

Strategy

The Research strategy and its operation

The Centre for Research and Education in Arts and Media (CREAM) focuses on critical writing, curating and practice in cross-disciplinary arts. Its strengths include ceramic history and installation; art criticism; sculptural and architectural installation; photographic history, theory and practice; documentary and experimental film; new media arts; and experimental fashion. Its researchers use critical creative practice to establish new directions in cross disciplinary arts. CREAM's strategy is to promote a two-way dialogue between art and the wider society, whereby art is taken out of the museum and into public space, while craft is introduced into the art world.

CREAM (www.wmin.ac.uk/cream) is in the School of Media, Arts and Design, whose five departments occupy a dedicated campus at Harrow. It has 29 senior and junior researchers and around 25 doctoral students. The School Research Director is responsible for research and knowledge transfer. Research is organised in two areas, CREAM and the Communication and Media Research Institute (CAMRI), which has been consistently rated 5 over the past fifteen years. The Director of CREAM is Thomas, and its researchers are based in the Departments of Arts and Media Practice, Film and Photography, and Fashion. CARTE (Centre for Art, Research, Technology and Education), based in Regent Campus, specialises in the interface between art and science, and works in conjunction with CREAM (www.carte.org.uk).

Art and design represents a substantial element of Westminster's research. The former Polytechnic hosted the first demonstration of photography in 1839, Britain's first public film screenings in 1896, and Britain's first undergraduate photography and postgraduate film degrees in the 1970s. Specialist teaching in art and fashion at Harrow dates back to the 1960s. This legacy highlights the long term sustainability of research in art and design, which received a 4 rating in RAE 1996, 2001.

With the re-location of imaging science and music to their own specialised groups after 2001, the remaining research groupings were restructured to become CREAM. The new Centre was designed to enhance existing strengths and develop new areas of research. Both practice and theory were broadened through a planned programme of senior and junior appointments in photography and art, documentary, South/South East Asian cinema, moving image in the gallery, ceramics installation, sculpture and architecture, art installation, and experimental fashion.

CREAM pursues a policy of exhibitions, screenings, curatorship, publishing research monographs and edited books, editorship of journals, securing commissions and grants from a variety of sources, and supporting an interdisciplinary doctoral programme. During this period there have been 23 solo exhibitions, 54 group exhibitions, 8 curated exhibitions, 34 films and 38 television documentaries (producer/director), all of which demonstrate

CREAM's ability to embed high quality research within practice. There are 10 single/co-authored books, and 7 edited collections, 16 journal articles and 35 chapters in edited collections, reflecting the emphasis on rigorous scholarly writing. This period is one of growth in strategic areas, where existing staff are supported in theory and practice and new researchers lead initiatives in cross-disciplinary projects such as sculpture and architecture, or arts and documentary.

Within CREAM there are six research groups:

Ceramics builds on the University's tradition of arts and crafts. Led by de Waal, members include Brown, Twomey and Wood. The group focuses on installation art practice, history and museology. Research provides a bridge between normative ceramic concerns and arts/science disciplines.

De Waal's installation work involves the placing of groups of porcelain vessels in dialogue with different spaces and museum collections. His writing is regarded as an important influence on the study of the history and development of ceramics. An international authority on ancient Chinese ceramics, Wood leads major research projects in conjunction with an honorary fellowship at Oxford.

The connection between archaeology and ceramics is explored in Brown's ceramic sculptures. Her innovative approach, integrating ceramics within collections of ancient artefacts, highlights the relationship between ceramics and curatorial practices in museums. The appointment of AHRC Fellow Twomey has further expanded the group's engagement in art installations that challenge the boundaries of ceramic practice. Since 2001 researchers have developed industry/arts collaborations, influencing making, curating, and writing about clay.

Digital Media and CARTE is a cross-University group, led by Corby, with Craighead, Ride and Wright (from CARTE). The focus is experimental, creative approaches to new media, with specialist interests in internet art and digital arts in the gallery. Corby's explorations of network art and information visualisation include books, curations and artefacts, winning international awards for excellence at the Prix Ars Electronica and Tokyo. Craighead (and her collaborator Thomson) address the nature of digital information and how it can be explored through installation and physical/visual forms. Their work is the subject of a monograph and they exhibit internationally.

Ride has led CARTE since 2006 (co-director with Prophet from 2002). His curation and writing focus on the role of digital media in interdisciplinary arts practice. Wright's collaboration with Alf Linney at UCL highlights the experimental, cross-disciplinary nature of her artistic installations. Since 2001, connections between CREAM and CARTE have been strengthened to maximise opportunities for interdisciplinary arts/science collaborations with international partners.

Fashion is a growing research area, strengthened by key appointments within fashion design and illustration. Broach's move into *haute couture* under the label Boudicca has allowed increased experimentation unfettered by financial and market constraints. Work from her catwalk collections is exhibited in museums in London, Chicago and New York. Gray is a fashion illustrator who collaborates in innovative ways with designers and museums. There are connections between the Fashion group and Film and Photography, as well as installation and performance in Visual Arts.

Film is an established research group led by ten Brink, with Bringas, Ingawanij, Maziere, Oppenheimer, Orlow, Pucill, Thomas and Wyver. The group researches documentary theory and practice; experimental film/video and the gallery space; and non-Hollywood cinemas. ten Brink is a film-maker who explores the influence of visual anthropology on documentary practices. His role as director of the AHRC-funded *Arts on Film* demonstrates his developing expertise in arts documentary and digital film archives. He collaborated with arts documentary expert Wyver to produce *Vision On*, the book accompanying the project. Oppenheimer is part of Vision Machine, an external documentary collective engaged in ground-breaking work on documentary, anthropology and human rights in Indonesia. Thomas' research focuses on Indian film history, exploring 1930s/40s archive material in Mumbai. The development of South/South East Asian film also connects with interests in South Asian visual culture across the groups.

Experimental film is a strong feature of the group. Maziere's critical writings and films are concerned with experimental art practices and moving image in the gallery. Pucill's auto-ethnographic films exploring loss, family and memory connect with AHRC Fellow Orlow, whose critical writing and artistic practice centres on art, memory and time. Bringas' work on experimental animation was recognised with a BAFTA nomination. Since 2001, the group has expanded its expertise in visual anthropology, and cross-disciplinary research in documentary and art. Film researchers engage with museums, galleries, archival centres and policymakers.

Photography draws on its long history at Westminster. Led by Company, and including Bate, Matheson, and Tabrizian, the group examines photographic history, theory and practice. Interconnecting themes include the place of photography in art, and relations between photography and the moving image. Company's publications illustrate his cross-disciplinary interests, linking photography with film and fine art. Tabrizian's acclaimed photographic practice is concerned with identity and diaspora, as well as the psychological and historical significance of photography.

Bate's photographic practice explores cultural encounters and is underpinned by his theoretical writing on photography. His interest in surrealism links with Matheson's work on surrealism and spirit photography. Since 2001, researchers have been developing an active policy of engagement with galleries and museums, including the Tate Britain, National Portrait Gallery and international partners.

Visual Arts is a developing group, led by Wilson, with Bickers, Cumberland, Dawood, Dean and Woods. The group has expertise in sculpture, installation and performance, and in criticism in contemporary theory and practice. Bickers is the editor of the leading art criticism journal *Art Monthly*. Wilson's installations explore science and architecture, and focus on the interplay between agrarian structures and rural/urban experiences, exemplified by the Wellcome Trust commission. The appointment of Woods extends sculptural installation to include graphic design, art and architecture. His collaboration with The Ruskin resulted in a monograph on his work.

The group has been further strengthened by the addition of a number of early career artists. Dean, who won the 2005 Jerwood sculpture prize, shares Wilson's concerns with the relationship between nature and artifice; Cumberland's paintings connect with Woods' rapidly printed surfaces and affection for popular culture, while Dawood is concerned with performance and direct encounters between the artist, cultural artefacts and the audience. Since 2001, strong connections have been made with architectural, critical and curatorial practices. P3, Westminster's additional Marylebone gallery space, launched British Architecture Week 2007 with an exhibition by Wilson and Woods.

Future Strategy

CREAM's long-term goal is to become a European centre for cross-disciplinary arts. Its strategy is to develop a distinctive two-way dialogue, where art is taken out of the museum and gallery and into public space, while the worlds of craft, digital media, fashion, film and photography are re-contextualised within art practice. CREAM will continue to use writing, curating and practice to create relationships between art and science, film, photography and fashion. Each research group plans post-2008 to consolidate its strengths and work on collaborative projects both within and across areas of expertise.

Ceramics plans to extend the boundaries of the discipline by launching a Centre combining installation, curation, writing and analysis. It will run a series of public seminars with the Jerwood on ceramics and the industry, and extend its collaboration with international partners in Europe, Japan, China and America. It will hold a major conference at Middlesbrough Institute of Modern Art (2008). De Waal's appointment to work with the V&A on their new ceramics galleries highlights the group's consistent engagement with museums.

Within **Digital Media**, Corby and Wyver will collaborate on Arts and Interactivity (2009-2011), a large-scale project which examines new opportunities for representing and experiencing art and aesthetics, working with arts production company Illuminations and CAMRI. Corby and Craighead will establish an international network focusing on innovating and theorising artistic activities in advanced technological domains.

Fashion plans to collaborate internally with Photography and Visual Arts on experimental fashion culture and artistic installation. The edited collection *Fashion as Photograph*, based on the CREAM conference at the National Portrait Gallery, will be published in 2008.

Film will establish a Documentary Centre in 2009, with a focus on visual anthropology and innovative methods in documentary, performance and human rights. A large documentary project is underway on genocide in Indonesia, collaborating with Vision Machine, which will result in an international conference, edited book and documentary in 2009-10. International research projects on South/South East Asian cinema/visual arts, including a new journal, are being developed with overseas partners. Maziere and Pucill will establish a series of cinema screenings, public events and international conferences on experimental artists' film. Research on film finance and development will form a new relationship with Visiting Professor Stephen Cleary, who runs Arista, the leading European film development agency. A pilot project is underway to develop a film development database (funded by London Development Agency 2007-08).

Within **Photography**, CREAM will be hosting an international conference on the future of photographic theory and practice in 2009. Tabrizian has several new exhibitions and a forthcoming solo show. Bate is a founding editor of the new journal *Photographies* (Routledge) and Company continues his work with the Tate Modern. Collaboration between Photography, Film and Visual Arts will lead to several projects exploring cross disciplinary arts.

As part of the **Visual Arts** activities, Wilson has new commissions for sculptural installations, while Woods is extending his graphic prints to furniture and his architectural installations to large-scale buildings. The collaboration of art with architecture will continue with the School of Architecture at Westminster, and exhibitions at P3. Bickers and Wyver will host events focusing on the 'Arts Interview'. Film and Visual Arts will work on a major project leading from the AHRC archive.

The work of CREAM will be further enhanced by the strategic appointment of post-doctoral researchers. An AHRC Fellow is working in Ceramics on installation and collaboration with industry; Film has engaged two post-doctoral researchers to work on documentary and human rights, and South East Asian film (2008-09); an AHRC Fellow is working on memory, film and art. Further post-doctoral and junior positions are planned connecting art and photography and art with architecture, in line with CREAM's continuing plans to grow its own cross-disciplinary practitioners and writers.

Sustainability of the research environment

Since the 1960s, Westminster has supported the development of art and design. The School has a well-established portfolio of undergraduate and postgraduate courses that link to the research interests of practitioners and writers. CREAM's expertise is illustrated by the internal research culture, the active dissemination of work through exhibitions, conferences, and public

lecture series, and connections with other academic and arts institutions, and various user communities.

CREAM News keeps researchers informed about publications, exhibitions, awards, including an illustrated supplement with extracts from recent work. *CREAM* and *CARTE* run an active seminar series with internal and external speakers to promote internal dialogue and foster collaborations between practitioners and writers. These seminars include work-in-progress presentations and dialogues between researchers from different disciplines. During this period external speakers have included Antony Gormley, Victor Burgin, Lev Manovich, Michael Renov, Darian Leader, Homi Bhabha and Stuart Hall. Visiting Fellows such as Indian film maker Ranjani Mazumdar, and Australian Professor Ernest Edmunds contribute to public lectures, as do visiting artists from abroad, who also help to foster closer associations with international partners. For example, British Academy Visiting fellow Mazumdar strengthened links with universities in Delhi and New York.

Conferences, exhibitions and networks play a significant role in *CREAM*'s strategy for becoming a European centre for cross-disciplinary arts. Ceramics organised a symposium and exhibition on European Applied Arts with Think Tank (www.thinktank04.eu 2006). Members contribute to major international exhibitions, biennales, conferences and symposia. The group ran a seminar series at the V&A, and also initiated conferences on the place of the artist in the museum (the Petrie Museum and the National Gallery of Wales), ceramics and architecture (Kettles Yard and MIMA), Chinese ceramic technology (the Percival David) and ceramics and fine art practice (Tate Liverpool). Digital Arts and *CARTE* ran several international conferences: *Aurora* (2003), *Artist's and Copyright* (2005), and *Computers and Emotions* (2006). In 2006 Corby curated a major retrospective of British Media Art at Dresden Kunsthaus.

Film's programme of events included a retrospective of experimental moving image practice (2004) and a South Asian documentary festival (2003). There were also collaborations with major public institutions, such as an international conference on Jean Rouch with the French Institute (2004). Photography organised a symposium on fashion photography with the National Portrait Gallery (2004), and Company ran a series of public lectures on art/film at Tate Modern (2005-06). Bickers organised a collaborative series of *Art Monthly* interviews, *Talking Art* (2007).

In 2004 London Gallery West at Harrow campus was established to showcase cross-currents in arts research, within and outside the institution. With Maziere as curator, it opened with a show by Cumberland and Wilson. Many researchers from *CREAM/CARTE* have exhibited there and it is a significant cultural space for dialogue between the research groups and externally with diverse user groups. In 2007 the University transformed a large industrial basement at Marylebone into a venue for exhibitions and cultural events (P3). This major cross-School collaboration is led by Architecture's head of department, with Maziere as curator, so that the University now supports two connected on-site gallery spaces for cross-disciplinary arts.

Research grant applications and other forms of research income

The University supports diverse funding applications to academic and arts/industry user groups. A central research and consultancy unit, set up in 2001, advises on funding applications and budgets. CREAM offers specialised help, from funding workshops to mentoring first-time applicants, using an external consultant for selected applications. The campus research office provides administrative and financial support. Successful principal applicants are allocated 50 per cent of School overheads for dissemination or preparation for follow-on projects.

Since 2001, CREAM has increased the number of awards or financial support from diverse sources in order to conduct independent research and practice. It received research project, travel and seminar grants, and research leave awards from the AHRC, Arts Council England, Artists' Film and Video, British Academy, British Council, Crafts Council, Elephant Trust, Film London, French Institute, Henry Moore Foundation, Leverhulme, Nestor, and three research fellowships from AHRC. Artist residencies were funded by BANFF, Hunter College New York, Petrie Museum, Prima Arts Centre, Ruskin, Tallinn Art Academy, William Townsend Memorial, Yorkshire Forward. Commissioning bodies include Blackwell, Chatsworth, Compton Verney, Deitch Project, Geffrye Museum, Great Ormond Street Hospital, Henry Moore Foundation, Kettle's Yard, MIMA, Roche Court, RSA, Wellcome Trust, V&A. Industry collaboration includes BBC, Channel 4, Dutch Architect Association, Paul Smith, Royal Derby, Sheppard Robson Architects, Wedgwood. There were 81 successful applications to public/private funding bodies (including multiple applications for one project) from January 2001 to July 2007. During the same time-frame 60 projects were completed. The total amount for research council, charity, and other awards during this timeframe was £1,564,307.

The reputation of Ceramics in writing, curatorship and artistic installation has helped to secure external funding. Both De Waal and Wood became permanent members of staff after their Leverhulme Fellowship awards ended in 2000/01. Wood's collaboration with Oxford ensures regular funding for archaeological field trips to China and laboratory research. De Waal's Leverhulme award and collaboration with the Tate led to two ground-breaking books on ceramics and a major exhibition. He also won £40,000 from ACE for Kettles Yard. Twomey won commercial funding from Royal Derby (£8000) and Wedgwood (£15,000) for two ceramic installations at the V&A, and £10,000 from Higher Education Initiative Fund 3 to develop ceramics and industry collaborations.

The reputation of Digital Arts for arts and science collaborations secured significant funding from the Quintin Hogg Trust to establish CARTE in 2000. Craighead, Ride and Wright continued to raise funds from charities, foundations and arts bodies for individual and collaborative work (£249,000 during this period). Ride is a member of the REWIND advisory panel, an AHRC-funded artists' film archive. AHRC funding supported Corby's major edited collection and installation on digital art (£27,000).

Within Film, a £330,000 AHRC resource enhancement grant for the *Arts on Film* archive initiated a string of research activities involving history, documentary and the arts, while Ten Brink's reputation as a filmmaker enabled collaboration with the Arts Council and BFI. This digital archive and the accompanying book demonstrate the inter-disciplinary ambitions of this group. Orlow's work on documentary and memory was funded by ACE, Zurich, and Henry Moore (£10,000). Extending the Rouch conference and book by ten Brink, the University seed-funded (£85,000) *Genocide and Genre*, a collaborative research project between ten Brink, Oppenheimer and Vision Machine. Thomas secured AHRC and BA funding for her archival work on Indian cinema, while Campany received BA funding for stills in *Photography and Film*.

Among the practice-based photographers and film-makers, Tabrizian won AHRC awards for her photographic/film work *Border and Predator* (£57,865), with private sponsorship from Metro Imaging (£12,000). Maziere won awards from various arts bodies for his experimental films (£63,128); Pucill won AHRC/ACE awards for three films (£55,000).

Visual Arts actively pursued external funding for gallery space and exhibitions. In 2004 the QHT donated £150,000 to launch London Gallery West. A further £25,000 from HEIF3 will enable Maziere to research the future of high definition technologies in the gallery. The University financed the refurbishment of Regent Campus's Lumiere Cinema into a venue for CREAM film screenings and public lectures. The development of the P3 exhibition space at Marylebone was supported with £350,000 of internal funds. The first exhibition received £40,000 in sponsorship from the University, RSA, Henry Moore, and Elephant Trust. Wilson attracted external funding for his sculptural installations, including a large commission from The Wellcome Trust for *Periodic Table* (£70,000), Henry Moore Institute for *The Object Sculpture* (£100,000), as well as arts funding for other work (£57,000). Bickers produced a collection of *Art Monthly* interviews funded by ACE and Henry Moore (£15,000). Woods received significant private funding for his architectural installations. Private/public funding for Dawood's Artists' Studio (£54,000) led to an innovative curation involving artist residencies/exhibitions for international practitioners; he won ACE/Decibel funding for his own work (£9,000).

The doctoral programme has also benefited from external funding. ten Brink helped AVPhD win awards from the AHRC for training in PhD by practice (£40,000, 2005-2007). Early career researchers are mentored by senior colleagues, while other projects are supervised and evaluated by peers. Project leaders are given research assistants, and extra relief from teaching to help with successful completion. The active programme of seminars, conferences, and publications outlined above are part of CREAM's strategy for disseminating projects, including arts/industry and other non-academic events which ensure knowledge exchange with the wider world.

People

Support and training for research staff

The School of Media, Arts and Design provides structured support for a balance of teaching and research:

1. Relief from teaching and administrative duties on a regular and consistent basis, including 40 per cent remission for senior staff and 20 per cent for junior researchers.
2. A programme of rotating sabbaticals every three years allowing relief from all teaching and administration for six months.
3. Provision for research expenses for conferences, exhibitions and pilot projects.
4. Financial and administrative support for grant applications and knowledge transfer activities.
5. Financial and administrative support for regular awaydays, workshops, conferences, and other activities that facilitate the research culture.

The Director of Research for the School and CREAM, in consultation with the School senior management group, are responsible for annual support.

All Fellows and post-doctoral researchers receive special weighting in their timetables, teaching one day per week, and attending training run by the University (following AHRC Guidelines). There are additional University funds to support developing researchers for specific projects (up to £3000 each). Twenty staff are supported in this scheme, with a further £30,000 secured to showcase work at multi-site exhibitions curated by Maziere (2008). Senior staff mentor early career researchers, acting as 'buddies' for funding applications, writing articles, book proposals and improving gallery profiles. Group leaders offer specialised help for CREAM members, associates and fellows.

After the departure of Prophet, Laing and Crittenden, significant new appointments include Wyver (2006) whose expertise in arts documentary connects with ten Brink and *Arts on Film*; and Woods (2006) whose sculptural and architectural installations have close links with the work of Wilson. Gray (2006) is strategically developing fashion research, while Dawood, and Cumberland are shaping the next stage in artistic installation. Two post-doctoral researchers, Oppenheimer and Ingawanij, are working on documentary and South East Asian film, reflecting CREAM's policy of enriching the research culture by teaming new researchers with senior staff.

Support and training for research students

Team supervision for doctoral students is led by a specialist Director of Studies, while there are University-wide arrangements for progression, monitoring and addressing unsatisfactory performance. The School Research

Degrees Committee meets once each semester to address enrolment, progression and completion.

CREAM has 25 students and 8 completions since 2001. There was significant growth from 2003-04 as a result of the introduction of a scholarships policy. CREAM provides two internal scholarships per year (three year bursary and fee waiver). All students can apply to an Expenses Committee for up to £1000 for help with practice, fieldwork or dissemination expenses. External funding sources include AHRC, Overseas Research Student Awards, and overseas funding bodies.

Doctoral research mirrors the cross-disciplinary interests of CREAM. Alongside more traditional theory-based work, the Doctoral Programme is at the cutting edge of practice-based research supported by the active contribution of the large community of artists and researchers. CREAM has a well-established research training programme, including weekly research seminars, lectures and bi-annual symposia. It is at the forefront of debates on moving image practice-based PhDs, organising, with Goldsmiths, a pioneering Higher Education Academy funded symposium in 2005. CREAM subsequently became a founder member of AV PhD, the AHRC PhD training network for moving image PhDs, alongside RCA, Birkbeck and Goldsmiths. Doctoral students also share further training and research symposia with RCA, with the close involvement of CREAM staff.

Other Research Activities

Activities not included in RA2 highlight how each research group has a record in publications, exhibitions and collaboration with various user groups.

Ceramics

De Waal has written extensively on ceramic history, with dozens of book chapters and talks, alongside his major exhibitions and installations. Wood has published more than two dozen papers in journals and books, including Shanghai Institute of Ceramics conference papers series, and OUP Macmillan-Grove Dictionary of Art. He is co-principal investigator on two major international projects launched by Oxford University, in collaboration with the University of Beijing's ecology department. Alongside Brown's artistic intervention in archaeology, Brown regularly shows at Art Fairs in London, Chicago and Los Angeles. Twomey's work in temporary installations can be seen in *Complacent Familiarity* at the Swiss National Museum (2001), as well as writings in exhibition catalogues.

Digital Arts and CARTE

Corby's writing and exhibitions in network art feature in many publications and festivals; for example, his software artwork MESH (2005) was included in an exhibition in Sao Paulo in 2005. Craighead (with Thomson) continue to exhibit network art around the world, and their work was the subject of a monograph with essays by Michael Archer and Julian Stallabrass (2005). Ride writes and curates network art such as his Aurora Project, a

collaboration between CARTE, Visiting Fellow Czegledy and the Geophysical Observatory in Finland.

Fashion

Boudicca's work ranges from ready-to-wear (two collections per year) to artistic work such as *Family Project*, a performance collaboration with photographer Atlanta Rasher. Gray's fashion illustrations for McQueen, Piaggi and Chalayan highlight the group's connections with art and industry. His work has been recognised by fashion awards and solo shows in Milan.

Film

Ten Brink continues his experimental film-making alongside such initiatives as the recent collaboration with Vision Machine. Thomas's interest in documentary theory and production is reflected in a number of seminars/screenings run by the group since 2001, including South Asian documentary screenings with film-makers and artists invited from India. Her monograph *Fearless Nadia* will be published in 2008 (Duke). Maziere's edited collection *The Undercut Reader* (2002) documents a history of artists' film and video in Britain, complemented by his own films/installations (*Remember Me*, Tate Britain 2003-4). Pucill has written on her autobiographical and experimental films in several journals. Orlow's critical writing and artistic practice is evidenced in the installation *Mnemoscapes* (solo show Geneva, 2004), co-authored book *RE: the archive, the image and the very dead sheep* (2004), and the video installation *In Concert*, shortlisted for a Swiss Art award in 2006.

Photography

As well as his books on photography and visual culture, Company has contributed to many journals, anthologies and catalogues, including Tate Modern's *Cruel and Tender* exhibition (2003). His monograph *Photography and Cinema* is published in 2008 (Reaktion Press). Tabrizian's photographic practice has featured in many international exhibitions, including the Wall House Project (2007); her work was the subject of a major book-length study with essays by Stuart Hall and Homi Bhabha. Bate's photographic writing has been featured in many edited collections and catalogues including *Voyeurism and Portraiture* (National Museum of Photography, Denmark 2006) and *Photography Theory* (2007). He contributes regularly to photographic journals including *Source* and has two books commissioned for 2008/9.

Visual Arts

Wilson's installations in rural and urban experiences can be seen in his early shows *Make It Snow* at Milch, London, (2001), and *On Sidedness* at Kettle's Yard (2002), and later shows such as *Thames Walkway* (Roche Court 2006). Bickers' editorship of *Art Monthly* shows her longstanding reputation in arts criticism; her critical writing includes articles on the relationship between politics and visual arts, including *The Whole Story: British Post-War Sculpture* (Routledge, 2008). In 2008 she will curate 'West by North West', an exhibition across two venues in Edinburgh, the Fruitmarket Gallery and the City Art Gallery. Woods' public and private commissions, for such clients as Paul Smith, Birmingham City Council and London Transport, are characterised by

a playful relationship between the artist and the public. The diversity of his work is celebrated in the monograph *Richard Woods*.

Structure

The intellectual infrastructure

Media, Arts and Design provides support for research and knowledge transfer across the five departments in the School. The School Research Director (Hill) oversees the strategic and financial aspects of research, liaising with University, School and departmental committees, and is a member of the School senior management group. She works with the Director of CREAM (Thomas) who manages the research activities of staff and leads a CREAM committee made up of research group leaders. Ride co-ordinates with Thomas and Corby on art and design across the University. The Director of the CREAM Doctoral Programme (ten Brink) manages all aspects of research student training and supervision. In recognition of the growth of research in the School after RAE 2001, a dedicated campus research office was established, where two full-time administrators provide support for funded projects, publications, conferences and seminars, and doctoral training and supervision.

The CREAM committee manages day-to-day activities, interim workshops and annual awaydays to plan the strategic direction of the research culture, as well as overseeing the individual and collaborative work within the research groups. The intellectual infrastructure supports the development of staff expertise. For example, a strategic outcome of an awayday to create a cross-disciplinary culture was the School's appointment of several senior/junior positions in CREAM. With the addition of these colleagues, new intellectual directions were forged in ceramics and installation, arts and film, photography and visual culture, architecture and art, and experimental fashion.

The scholarly infrastructure includes two digital archives developed at CREAM. Both are collaborative programmes with industry/public bodies. *Arts on Film* has digitised and catalogued the Arts Council's 480 films on artists, in collaboration with the BFI which holds the originals. A digital database of European film finance and development is currently being developed through a public/private partnership between Westminster and Arista; CREAM will host the 2008 Arista film industry conferences and workshops, funded by the EU.

The wider context of the research infrastructure

The central themes characterising Westminster's arts research are critical creative practice, its cross-disciplinary focus, and intervention in wider socio-cultural issues. These connect with international movements within the arts in recent years, for example Documenta X1.

Key researchers collaborate with leading museums and galleries, and related institutions/industry partners. For example, Bickers is a trustee of the

Serpentine Gallery and was a judge for the Turner Prize at Tate Britain in 2001; she has acted as a selector for the Contemporary Art Society's purchasing fund for UK museums and galleries, and as an advisor to The National Art Collections Fund. Wyver's film company, Illuminations, was commissioned by Channel 4, sponsors until 2005 of the Turner Prize, to make film profiles of the short-listed artists for Tate Britain. Wilson was a Trustee of the Whitechapel Gallery and Camden Arts Centre for many years. Collaboration with Wedgwood, Royal Derby, forms the basis for a ceramics art and industry network. Other partners include MIMA, Crafts Council and Jerwood.

The international network Think Tank extends debate on applied arts with over ten European academic partners. Conferences and exhibitions on the place of the ceramic artist in the museum have been held in association with the V&A, the Petrie Museum and National Gallery of Wales. De Waal is on the Arts Committee of National Gallery of Wales. A significant collaboration with The Ruskin at Oxford led to Woods cladding the 15th century building of New College Oxford with printed mock red brick.

Broach is the co-founder of Boudicca, a fashion design house that exhibits at Museum of Modern Art, New York, alongside the fashion industry. Digital media researchers are founding members of Cybersalon, collaborating with the Dana Centre at the Science Museum. CARTE regularly collaborates with the Slade Centre for Electronic Media, and the Bartlett School of Architecture (both University College London). CREAM's collaboration with Vision Machine signals future directions for interventions in human rights and wider socio-political issues through artistic practice.

The operational infrastructure

The School Research Director and CREAM committee oversee quality assurance. The School's objectives are to support colleagues in developing their research activities and producing high quality research; to maintain links between research and the curriculum; to support and develop knowledge transfer activities; and to maintain high quality research degree supervision and training. These objectives deliver relief from teaching and administration; sabbaticals; expenses; support for funding applications; research practice and industry projects; and support and training for supervisors and students.

These aims harmonise with those of the University-wide committees for quality assurance, including the Research Committee, the Research Degrees Committee, Ethics Committee, and Academic Council. There is a University code of practice for researchers and doctoral students, and guidelines and regulations on research, consultancy and knowledge transfer, as well as doctoral research and training provision. The Academic Registrar's office oversees all quality issues for the University. The QAA praised the quality of doctoral students and training provision in the University (2006). The Scholarships Committee was winner of the Times Higher Education Supplement Award 2005 for Outstanding Support for Overseas Students.

Students and staff have 24-hour access to a large library of books, journals and IT resources as well as dedicated studios for television, radio, print, film, photography, music and artistic practice. Although a fire in the summer of 2007 damaged the large ceramics, arts and fashion studios, these have been replaced with a temporary structure to ensure that research and teaching will not be interrupted. A team of technicians and library and computing staff provide support and training all year round. The inter-disciplinary nature of the School provides opportunities for sharing resources; for example, doctoral students have designated offices with computers, networking and a social space as well as access to equipment and studios. Similar facilities and support are available for research fellows and visiting scholars.

Esteem

Recognition

CREAM's position as an international centre in cross-disciplinary arts is based on the reputation of its researchers and practitioners in academic and arts arenas, and museums and galleries around the world.

Academic recognition is underlined by institutional honours and public speaking. Wood is an Honorary Fellow of the Royal College of Art, Honorary Research Associate, University of Oxford, and member of the Needham Research Institute, Cambridge, as well as a Visiting Professor at Guangzhou University. Bickers and de Waal are Fellows of the Royal Society of Arts. Bickers is also a member of the RCA Council; Craighead held a Fellowship at the MacDowell Colony in New Hampshire (2004).

Staff who have given keynote addresses include Wood, at the International Colloquy on Art and Archaeology in Asia (SOAS, 2003), International Symposium on Ancient Ceramics (2002); Bickers, at Contemporary Art Society 2004; and Company, at the annual series on photography which has been held at Tate Modern since 2003. de Waal, gave the Peter Dormer lecture (2002) and also spoke at the 3rd World Ceramic Biennale Korea (2005) and the National Gallery Modern Art, Tokyo (2006).

Among those who have received awards are Dean, winner of the Jerwood sculpture prize 2005 and Broach, who was invited to show at Paris Haute Couture Week 2007; Wood's *Science and Civilisation* was awarded 'Outstanding Academic Title 2006' by *Choice*; Bringas won International Jury Prize San Sebastian Horror film festival 2003, best animation Melbourne International Film Festival 2003; BAFTA Cymru, best short film 2003, Silver Melies 2005, nominated Melies D'Or 2006 and audience award Halloween festival 2005; Corby's work was recognised with an honorary mention at Prix Arts Electronica 2006 and a jury prize at Japanese Media Art Festival 2007, festival jury prize at Machida City Museum of Arts, Tokyo 2001, 2007.

Key artists were commissioned to make showcase work for The Wellcome Trust and Henry Moore Institute (Wilson), Kettle's Yard (de Waal, Wilson), National Museum of Wales (de Waal), V&A (de Waal, Twomey). Work has been acquired for permanent collections of national and international galleries

and museums, including V&A (de Waal, Twomey), Museum of Arts and Design, New York (Broach), World Ceramic Exposition, Korea (Brown, Twomey, de Waal), MoMA, New York and Tate Modern (Tabrizian), Hungarian National Ceramics Collection (de Waal), Swiss National Museum, Oberhausen, and Art Collection of State of Geneva (Orlow). Consultancies are held at Tate Liverpool (de Waal), Sotheby's Chinese Art department (Wood). Residencies include Banff 2001-2 (Ride); Prema Arts Centre 2001 (Maziere); Petrie Museum 2003-6, Hunter College New York 2006 (Brown); National Archives, Kew 2006 (Orlow); International Ceramics Centre, Hungary 2005 (Twomey); Hamburg (Corby).

Influence

Through conferences and seminars, CREAM researchers influence debates in cross-disciplinary research in the arts, developing new theories in documentary, performance and art, digital arts and science, photography and surrealism, photography and fashion, South Asian film, ceramics and arts. de Waal was a consultant on the Secret History of Clay at Tate Liverpool with an accompanying catalogue and book *20th Century Ceramics*. Corby organised Art Meets Media at the NTT InterCommunication Center, Tokyo with an accompanying edited collection on digital arts. Ten Brink organised a conference on Rouch with an accompanying edited collection with the French Institute. Ride organised *Matrix*, two series of talks on new media at Tate Modern (2004, 2005). Campany gave a series of talks at Tate Modern on photography, cinema and art to accompany his books. Bickers organised a series of interviews with artists at Tate Modern to accompany the edited collection from *Art Monthly*.

CREAM is influential in the development of museums' and galleries' policies and collections. Bickers was a Tate Britain Turner Prize judge, and nominator for Arts Foundation Sculpture Award (2003); Corby was a jury member of CyNet Art festival. Gallery trustees include Matts and Serpentine Gallery (Bickers), Whitechapel, Camden Arts Centre (Wilson). Consultancies include Contemporary Art Society purchasing fund for UK museums and galleries and The National Arts Collection Fund (Bickers); Chair of British Committee of the World Craft Council, Chair of Trustees Ceramic Study Centre, Farnham (de Waal); ACE National Forum of Archives, Autograph advisory panel (Tabrizian); Film London advisory board (Maziere); Creative Workers in the City Policy Group (Corby).

New collaborations with European universities are established with CREAM's founding role in ThinkTank for applied arts; and AVPhD a national platform for training in PhD by practice. Members have refereed projects and programmes for AHRC and many European bodies, as well as book proposals or journal articles for all major publishers. Other members are on editorial boards for *Crafts Magazine*, *Interpreting Ceramics*, *Journal of Media Practice*, *Screenworks*, and *The Issues*.

Benefit

Westminster's long-standing reputation for arts research provides a context for CREAM to conduct critical writing and practice, creating a sustainable environment for supporting and developing staff expertise. Internal and external funding for the Centre as a whole, and the groups within it, enable researchers to contribute to CREAM's profile. Diverse funding allows researchers to shape debates in ceramics, arts, and architecture (with sponsorship from Wedgwood, Royal Derby, MIMA, Crafts Council, Henry Moore Foundation, Jerwood, Royal Society of Arts, ACE); or in film, photography and fashion (with collaboration from the AHRC, French Institute, Tate, NPG). Privileged access to Arts Council/BFI archives allows for a unique digital resource for arts documentaries. Collaboration with academic, arts, museum, gallery, and industry user groups creates opportunities for engagement with the wider world, including Britain, Europe, China, India, and America, and for CREAM to achieve its goal of becoming a leading European centre for cross-disciplinary arts.