 2010). In its examination of the lives of people with PMLD, in the report *Raising our Sights: Services for adults with profound intellectual and multiple disabilities* (Mansell, 2010) recommends that people 'take part in a wide range of meaningful activities'. Although some guidance exists on the definition of this term and how it might be realised in relation to day-to-day activities, Mansell has said, 'It is a rather simple, even crude idea that reflects the contrast with the barren emptiness of people's lives in institutions' (2012, p.40). This study investigates what this term might mean to people accessing inclusive arts activity in the context of day services provision.

With financial support from the Doctoral Centre's research student fund, Warwick delivered a paper at the Lancaster Disability Studies Conference in September 2014 in order to share learning from her experiences of seeking external ethical review and approval with the NHS Research Ethics Committee (REC). NHS RECs consider approximately 6,000 proposals each year for studies that include groups of people who may lack the capacity to consent to participate in research.



Working inclusively with a research participant.
Photo: Eve Turner-Lee 2014.

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They grant approval to those deemed to be safeguarding the wellbeing, dignity and rights of participants. Other factors impacting on the success of applications are the rigour of consent forms and information sheets, attention to wider consultation about the study and the safeguarding of the anonymity of participants.

Warwick's paper highlighted tensions in articulating qualitative research methods developed for the inclusive arts setting within a framework designed specifically for health and social care research (<http://www.myresearchproject.org.uk>). It went on to discuss ways in which she had overcome some of these demands, suggesting opportunities for other researchers to develop their own

applications. The paper concluded by drawing together arguments for including people with PMLD in research where creative methods are used. The short extract below is taken from the paper.

'Writers have talked about the restricted view of research that the NHS ethics approval application presents and highlight the reluctance researchers might have in utilizing creative methodologies. Hughes identifies as ethical practice a continuous thread of activity that runs through the variant phases of her work 'rather than something delivered by a signed consent form or adherence to a static set of principles' (Macfarlane, 2009). The perceived paternalism and rigidity of the NHS REC process clashes with the wish of some writers to develop creative research methods. For Boxhall and Ralph (2009) the inclusion of image-based research approaches such as video may exacerbate an ethics committee's concerns about protecting the anonymity of vulnerable participants.

'Yet there is an emerging call to arms for including people with complex disabilities in research, despite the challenges presented (Boxhall, 2010). Rojas and Sanahuja (2011) outline the potential for creative research methods to promote opportunities for people with learning disabilities to become more visible and to self-advocate. Additionally, where people have complex disabilities and are communicating non-verbally these can be a powerful way for the researcher to conduct deep data analysis (Nind, 2013) and gain a 'more global, complex and comprehensive vision' (Boxhall & Ralph, 2009) of the participant's experience within a particular context. One of the aims of this research project is to consider the ways in which this experience might be considered meaningful.'

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Eleonora Young, *Fashion and Textiles Produced in Jamaica During 1950–1980: Understanding How They Contributed to a National Identity During a Period of Decolonization*. Supervisors: Cheryl Buckley and Charlotte Nicklas

PhD Completions 2013–2014

Congratulations to the following researchers and their supervisors:

Dr Kirsten Hardie, *Fictitious People as Food Brand Icons: Their Role and Visual Representation in Contemporary International Food Packaging*. Supervisors: Steve Miles and Jonathan Woodham

Dr Torunn Kjolberg, *Visual Research Practice in Fashion and Textile Design Higher Education*. Supervisors: Lou Taylor and Malcolm McInnes

Dr Robert Wycherley, *Managing Madness: Discourse and Day to Day Practice in English Public Lunatic Institutions Founded up to 1765*. Supervisors: Peter Jackson and Paul Stenner

Dr Ruth Cribb, *Workshop Practices and the Making of Sculpture: Authorship and Collaboration in the Work of Eric Gill, 1909 to 1940*. Supervisors: Catherine Moriarty and Lara Perry

Dr Leah Armstrong, *Designing a Profession: The Structure, Organisation and Identity of the Design Profession in Britain, 1930–2010*. Supervisors: Catherine Moriarty, Frank Peters and Jonathan Woodham

Dr Anthony McIntosh, *"It Was the Heart of the Town": Two Public Monuments, Cultural Memory and Oral Histories in Walkden and Hastings*. Supervisors: Catherine Moriarty and Lara Perry

Arts and Humanities Research Development Programme 2014–15

The Arts and Humanities Centre for Research and Development runs a full programme of workshops for staff in the College of Arts and Humanities, including focused individual and group sessions, which are available throughout the year. Other workshops have been divided into the following areas of interest: Induction to the CRD, Career Development, Early Career Researchers, Mid-Career Researchers, Practice-based Researchers, Research Ethics Training, Funding, Impact and Post Award.

The following is a list of the planned and on demand workshops for the rest of the academic year:

Mid-Career Researchers

11 & 18 February and provisionally 29 April 2015
A programme specifically focused for mid-career researchers who would like to take the next step in their research career.

Research Ethics Training

20 March and 29 May 2015
This repeated workshop will explore your responsibilities as an ethical researcher and will explain the university's Research Ethics and Governance Review System.

Funding

25 March 2015 and on demand
The workshops include: Funding: from idea to draft; Writing a winning AHRC funding application; Funding in the Arts, Design, Humanities and Media; and Writing/joining a winning Horizon 2020 application.

Career Development

14 July 2015 and on demand
The sessions include: Research careers; Making time for research; Using a personal research development tool; Introduction to research planning; and Social media for researchers.

Impact

1 July 2015 and on demand
The workshops include: Research informed teaching; Routes to policy impact; Routes to impact in society and culture; and Purposeful partnerships.

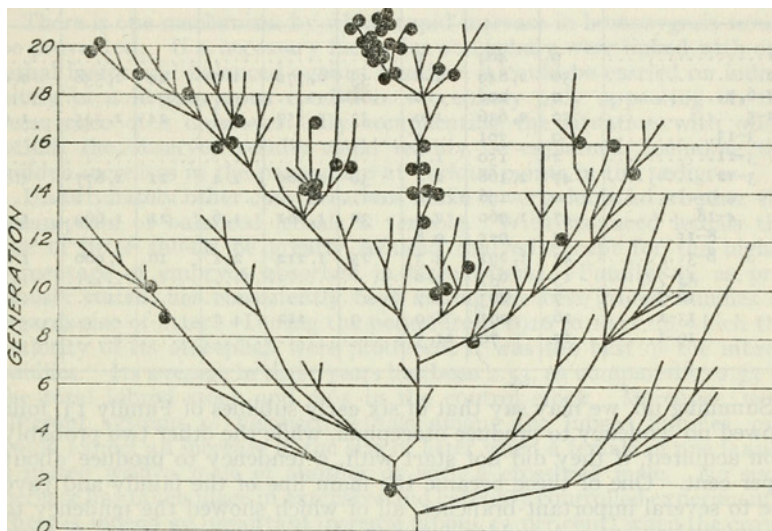


Image from page 210 of *Journal of Agricultural Research* (1917). Sourced from Flickr Commons.

Practice-based Research

On demand
The workshops include: Research, practice and the REF; and Using research portfolios for online visibility.

Post Award

On demand
These sessions are intended for Grant Awardees.

The Annual Research Festival will be held this year on 13 and 14 July 2015.

More information, including workshops at the planning stage and links to online booking, can be found at: <http://arts.brighton.ac.uk/research/centre-for-research-and-development-crd/research-support/workshops-2014-15>

Next Issue

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Newsletter articles, text and images to be emailed to:

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