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Welcome to the ‘Innovation’ Edition of Research News

Innovation, the theme for this edition of Research News, was influenced in part by the decision of the University Professorial Board to award Anne Boddington, Dean of the Faculty of Arts with the title ‘Professor of Design Innovation’ in June 2012. The editors would like to congratulate Professor Boddington and are pleased to include in this edition news about some of the projects in which she is involved. We are also pleased to announce that the Professorial Board has more recently conferred the title of Professor of Design Culture on Dr Guy Julier (University of Brighton Precipal Research Fellow at the V&A) and the title of Professor to Dr Graham Dawson (Reader in Cultural History).

Our feature article is written by Professor Gillian Youngs, who joined the University in the summer as Professor of Digital Economy in the Faculty of Arts. Her article explores two experimental digital projects which focus on diverse aspects of social innovation in the digital economy; demonstrating that there is still a great deal to learn about what innovation means in digital times, when the innovators are and where and how innovation takes place.

Youngs’ piece is echoed to some degree in Mark Dunford’s article, Dunford, who is also new to the Faculty of Arts, researches into Digital Storytelling as a form of community based media practice capable of providing individuals with the tools to tell their personal stories.

Mark Power’s article, Black Country Stories, also addresses ‘community’, exploring in part the human trait of ‘keeping up appearances’ in the face of austerity. We are very pleased to be able to publish some of the distinguished photographs that resulted from his commission by the arts organisation, Multistory, one of whose strategies is to prioritise ‘innovative public engagement’.

The innovative use of materials is demonstrated in two of the articles in this edition. Jüri Kermik reports on the experimental seat Woven Wind that uses his Ry-Flax process, combining the advantages of plywood as a composite material with the enhanced structural performance of ‘stressed skin’ forms. Vikki Haffenden writes about an exciting collaboration between a cross-disciplinary team of researchers. She explains how the use of 3D body scanning has resulted in the design of an innovative layering system of knitted base-layer garments for the older body shape.

Dr Ewan Kirkland suggests that one of the most exciting and challenging aspects of working in an emerging area like videogame studies is its multidisciplinary nature and he argues that the diversity of academic studies in this area reflects the very diversity of the form.

The strong sustainability ethos of the University of Brighton is reflected in the news item on the BRIDGE project, a Southern England and Northern France collaboration that aims to analyse and engage local and geographical growing, making, use and disposal networks in the field of eco materials in order to support and develop ‘green’ entrepreneurs and their emerging businesses. Wood and textile material streams are the foci through which to investigate more ecological processes, develop re-use and up-cycling opportunities and increase consumer understanding of the concept of sustainability. BRIDGE aims to build partnerships for cross-border economic development and complementary centres, business and design incubators to work in a sustainable way, sharing best practice.

The target groups to be incorporated into, and benefit from, the project are: agriculturalists, farmers, new designers and makers, SMEs and waste stream entrepreneurs. The professional networks are the creative industries, small retailers, local manufacturers, councils, NGOs, testing labs and educational institutions.

The key deliverables will be a series of inter regional Business; two Business events; the delivery of a range of designed prototypes and narratives from the use of eco materials and an extensive data base and digital map of virgin material producers, waste material collectors, materials processors, designer makers and incubators. The project also aims to deliver a database of the specific target groups who are testing materials in Timber and Textiles in both regions.

The UK partners were part of the BRIDGE formal launch in Caen in September, hosted by the lead partner MRAIDE and attended by business educationalists, press and government ministers. The French partners crossed the Channel in October to visit the UK partners WSK, business innovation and incubation; the SuStCon Centre, a sustainable construction training and research centre; and Remade South East, construction waste. The Faculty of Arts hosted the final event, an atelier symposium, delivered by colleagues from the School of Art, Design and Media and the School of Pharmacy and Biomolecular Sciences (PABS) and external institutes such as the Woodland Enterprise Centre in Filmlwell. As well as showcasing the research work of the University of Brighton, student capabilities and the workshop facilities available to the project, BRIDGE embeds live research into the curriculum, leading to conceptual and innovative design through student and staff engagement.

Furthermore, the BRIDGE CLUB within the University aims to promote cross-disciplinary student and academic networking. The launch took place on 6th November 2012 at Grand Parade and was well attended by students and staff. The audience, including two visiting professors from China, heard a short presentation from The Dean of Faculty, Professor Anne Boddington, about The House That Kevin Built, which will also engage with the BRIDGE project.

The first cross-border event on Eco-Design took place on 21st November 2012 in La Hague aux Toiles in Alençon. Teams from the Faculty of Arts and PABS shared the project funding of 2.4 million euros with their UK and French partners.

For more information about the project, including the project partners: http://arts.brighton.ac.uk/research/design-research-brighton-projects/bridge

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Samantha 10/2011, Photo: Mark Power
Section from stages in the project: the workshop and prototyping the Woven Wind, Photo: Jüri Kermik
Object on view at The Getty Villa in Malibu, Photo: A Furan
Section from the design workshop, A School of Wales (Newport), Photo: Dave Taylor
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Doctoral Centre News

The Voyage: A new perspective on disintegrating books

The Voyage, which was initially inspired by the Watkinson Collection, currently housed on the bookshelves of the CRD in Grand Parade; we hope you will enjoy this edition, including the articles and news items highlighted above, and welcome your comments.

The Editorial Team
The Card
Exploring Multimodal Literature

Graham Rawle’s latest novel, The Card, recently published by Atlantic Books, makes use of illustrative elements and typographic anomalies, embedded in the prose’s texture and tone, to create additional narrative layers, encouraging the reader to engage with the story on a number of levels. A large part of Rawle’s practice explores the effects of multimodal literature on the reading experience. His collaged novel, Woman’s World (Rawle, 2005) was constructed entirely from fragments of text clipped from early 1960s women’s magazines. Consistent throughout Rawle’s work is an interest in the relationship between image and text and how one can be made to affect the reader. His collaged novel, Woman’s World (Rawle, 2005) was constructed entirely from fragments of text clipped from early 1960s women’s magazines. 

Above: Front cover of The Card. Right: Do the Cha Cha Cha, illustration from The Card

The Card is a story about a man who collects bubble-gum cards, cigarette cards – playing cards, graphic marginalia: a series of coded symbols to register connections and highlight coincidences throughout the story. These visual signifiers provide an unspoken subtext that gives insight into the workings of the protagonist’s mind and his unique view of the world.

Graham Rawle teaches on the MA Sequential Design/Illustration and MA Arts and Design by Independent Project courses. http://arts.brighton.ac.uk/staff/graham-rawle

ARTS-OER Brighton Project 2011-12

The recently completed ARTS-OER Brighton Project formed the local component of the JISC/HEA-funded ALTO-UK project led by The University of Arts London, the broad aim of which was to facilitate the creation of Open Educational Resources in art and design subjects for staff, students and lifelong learners in the UK (ALTO UK, 2011).

Open Education Resources (OER) are teaching and learning materials freely available online for everyone to use, often under a Creative Commons license. The ARTS-OER Brighton Project sought to initiate and draw together discussion around OER and practice in the Faculty. As Brighton articulated their strategy to develop understandings of art, design and media OER. In order to inform Faculty approaches to open educational practice, the research team looked at motivations for, and barriers to, the creation and use of OER. They identified existing examples of open educational practice and provided opportunities to trial a national platform of arts, teaching and learning resources.

The project research methodology included a review of institutional policy and strategy documents related to the open education agenda and a series of interviews and focus groups with staff working in the Faculty of Arts. The process of discussions with staff sought to inform a departmental approach to how online teaching and learning materials could help promote innovative pedagogic approaches, whilst simultaneously raising awareness of the open education agenda. Drawing on All Resources: developing open educational...
Urban Portraits
The start of a pilot project

Anuschka Kutz, Senior Lecturer at the School of Architecture and co-founder of OFFSEA (office for socially engaged architecture), was awarded a three-month residency Fellowship at Academy Schloss Solitude, Germany. The residency was given jointly to Anuschka Kutz (London / Brighton) and Andrea Benze (Berlin), under their framework of OFFSEA, which they founded in 2002. The Fellowship was taken in spring and summer 2012. OFFSEA is a research and practice platform engaging in urban and architectural projects with a specific interest in researching and understanding the impact of personal lived space and its rituals and spatial practices on architecture and urban space. During their 3-months residency, Kutz and Benze set up a new Pilot Research project entitled Urban Portraits. With the focus on senior citizens, Kutz and Benze carried out field research in Stuttgart, Germany, to study and trace the spatial constructs and use patterns of senior citizens in the town, studying both their domestic spaces as well as spaces within the wider urban fabric. Their aim is to dissect the city from within, creating ‘Atlases of Personal Spatial Uses’. The project is ongoing and will be exhibited in Stuttgart in 2013. Research developed during the fellowship will establish the first study in a series of future studies into the spaces of senior citizens.

http://www.patina.ac.uk/moot

Museums and Higher Education
Challenges and Opportunities for Collaborative Learning

Government scrutiny of the public sector and increased tuition fees for students studying in England have led to pressure on Higher Education to prove its worth and provide valuable and innovative learning opportunities for its students. Partnerships between museums and universities that can enable resources to be shared and provide learning experiences for students and ‘citizen scholars’ of all ages will be a key issue for future generations.

Museums and Higher Education: Challenges and Opportunities for Collaborative Learning edited by Professor Anne Boddington, Dr. Jos Boys and Catherine Speight, will be published in 2013 by Ashgate Publishing and aims to address the key issues that are preventing such partnerships and examine how to enable more effective and creative connections to occur. This is the fifth book to be published from work and findings of the Centre for Excellence in Teaching and Learning through Design (CETLD) and was commissioned following the success of the CETLD’s first book, Museums and Design Education, Looking to Learn, Learning to See (2010) also published by Ashgate. The international contributors identify the conceptual and practical barriers to partnerships and explore whether current academic models are fit for purpose and how these might evolve to better enable partnership models of learning. They argue that, as pressures mount on public educational resources, there needs to be an increase in the exchange of knowledge across these sectors and the forging of scholarly partnerships.

PATINA: Personal Architectonics Through Interactions with Artefacts

The PATINA project aims to revolutionise the design of digital technologies for supporting research and provide researchers with new opportunities to create research spaces that emphasise the primacy of research material. Awarded by the Engineering and Physical Sciences Research Council (EPSRC) and the Arts and Humanities Research Council (AHRC) through the RCUK Digital Economy Programme and beginning in October 2010, the project is now in its third and final year. Professor Anne Boddington is a member of the research team led by Dr Mike Prasor in the Department of Computer Science at the University of Bristol. Through recording of research practice the project enables you to ‘walk in the footsteps’ of other researchers. Prototypes were deployed by the PATINA team on archaeological fieldwork sites this summer, both at home in the UK and in Greece and Turkey. These devices enabled the archaeologists to capture, record, and replay their excavation, activities and discussions.

The project is led by the University of Bristol in collaboration with the Universities of Brighton, Greenwich, Newcastle, Southampton and Swansea in partnership with Microsoft Research, Nokia Research and the Victoria and Albert Museum.

http://www.patina.ac.uk/moot

Social and creative routes to innovation in the digital economy

Gillian Youngs, who joined University of Brighton in the summer as Professor of Digital Economy, has been undertaking research on the Internet and its diverse impacts for the past 15 years and has recently begun to concentrate more on the creative and digital economy. She is engaged in a range of policy-related and knowledge exchange processes linked to innovation in the context of the UK’s Innovation Agency, the Technology Strategy Board (TSB) and its current Catapult initiatives. The ESRC research seminar series Digital Policy: Connectivity, Creativity and Rights that she is leading has held several events jointly with the TSB ICT and Creative Industries Knowledge Transfer Networks that contribute to discussions on the agenda for the Connected Digital Economy Catapult (CDSC).

Professor Youngs has been engaged over the last two years in two experimental digital projects focusing on diverse aspects of social innovation in the digital economy: 3VTV1 and Monmouthpedia2. She has also been leading the ESRC research seminar series Digital Policy: Connectivity, Creativity and Rights (2011-13)3 as principal investigator with Dr Tracy Simmons, University of Leicester, Professor William Dutton, Oxford Internet Institute, and Professor Katherine Sarikakis, University of Vienna.

Diverse routes to, and forms of, digital innovation are a key theme in this work in which Youngs became engaged as Research Chair in the Faculty of Arts and Business at the University of Wales, Newport (UWN), where she is continuing a role as Visiting Professor. 3VTV is an experimental hyper-local online television service based in Tredegar in South Wales, a three-year project funded by the Welsh Government that draws on a wide range of skill sets at UWN. The service
combines films about the local community, with content produced by UWN students from Newport Film School as part of ‘challenge weeks’ to engage them in the channel’s work, and user-generated content produced by local people. A major innovation has also been concerned with promotional films for local small businesses made by the channel’s professional filmmakers as part of 3VTV’s work to introduce them to opportunities of online marketing and e-business.

3VTV identifies itself as television made in Blaenau Gwent, for Blaenau Gwent – a local TV channel, broadcast over the Internet and on-demand, with no schedule, enabling its output to be watched at the viewers’ convenience. The aim is to show films about their local community that the people of Blaenau Gwent will want to watch. The name 3VTV stands for Three Valleys, because the channel is for everyone in the three valleys that make up Blaenau Gwent.

The main aims of the project include building on the community cohesion which already exists in Blaenau Gwent, giving the county a strong local voice, boosting the local economy by working with Blaenau Gwent businesses to help them market themselves. This strategy also encourages digital inclusion by giving local people another reason to go online as well as working with training providers to give people the skills that enable them to become actively involved.

3VTV is a distinctive, multi-faceted example of creative, social and economic experimentation in hyper-local media, seen widely now as part of the path towards the ‘Internet of Things’ (IoT). IoT is essentially the fusion of varied forms of expertise and craftsmanship in the interests of digital and community connectivity. Based on OrPedia technology it uses QR codes on a range of physical plaques attached to buildings and places. These can be read via smart phone cameras and free reader apps to connect to multilingual multimedia information about the area and its features, history, artefacts and natural environment. Based on a physical location the project is characterised by offline/online dynamics. In True Wiki fashion it has community co-creation and curation at its experimental centre with its local/global dimensions featuring varied kinds of engagements with ‘locals’ and ‘visitors’ including the virtual. More than 1,000 QR codes deployed across Monmouth offer the potential for inclusion and creativity to be accessed in more than 260 languages. Geotagging of information also facilitates virtual tours around the town enhanced by use of augmented reality software including Layar and Wikitude.

Young’s involvement with MonmouthpediA included a short consultancy placement with the project under a Strategic Insight Consultancy provision. This focused on sharing expertise relating to digital economy and innovation. It also embraced the further potential of activities and processes associated with MonmouthpediA for digital tourism and heritage, as well as digital inclusion and creativity. Knowledge exchange work also included initial discussions about possibilities for bringing the different forms of innovation, centred on projects such as 3VTV and MonmouthpediA. The latter can be viewed as part of the path towards the ‘Internet of Things’ (IoT). IoT is generally understood to represent the next major stage of the Internet, where the informational power of the online environment becomes embedded in the concrete world around us. It renders our environments more intelligent and responsive by ‘sensing’ data as well as making it accessible to us.

Anyone who has a great idea can be part of the innovation culture in the digital economy and innovation can happen in the non-profit sector as much as it can in the traditional market place and environments, homes and work.

Anyone who has a great idea can be part of the innovation culture in the digital economy and innovation can happen in the non-profit sector as much as it can in the traditional market place, as 3VTV and MonmouthpediA demonstrate. These are innovative community-based projects of contrasting kinds showing how the horizontal potential of the Internet and its multimedia power can bring people, communities and their interests together to help build a digital economy with complex local, inclusive and creative dynamics. Such projects indicate that grassroots and community-based innovation of the not for profit variety can be a growing dimension for building a new culture of digital innovation. The digital economy does not follow the old industrial boundaries separating the market and other sectors; on the contrary, it is highly disruptive of those boundaries. Now we need a lot more work to infuse policy approaches with such disruptive sensibilities so that the number of routes to innovation can be expanded. This needs to happen, even beyond the current spotlight on small and medium-sized as well as micro-enterprises, to include and engage all forms of social and cultural digital innovation.

These are among a broad range of policy-related issues that have been explored in the ESRC research seminar series Digital Policy: Connectivity, Creativity and Rights that Professor Youngs has been leading. The series has been bringing together a distinctive mix of academic researchers at all levels, including research students, alongside policymakers and practitioners. So far, seven major seminars have been held in the series in London, Newport, Oxford, and Leicester, with the eighth upcoming in Vienna. The series has included seminars and subsequent summary papers to contribute to the agenda-setting debates for the Connected Digital Economy Catapult being launched by the Technology Strategy Board, whose ICT and Creative Industries KTNs have co-sponsored the relevant seminars in the series, one of which was held at NESTA in London. Other co-sponsorships and collaborations on seminars and events have included the dot.rural CRC UK Digital Economy Hub at Aberdeen University. Policy areas in which the seminars have engaged include: Internet governance and national digital policies; local TV; Communications Bill processes. For further information: http://arts.brighton.ac.uk/staff/alan-younes

1. http://www.bbc.co.uk
3. http://www.3vtv.co.uk
4. Above and right: sourced from morgueFile.com

Below: Shire Hall Monmouth. Right: Orphea plaque for Shire Hall. Photo: Mike peel
The experimental seat Woven Wind, launched by Jüri Kermik at the international EcoDesign 2012 exhibition in Helsinki, extends a body of his practice-based research through a new line of investigation into natural fibres and their potential for reinforcement in flexible laminations. It follows from Kermik’s design expertise, which includes seating solutions for manufacture (Avarte), experimental flexible structures (RCA) and master classes of Plywood Innovation (collaboration with solutions for manufacture (Avarte)), experimental flexible structures (RCA) and master classes of Plywood Innovation (collaboration with Prof Masayo Ave, Berlin-Tallinn, 2009–10).

Following the invitation to contribute to EcoDesign, a focused stage of development started with a submission of the project outline in March 2012. Shortlisted from more than 100 internationally invited entries, Kermik’s proposal was chosen among 44 projects, including James Irvine, Karim Rashid and Yrjö Kukkapuro.

The thematic brief for EcoDesign 2012 specified wood as its annual theme: ‘products made of 80% FSC-certified wood and 20% of some other ecological material’. For Kermik this provided an opportunity to connect his practice-based research with the emerging stream of interdisciplinary materials research projects coordinated by James Irvine, Karim Rashid and Yrjö Kukkapuro. The ergonomic solution of the seat evolves from Kermik’s previous experimental work with self-forming plywood springs, which revealed sequences of responsive geometry applicable to seating furniture (RCA, 1994). Applied pressure causes springs to re-act and adjust their shape in relation to the weight, position and movement of the body. The strength and viscous-elastic properties of natural fibres, and their visual quality, are captured and embedded within a matrix of bio-resin.

The inclusion of flax in the material selection for the Woven Wind project aims to demonstrate the potential of regionally grown natural fibres for future design applications and to extend technological possibilities associated with engineered wood. In addition to conventional techniques of plywood production, the PlyFlax process, developed by Kermik, combines the advantages of plywood as a composite material with the enhanced structural performance of ‘stressed skin’ forms. This is where Kermik’s research (re)connects with the timeline of material innovation in aviation. During the First World War, early aircraft designs evolved from lightweight wooden structures skinned with impregnated linen. Subsequent advances in industrial production of Aeroply, led in Europe by Estonian manufacturer Luterma, opened up opportunities to refine the engineering of lightness with plywood. The Mosquito aircraft built by Havilland during the Second World War is an example of ‘stressed skin’ reversed – with plywood applied as a skin over a light core of balsa. The technological credentials of PlyFlax belong to the age of natural materials and early aviation. Interlocked layers of birch veneer, with their own inherent structural strength, are further reinforced with a skin of flax fibres allowing for the reduction in the thickness of plywood shells without compromising their strength or flexibility. The strength and viscous-elastic properties of natural fibres, and their visual quality, are captured and embedded within a matrix of bio-resin.

In addition to conventional techniques of plywood production, the PlyFlax process, developed by Kermik, combines the advantages of plywood as a composite material with the enhanced structural performance of ‘stressed skin’ forms. Dr Joan Farrer as part of DR-i’s strategies. In 2011, a pilot project ‘Flax’, feeding research into curriculum development in Fashion-Textiles and Design and Craft, was carried out in conjunction with DR-i’s partners feeding research into curriculum development in Fashion-Textiles and Design and Craft, was carried out in conjunction with DR-i’s partners

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Dr Jüri Kermik currently leads the development of Design Futures within the School of Art, Design and Media, University of Brighton. http://arts.brighton.ac.uk/staff/juri-kermik

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In 2011 Mark Power was commissioned by the small but progressive arts organisation Multistory to make a series of urban landscapes in the Black Country, an area to the west of Birmingham, deep in the post-industrial heartland of the British Midlands. A diverse community covering some 950 sq km, the Black Country is bigger than either Cyprus or Estonia, and is home to just over a million people. Investigations into place and identity have characterised a number of Power’s recent research projects including Georgian Spring (2011), a study of industry and economy, at the Invitation of Georgia’s Minister of Culture, and KX, a commissioned photographic project on the redevelopment of King’s Cross Station, London (2012).

Places already economically challenged tend to be hardest hit in a recession and the Black Country is no exception. In Dudley, one of the largest towns in the region, even McDonald’s has upped and gone elsewhere. It was against this crumbling backdrop that Power began to make his photographs, seeking to reveal the splendour of the everyday. Alongside the landscapes he made a series of portraits of footwear worn by people continuing to make every effort to look their best.

It wasn’t long before Power began to notice the array of beauty parlours peppering every high street and arcade. They seemed to be everywhere, and most, apparently, were doing good business. There seemed to be more than the average number of gentlemen’s clubs too, also doing well. Further research suggested that both industries, beauty and sex, often thrive in times of austerity.

In wartime Britain, for instance, many women would rouge their faces and wear bright lipstick, an indulgence fondly referred to as a ‘red badge of courage’. At the same time the United States government declared the production of lipstick a necessity, such was its impact on morale. These days there is even a term, the ‘Lipstick Indicator’, whereby some economists interpret rising lipstick sales as a reliable sign of a sagging economy. However, it is nail polish that is now the most recession-proof cosmetic; sales have risen by 54% since 2008, when the downturn began.

Because when times are tough and you don’t have much money, just having a spray tan, or your eyebrows threaded, or your nails painted, or even a new tattoo or piercing, can make you feel better about the world – and yourself – at least for a while.

Fascinated by this phenomenon, Power began to make short movies in a number of beauty salons and tattooists’ parlours. He also worked in a pair of ‘Gentlemen’s Clubs’, which, although not thriving nationally in quite the same way, are certainly recession-proof. In parts of the Black Country they remain extremely popular; they are cheap – sometimes investigations into place and identity have characterised a number of Power’s recent research projects...
Digital Storytelling

Mark Dunford joined the University of Brighton as Academic Quality and Partnership Director in the Faculty of Arts in October 2012. His research interests focus on the use of Digital Storytelling as a form of community based media practice capable of providing individuals with the tools to tell their personal stories.

Digital Storytelling is a simple, powerful workshop based practice that provides people with skills to tell their personal story as a two-minute film. It is an ideal creative tool to teach people how to use technology, and has attracted support from policymakers and practitioners for the past decade. Completed films are shown in a community setting before being stored on the Internet so others can access them. More successful pieces like those commissioned by the BBC through Capture Wales find audiences through television or other screenings.

Digital Storytelling is, however, more than the simple use of emergent technology. It flows directly from a myriad of creative traditions and established practices – stills photography, forum theatre, filmmaking, oral history and campfire storytelling. From nascent beginning in San Francisco during the late 1990s, Digital Storytelling has grown to become a worldwide practice with distinctive community and educational strands.

At the community level Digital Storytelling engages with technological, social and creative changes to bring into being a body of work that locates and tells personal stories from people excluded from the corridors of the media organisations. Work made by people in their communities becomes a means to understand changes happening at – and beyond – the local.

Older people’s access to digital technologies is a particular policy concern across Europe and beyond. They often lack skills, knowledge and the expertise needed to use ICT. A range of factors including the anxieties of older people themselves, inadequate marketing and the dynamics of technological change combine to mean the elderly have often been excluded from this digital revolution and the benefits it brings. Effective ‘e-inclusion’ is now recognised as central to ensuring the integration of imagery into the narrative process and the use of technology to facilitate personal storytelling. It has been commended across Europe and their personal legacy for those who grew up during this period. Drawing these together provides a richer legacy, which will hopefully be taken forward through a new project with workshops based in Brighton taking a place within a larger EC partnership.

For more information about ECP: http://www.extendingcreativepractice.eu/

Many of the digital stories made through ECP attended to the ordinary, seemingly unremarkable moments that make up a life lived. In attending to these, bigger stories are told, stories about the historical events and life changes that have taken place in post-war Europe and their personal legacy for those who grew up during this period. Drawing these together provides a richer legacy, which will hopefully be taken forward through a new project with workshops based in Brighton taking a place within a larger EC partnership.

From nascent beginning in San Francisco during the late 1990s, Digital Storytelling has grown to become a worldwide practice with distinctive community and educational strands.
Dr Ewan Kirkland, Senior Lecturer in Film and Screen Studies, suggests that one of the most exciting and challenging aspects of working in an emerging area like videogame studies is its multidisciplinary nature. Videogame scholarship incorporates frameworks developed in the study of literature, film and drama, but also fields such as game studies, philosophy, psychoanalysis and cultural theory. This reflects the range of forms videogame experiences take. Tetris, Tomb Raider, Sim City and Guitar Hero are all videogames, but engage players in radically different ways. The diversity of academic studies in this area reflects the very diversity of the form.

Kirkland's work in this field covers many methodological and critical approaches. At a conference in Oxford this summer he presented a paper drawing on French literary theorist Gérard Genette's theory of paratext. This term refers to the range of material that surrounds a videogame text – the avatar, gamespace, cut-scenes – might have a paratextual relationship to the process of game play, integral in defining the game’s identity. Paratext is applicable to videogames in two ways. Firstly, like all popular culture, videogame titles are situated within a web of paratext: trailers, screen shots, posters, and reviews. The diversity of academic studies in this area reflects the very diversity of the form.

Kirkland's plurality of research interests is further reflected in a very different piece that he recently wrote on horror videogames. In studying this phenomenon Kirkland is drawing on the contemporary work of Henry Jenkins and David Gauntlet, and ideas of convergence, participatory culture, collective intelligence, and the argument that the central feature of seamless knitting that suits the older body shape is the facility to engineer where and when extension, support, compression and ventilation occur throughout the garment. These properties are achieved by controlled variations of stitch structure, stitch size and yarn content, all of which are precisely adjustable. The garment specifications included a number of critical requirements specific to the older body shape. For example, the female users expressed preference for support and a closer fit on the bust, but a looser fit that ‘skims not clings’ plus flattering, strategically positioned colour shading on the stomach area. Working with the Filati R&D team, the critical positions of both structure and colour were mapped onto the garment using 3D body scan data, and a knitting method was developed using different structures which varies the integral support both laterally and vertically throughout the garment based on this map. After post-processing, which activates both Lycra® and colour effect, the strategically placed bust structure becomes supportive whilst the stomach fabric remains more relaxed, thus successfully meeting the user's criteria.

Design for ‘active agers’ in collaboration with European hi-tech garment and fibre manufacturers using 3D body scanning

Vikki Haffenden, Technical Demonstrator in Knitted Textiles, spent time working with research and development staff at the Filati manufacturing plant in Zduńska Wola, Poland in July 2012. The visit was a collaborative venture between the New Dynamics of Ageing Design for Ageing Well research project based at the Smart Wearables Centre in the University of Wales in Newport, Lenzing fibres, and Filati. As a co-investigator in Design for Ageing Well, Haffenden's specialised knowledge of knitwear, non-standard body shape and 3D body scanning has underpinned the design of the knitwear garments of the Innovative Layering system developed by the cross-disciplinary team. The base-layers have been designed in conjunction with a user group aged from 60–75 years old, and are based on the unique sizing system created specifically by the project team through analysis of 3D body scans of the body shapes of a representative user group.

Filati is a leading European specialist in circular seamless knitting who manufacture high performance sportswear. The company works closely with Lenzing Fibres, the producers of Tencel®, a modern cellulose fibre with excellent wicking and wear properties extensively used in knitted outdoor/sportswear clothing.

Seamless circular knitting is an innovative technology pioneered by the Italian company, Santoni. Filati operates over 200 of the latest machines in a vertical clothing manufacturing operation, in which the company twists its own yarn, knits, makes up and dyes the completed garments in-house.

The Santoni seamless method produces a series of different diameter tubes which are flat-seamed together at the armhole, the cutting lines being integral to knit to ensure accuracy. However, the central feature of seamless knitting that suits the older body shape is the facility to engineer where and when extension, support, compression and ventilation occur throughout the garment. These properties are achieved by controlled variations of stitch structure, stitch size and yarn content, all of which are precisely adjustable. The garment specifications included a number of critical requirements specific to the older body shape. For example, the female users expressed preference for support and a closer fit on the bust, but a looser fit that ‘skims not clings’ plus flattering, strategically positioned colour shading on the stomach area. Working with the Filati R&D team, the critical positions of both structure and colour were mapped onto the garment using 3D body scan data, and a knitting method was developed using different structures which varies the integral support both laterally and vertically throughout the garment based on this map. After post-processing, which activates both Lycra® and colour effect, the strategically placed bust structure becomes supportive whilst the stomach fabric remains more relaxed, thus successfully meeting the user’s criteria.

It is just over a decade since renowned videogame scholar Espen Aarseth declared 2001 ‘Year One’ of computer game studies. Essentially a platform game - worlds away from Silent Hill – one of the unique features of this title is that it allows players to create their own levels and post them on the PlayStation network for others to play, rate and comment upon. A huge online community has been built around this game, which currently boasts over seven million user-designed levels. It is just over a decade since renowned videogame scholar Espen Aarseth declared 2001 ‘Year One’ of computer game studies. Essentially a platform game - worlds away from Silent Hill – one of the unique features of this title is that it allows players to create their own levels and post them on the PlayStation network for others to play, rate and comment upon. A huge online community has been built around this game, which currently boasts over seven million user-designed levels.

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CONFERENCE REPORTS

Redrawing the Design History Map

At the 8th International Conference of Design History and Design Studies (ICDHS), Professor Jonathan Woodham was a member of the Scientific Committee, presented a paper and was a panel member of a plenary session on National Design Policies. He has been a member of the ICDHS Board since 1999 when he delivered a keynote address at the founding conference in Barcelona, with four other keynote addresses contributing to subsequent ICDHS conferences in Istanbul (2002) and Osaka (2008). Held in São Paolo, Brazil, the 8th conference brought together a growing worldwide community of researchers interested in extending the reach of design history and design studies. Their collective vista extended beyond the social and cultural values, traditional geographical boundaries, economies and Anglophonic hegemony that has been predominant for several decades. This was reflected in the global interest in participants: 369 submissions emanating from 5 continents and 36 countries. Even the reviewing process reflected the growing reach of design history researchers: all submissions were double-blind reviewed by at least 2 members of the Scientific Committee, and involved 88 researchers from 57 institutions in 19 countries and 3 continents.


paper on Design, Histories, Empires and Peripheries in which he addressed several concerns that have emerged since the first ICDHS conference in Barcelona in 1999. Recent texts such as Global Design History (2011) sought to distinguish between what is portrayed as an ICDHS desire to address ‘global history’ and the notion of ‘multitude’’, provide an ‘overarching narrative’ and attempts ‘at comprehensively mapping the history of design in all its geographical nooks and crannies’, with global design history’s position seen as ‘not a topic but a methodology’. Woodham suggested that such a world-view of design history would be very different if more notice was taken of the range of approaches evidenced in the 575 plus papers delivered by researchers in 45 countries and 5 continents in the eight ICDHS conferences held since its foundation in 1999. Design Frontiers: Territories, Concepts, Technologies conference, São Paolo, 3–6 September 2012

Light fitting by Brazilian designer, Princesa Carminha, production bylluminar, Belo Horizonte, MIG in 2005

Bright Modernity
Colour, Commerce, and Consumption in Global Perspective
Washington DC, 21–23 June 2012

Lesley Whitworth, Senior Research Fellow and Deputy Curator at the Design Archives, and Charlotte Nicklas, Lecturer in the History of Art and Design, School of Humanities, attended the international conference Bright Modernity: Colour, Commerce, and Consumption in Global Perspective in Washington DC, 21–23 June 2012, at the invitation of the German Historical Institute, who fully supported the costs of their attendance. Speakers from North America, Europe, and Australasia were invited to share their research on various aspects of colour and consumption from the mid-nineteenth century to the present day. Conference participants came from a range of academic disciplines, including English literature, history of science, and art and design history. Most of the presenters came from universities, archives, museums, and research foundations, but some also drew on professional experience from years in the fashion and colour-forecasting industries. The University of Brighton was unique in that it was represented by two scholars in the field. All papers were pre-circulated and attendance was limited to presenters and a small number of interested scholars. This facilitated a thorough, intensive discussion of the subject in the round.

Whitworth’s paper Advancing the Cause of Colours: Episodes in UK Colour Advocacy, 1845–75 drew heavily on the archives of the Design Council which contain some of the only remaining traces of the activity of the British Colour Council, which closed in 1974 and whose own records are presumed lost. The research focused on a proposition that the Design Council should take over the Colour Council in order to develop its own colour services to a range of commercial and industrial users. It provided a context for the putative takeover and analysed the reasons why it did not ultimately take place. Conclusions were drawn concerning the centrality of colour in all its aspects, to a number of key organisational players. Nicklas presented a paper titled All the World Laid by Art and Science at Her Feet: Dyes, Colour, and Consumption in Mid-nineteenth Century Women’s Fashion, in which she discussed middle-class women and colourists, or dye chemists, as colour consumers. Drawing upon a number of sources, this paper explored the language of fashionable colour shared by these groups in Britain and the United States. It also mentioned the colourists’ notebooks, held in the Manchester Archives, which provide a significant source of information about their working processes, including the language used to discuss colours and dyes. Nicklas spoke about how mid-nineteenth century women’s magazines contained references to fashionable colours in dress as well as dye recipes for domestic use. The paper also highlighted how objects of dress survive in many UK and US museum collections, providing stunning visual evidence of the way in which women wore colour. In examining sources and groups of dye users not usually studied together, this paper showed how specific language, knowledge, and practices were shared between these communities of consumers.

The array of national and historical perspectives offered by different presentations at Bright Modernity pointed to the varying cultural conditions in which consumers see and understand colour. This range of research highlighted the interdisciplinarity that is necessary to advance study in the subject of colour. The conference therefore marked an innovative response to the need to deepen and concentrate scholarly attention in this area. It was itself indicative of a recent surge of interest in colour research broadly conceptualised, and in particular in the Humanities, and part of its intention was to contribute to the creation of an international network of colour scholars. It is anticipated that further collaborations will follow.

Charlotte Nicklas, Lecturer in the History of Art and Design Council which contain some of the

Light fitting by Brazilian designer, Princesa Carminha, production bylluminar, Belo Horizonte, MIG in 2005

University of Brighton / FACULTY OF ARTS

CONFERENCE REPORTS

CONFERENCE REPORTS
The Centre for Applied Philosophy, Politics and Ethics' 7th international interdisciplinary conference, Riot, Revolt, Revolution, held at the University of Brighton, 2nd–7th September 2012, attracted some 75 delegates from 20 countries to Grand Parade, to discuss riot, revolt and revolution. Triggered by the August 2011 riots in London and elsewhere in the UK, the conference sought to work towards an understanding of the differences between these three phenomena as specific forms of resistance that arguably constitute necessary conditions of social and institutional change, as well as beginning to formulate embryonic moral and political evaluations of their efficacy. Focusing on those moments of historical change when existing orders are put into question, delegates sought to challenge each other to rethink ways in which they might understand and respond to these forms of resistance, at once as academics and as citizens. Contributions were offered by philosophers, political scientists, historians, sociologists, architects, performance artists, film critics, legal and literary scholars and geographers. As well as short presentations and longer discussion of them, delegates were fortunate to be offered a screening of Richard Rowland's Occupy – Diary of a Protest and a participative performance by the Ministry of Untold Stories of a meditation on Athens, both of which served to engage participants across the 'academic/activist' distinction. As usual, delegates included postgraduate and undergraduate students, as well as more established academics. If there were a common conclusion it was that it would be a mistake to despair, even as we endure the unfolding of a neo-liberal revolution.

For information on future CAPPE events visit http://arts.brighton.ac.uk/research/cappe

The Voyage
A new perspective on disintegrating books

Peter Bennett has found inspiration for his latest piece of photographic work, The Voyage, from the Walkinson Collection, an archive of rare books and journals housed on the bookshelves of the Faculty of Arts Centre for Research and Development. Bennett, whose research is based on the idea of Proximity and Absence: Photography and the Aesthetics of Memory, was immediately struck by the ravages of time apparent in the materiality of these books and how this related to processes of memory. After initially photographing the collection itself, he started to scour second-hand and antiquarian bookshops for new material.

It may seem unlikely for disintegrating books to form the basis for innovative research, but Bennett explains: “I see my work as emerging from a photographic tradition that goes back to the New Topographics and the Dusseldorf School, but where my work adds a new dimension, is in its combination of subject matter and technique to refer to layers of memory and narrative, while still retaining the characteristic deadpan view of surface appearances”. Underlying the work is Bennett’s interest in how books are increasingly ‘made accessible’ through processes of reproduction, the photograph displacing the qualities and aura of the original - this new proximity bringing with it an absence of the object itself. In The Voyage, the technical clarity of the record allows for a close inspection of the textural qualities of the books, revealing the anatomy of their construction. The images explore the impermanent long-term nature of these repositories of memory and the material fragility of their continuing existence.

The sea forms a faint narrative throughout the images; ships are just discernable through the pages and fragments of text refer to tales of the sea. Many of the pages

DOCTORAL CENTRE NEWS

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The sea forms a faint narrative throughout the images; ships are just discernable through the pages and fragments of text refer to tales of the sea. Many of the pages
Photos: Peter Bennett

Digital Humanities Congress 2012

The Digital Humanities Congress, held at the University of Sheffield on 6th–9th September, attracted some of the most prominent academics using new digital mediums to both explore and present research in the humanities. The Congress included presentations on the use of Geographical Information Software (GIS) and 3D reconstructions. Karina Rodriguez Echavarria from the Cultural Informatics Department and Leah Armstrong, a PhD Candidate in the School of Art, Design and Media, co-presented their research into the mapping of the geographical spread and disciplinary reach of the design professions in Britain, 1930–2010, one of the outcomes of Leah’s AHRC Collaborative Doctorate between the Design Archives and the Chartered Society of Designers (CSD).

Armstrong found it useful to compare and contrast her experience of using GIS with that of other researchers, particularly the limitations of OCR technology in adequately reading text documents. She relished the opportunity to talk through these frustrations with other researchers and to also receive positive feedback on the innovative methods that she and Rodriguez Echavarria have used to create a tool to research CSD members from 1960–2010, according to gender, discipline, status and institutional affiliations. Some of the delegates commended their use of ‘heat map’ technology that can be used to visualise change over a long period of time.

Overall, Armstrong came away from the conference feeling very encouraged by the great sense of creativity that characterises the conference and feeling very encouraged by the great sense of creativity that characterises the spirit of those working in this relatively new field. She was also impressed with the innovative methods that were employed to present and research in the humanities.

The Doctoral Centre Welcomes

The Faculty of Arts achieved success in the recent university wide studentship competition with 8 of these new starters being awarded funded places.

In The Voyage, the technical clarity of the record allows for a close inspection of the textural qualities of the books, revealing the anatomy of their construction.

are transformed by the effects of dampness and contaminants, creating a patina of time on the surface of the paper. The books look like they have been dredged up from some watery depths, like remnants recording the lost traces of past voyages. But this is not the record of any specific journey; this work represents a collection of fragmented narratives exploring the book, and the processes of its reproduction, as an attempt to overcome the vagaries and mortality of human memory.

A small selection of the work was recently exhibited as part of the Brighton Photo Fringe, but a further range of exhibitions is planned for 2013.

Peter Bennett is an MPhil/PhD candidate in the School of Art, Design and Media and a part-time lecturer in BA Photography.

Joining the MRes in Arts and Cultural Research

James Branch
Pamela Davidoff
Jenny Davies
Sicelcan Dokmen
Rachel Gillies
Phillip Hall-Patch
Mark Lander
Bob Pulley
Judith Pusztafierzi
Colin Seymour
Ye Yuan

Gomez Garikoitz Alfaro FT, M Phil, Project: Landscapes Of Affect, The Politics Of Space, Place & Experience, Supervisors: Graham Dawson and Leila Dawney

Cara Courage FT, M Phil, Project: Arts, Re-Localism And The City, Supervisors: Steve Miles, Andrew Church, Neil Ravenscroft and Karin Jascke

Leo Powell FT, M Phil, Project: The Interface Between Art & Design Education And The Creative, Digital And It Sector In The South East, Supervisors: Ewan Kirkland and Jonathan Sapsed

German Primera FT, M Phil, Project: Resistance, Violence And Ethics, Supervisors: Mark Devenney and Bob Brecher

Hannah Rumball FT, M Phil, Project: Dress History, Quakerism And Material Culture, Supervisors: Leu Taylor, Charlotte Nicklas, and Peter Collins (from Durham)

Jane Sheppard FT, M Phil, Project: Designing A Design Curriculum: British Schools 1988–Present, Supervisors: Lesley Whitworth and Avni Loveless

Curie Scott FT, M Phil, Project: Drawing As A Pedagogical Tool In Medicine And The Allied Health Professions, Supervisors: Philippa Lyon, Inam Haq and Anne Moore

Gabriel Wulff FT, M Phil, Project: Design And Sustainability, Supervisors: Jonathan Chapman, Joan Farrer, Juri Kemik and Guy Julier

Tim Huzar PT, M Phil, Project: Resistance, Violence And Ethics, Supervisors: Mark Devenney and Bob Brecher

Abigail Wincott PT, M Phil, Project: Heritage Vegetable, Supervisors: Rebecca Bramall, Louise Fitzgerald and Steve Miles.
### CRD RESEARCH DEVELOPMENT PROGRAMME
**FEBRUARY - JULY 2013**

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**Research Development Individual Surgeries & Induction for New Staff**
By appointment: please contact Anne Galliot, a.galliot@brighton.ac.uk

**Forthcoming:**
**Research Planning & Development (RPD) Workshops**
For more information about the programme, or to book a place, please contact j.embleton@brighton.ac.uk or 01273 643720

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**Next Issue**
Publication of Edition 31 is anticipated for the Summer term with deadline for receipt of copy being 31st March 2013.

Newsletter articles, text and images to be emailed to:
Arts News: 01273 633720 / f: 01273 643039 / e: artsnews@brighton.ac.uk

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Faculty Research Website http://artsresearch.brighton.ac.uk