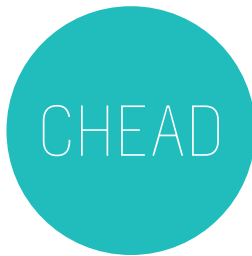# CHEAD

Image from an a collaborative arts and health research study titled: 'Using Biomechanical data to inform student learning about chair design', led by Tom Ainsworth, researcher and lecturer at the University of Brighton.

Communicating Insights
CHEAD Annual Conference
Brighton, 18 – 20 March 2015

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The CHEAD Annual Conference will explore how we might visualise and look forward to the changing cartography of the A&D research landscape as it comes into public view from REF 2014.
Thinking forward creatively to 2020 and building on our diverse strengths, the 2015 CHEAD conference is an opportunity to share the very best experiences from across the sector but also to think about our futures in a sector that is set to continue to change and to challenge us as the HEA takes on a changing role, as open access is developed and refined and as new providers join the sector and as teaching and learning, research and impact intersect in new ways and each play a role in the processes of transformation.

What will this conference include?
This conference is designed to inspire, to provoke and to encourage new forms of collaboration and shape our future agendas such that CHEAD can support and contribute to taking these forward beyond 2015. It aims to offer opportunities for networking and discussion, for shaping new CHEAD agendas including the development of pedagogic research in A&D visualising and developing impact and research leadership and offering practical workshop sessions exploring a range of impact case studies from across the A&D sector and how they were developed and shaped.

Who is this for?
This conference welcomes a broad constituency of leaders, from those who head art and design in their institutions, to those have specific responsibilities for dialogue and sharing new agendas and impact with partners within and outside higher education.

We have seen the impact our sector makes in the work. We have seen radical changes to our systems and seen challenges and changes to how we might shape how we communicate it for a world of open access and for a future world we haven't yet imagined and consider how we share and shape the research, the learning and the partnerships and the difference we have made through the creative and intellectual work of academics and students.
Whatever the size of our institutions, and whatever their location and mission, whether small or large, within a university context or within an independent art and design context, all our partners have an impact on their doorstep and continually seek ways to build up audiences as well as to build and engage new audiences and forge new kinds of mutually beneficial partnership.

Following the positive feedback from last year's conference, the Group for Learning in Art & Design (GLAD) will again be curating a session at this conference, which will focus on pedagogic research and its status and value within the Higher Education Art and Design Community. Although there have been considerable developments between the last RAE and REF there is a notion that this area of research is not as well recognised as it might be in some HEI's.

Networks and Practical Help
As has become a familiar item at our conference, there will also be open sessions for subject-specific networks, and on practical issues that affect members' work:

- **CHEAD HEI Galleries Network**: a support network of leaders of our member institutions' galleries staff, which aims to enhance the contribution of the gallery to the art, design and media curriculum and the gallery's potential in the future for art schools and the student experience;
- **CHEAD Subject Associations Links Group:** a forum for debate and exchange of ideas at the studio and subject level
- **CHEAD Research Alliance**: The aim of the Research Alliance is to develop and promote art and design research quality and capacity through a collaborative networking of research leaders.

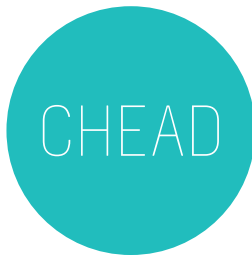- **New to CHEAD:** an open session focusing on CHEAD, what it does and proposals for areas of future action;

A Thank You to our Hosts
We are grateful to be hosted by the University of Brighton, which provides an appropriate setting for the conference theme, as delegates will have the chance to find out during the conference.

We hope you will enjoy what we hope will be a lively and informal event that can offer something for everyone.

Professor Linda Drew   Christoph Raatz
Chair, CHEAD   Executive Secretary
Deputy Director, Glasgow School of Art   CHEAD

CHEAD

Conference programme

Wednesday, 18 March 2015
Inspiration

		Programme
12:00 – 14:00	SBT 'foyer'	Registration / lunch
14:00	**SBT**	**Introductory note & Welcome to Brighton** Prof. Linda Drew, Director, Ravensbourne & Chair, CHEAD & Prof. Anne Boddington, Dean of College of Arts & Humanities
14:15		**Keynote: "The Well-crafted mind"** Prof. Bruce Brown, Pro-Vice-Chancellor for Research, University of Brighton *Followed by Q&A*
15:00		**Research, Impact and Audiences** Prof. Rachel Cooper, Distinguished Professor of Design Management and Chair, Lancaster Institute for the Contemporary Arts, Lancaster University *Followed by Q&A*
15:45	SBT Foyer	*Tea & coffee*
16:00	**SBT**	***REF experiences show and tell*** ***Q&A with Prof. Bruce Brown & Prof. Rachel Cooper*** *Delegates to be seated around themed tables. Each table to prepare a question for BB / RC. Themes to relate to delegates' experience of REF.*
17:15	*University of Brighton Gallery*	*Wine reception*

CHEAD
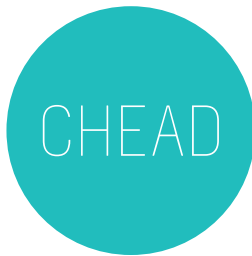
Thursday, 19 March
Policy, pedagogy and Practice

		Programme
09:30	Sallis Benney Theatre (SBT)	**Provocations and Discussion:** 1. **Rear View Mirror: Research, Impact and Innovation Sector Futures and Challenges** Dr Lucy Kimbell, AHRC design research fellow, Cabinet Office Policy Lab and principal research fellow, University of Brighton
10:10		2. **Impact and gallery education** Gill Hart, Head of Education, National Gallery
10:40		3. **Informing the Curriculum: Pedagogic Research** Professor Vicky Gunn, Head of Learning & Teaching, Glasgow School of Art
11:10		**Research and the curriculum** GLAD World Café
	SBT Foyer	*Tea & coffee*
12:15	Various rooms	**Optional Sessions** 1. New to CHEAD 2. CHEAD HEI Gallery Network 3. CHEAD / HEA Subject Association Links Group 4. Research Alliance
13:15	*SBT Foyer*	*Lunch* *Delegates able to go to hotel and freshen up.*
15:00	**Main Foyer**	**Excursions**: Group departs 15:00
15:30	*Ditchling*	***Ditchling Museum**:* (shortlisted for Museum of the Year) *Visit and Tour*
16:30		*Leave for Bexhill*
17:30	DLW	*Arrive at* ***De La Warr Pavilion Bexhill*** *Tour*
18:00		**Pre-dinner drinks.**
19:00		**CHEAD Annual Dinner** De La Warr Pavillion
21:30		*Return shuttle to Brighton*

Friday, 20 March

Make your learning Count

09:45	**Inspirational Talk**: **Make Your Learning Count** Dr. Mick Wilson, Head of Department, Valand Academy, University of Gothenburg
10:45	Tea & coffee

11:00	**Making our work count – Impact Case Study Workshops**
	(→ *where research, L&T and public engagement come together*)
	Presentations to be in 2 parallel groups:
	
	1. Glasgow School of Art
	    Sheffield Hallam University – David Cotterrell
	2. Jane Thorburn, University of Westminster
	    Art History case study

12:30	*Review:* **Communicating Insights and Make your learning Count: what have we learned, where are we going now?**
13:00	*Lunch*
14:00	*Depart*

Speakers Biographies

Anne Boddington

Professor Anne Boddington is Dean of College of Arts & Humanities at the University of Brighton. She first joined the institution in January 1999 as Head of the School of Architecture & Design (1999-2006) and has been Dean since 2006. From 2005-2010 she was also Director of the Centre for Excellence in Teaching and Learning through Design (CETLD). She has extensive experience of academic and research leadership and management in Higher Education, particularly with reference to Design, Innovation and knowledge exchange in the Creative and Cultural Industries.

Anne is a Fellow of the Royal Society of Arts (RSA) and an affiliate member of the Royal Institute of British Architects (RIBA). She was an elected member and Vice Chair of the executive for the Council for Higher Education in Art & Design (CHEAD) (2010-14). She was a member of the Design Educators Association (DEED) executive between 2000 and 2005 and its Chair (2002-05). Between 1999-2003 she was also an executive member of the Standing Conference of Heads of School of Architecture (SCHOSA).

She has extensive experience as an external examiner and in quality assurance review as well as extensive experience of the peer review of research including as a member of the AHRC Peer Review College. Between 2005-2009 she was a member of the HEFCE Research Assessment Exercise (RAE) 2008 Sub Panel for Art & Design. She is currently Deputy Chair and a member of Sub Panel 34 Art & Design: History Practice and Theory for the Research Excellence Framework (REF) 2014 and is also a member of EDAP, the Equality and Diversity Advisory Panel advising the REF team, the UK higher education funding councils and the Main Panel Chairs on detailed implementation of the REF procedures to promote equality and diversity.

Bruce Brown

Bruce Brown is Pro-Vice-Chancellor for Research at the University of Brighton and a Professor of Design. Prior to this he was Dean of the university's Faculty of Arts and Architecture and Director of the Higher Education Academy's Subject Centre for Art, Design and Media.

Professor Brown currently chairs the Portuguese Government's Fundação para a Ciência ea Tecnologia research grants panel (Arts) and is a member of the Advisory Board of the Arts and Humanities Research Council (AHRC). In the last UK Research Assessment Exercise (RAE2008) he chaired Main Panel O (Arts). In 2006 Professor Brown was a member of a joint working group convened by the Higher Education Funding Council (HEFCE)/AHRC on Research Metrics and is currently a member of HEFCE's Expert Advisory Group for the Research Excellence Framework (REF2014). Professor Brown was appointed by HEFCE as one of four Main Panel Chairs to the forthcoming REF2014 with responsibility for Main Panel D (Arts and Humanities).

Professor Brown was a founding member of the Arts and Humanities Research Board's (AHRB) Post-graduate Panel for Visual Arts, has served on the executive committee of the UK Council for Graduate Education and was a Council member of the Higher Education Academy. He has been in membership of steering groups that include the AHRB's 'ICT in Arts and Humanities Research' programme and a joint Royal Society of Edinburgh and British Academy review of The Effects of Devolution to Scotland on Advanced Research in the Arts, Humanities and Social Sciences. Professor Brown has also served as trustee and director to organisations that included the Art's Council for England's South East Arts Board and currently the Ditchling Museum. He is an international advisor to the Shpilman Institute for Photography in Israel, and helped to initiate the Brighton Photographic Biennale before serving on its Board of Directors.
Since 1991 Professor Brown has been a member of the Hong Kong Council for Academic Accreditation chairing many events in the territory and has worked as an international expert for the New Zealand Qualifications Authority. In 2009 he contributed to a report entitled 'Reforming Arts and Culture Higher Education in Portugal' that resulted from an international review commissioned by the Portuguese Ministry of Science, Technology and Higher Education. He currently reviews proposals to both the Qatar National Research Fund and its Research Experience Programme as well as for the UK Research Councils. Professor Brown has worked to develop research capacity in the Arts internationally through expert seminars that have included the Koninklijk Vlaams Conservatorium in

Antwerp, the Canadian Association of Fine Arts Deans, Wizo Haifa Academy of Design in Israel, the Universität für Angewandte Kunst in Vienna, Virginia Commonwealth University in Qatar and the Hogeschool Gent.

Professor Brown is an Editor of Design Issues Research Journal (published by MIT Press), a member of the Editorial Board for Arts and Humanities in Higher Education: an international journal of theory, research and practice (published by Sage) and the editorial steering group for a Handbook for Research in the Arts (funded by Riksbankens Jubileumsfond, Sweden; to be published by Routledge). He specialises in design research with an emphasis on the social and cultural effects of visual memory. He has delivered papers and keynote presentations that include: Design and Ethics at the University of the Arts Budapest; the Third International Conference of the Arts in Society, Birmingham; Graphic Memory at Ontario's National Design Conference; 'The Design of Memory' at Shenkar College of Design and Engineering, Tel Aviv; Objekte der Erinnerung at Zukunftsbilder fürs Design in Potsdam; 'Memory is the Message' at the ISEA conference in Chicago and at Environs the Graphic Designers of Canada National Conference.

In the mid-1960s, Professor Brown attended the Liverpool School of Art before going on to complete his studies at the Canterbury College of Art, then at the Royal College of Art in London. In 1973 he was elected a Fellow of the Royal Society of Arts after winning an RSA Bursary to study in Florence. This was followed by grants from the Royal College of Art to support field studies in Peru that investigated the design principles of Pre-Columbian civilizations. Before entering Higher Education, Professor Brown worked as a practicing designer and was for some years the art director of CRAFTS for the UK Crafts Council. He was elected an Honorary Fellow of the Royal College of Art in 2004.

Rachel Cooper
Rachel Cooper is Professor of Design Management at the University of Lancaster, where she is Chair of Lancaster Institute for the Contemporary Arts and also ImaginationLancaster (a centre for research into products, places and systems for the future). Her research interests cover design management, design policy, new product development, design in the built environment, design against crime, and socially responsible design. Projects includes: EPSRC (i) A Study of Requirements Capture; (ii) Cost and Benefits of Partnering iii) Generic Design & Construction Process Protocol - a five year study involving numerous industrial collaborators e.g. BAA, Alfred McAlpine, BT, (iv) Future scenarios for Distributed Design Teams; (v) three projects for the Design Council/Home Office on Design Against Crime; (iv) also for the Design Council and government, a study of the use of Design in Government Departments e.g. DTI, Foreign and Commonwealth Office, and DCMS.

Between 2003 and 2008 she led 'Vivacity 2020: Sustainable Urban Design for the 24 Hour City', a £3m EPSRC funded project over five years looking at Manchester, London, and Sheffield - http://www.vivacity2020.eu. She was co-investigator upon the AHRC/EPSRC funded 'Design 2020: The UK Design Industry in 2020' which was completed in 2008 - http://www.ukdesign2020.org and co-investigator of 'Urban Futures', a five year EPSRC funded research project http://www.urban-futures.org. Professor Cooper is currently co-investigator of EPSRC Programme grant Liveable Cites http://www.liveablecities.org.uk and also an AHRC Knowledge Exhchange Hub, The Creative Exchange, focussing of the 'Digital Public Space' http://www.thecreativeexchange.org.

She has authored several books in the field including The Design Agenda (1995), The Design Experience (2003), Designing Sustainable cities (2009), Constructing Futures (2010) The Handbook of Design Management (2011) and is currently commissioning editor for an Ashgate series on Socially Responsible Design. She was commissioned in May 2007 by the Foresight programme on Mental Wellbeing and Mental Capital to write the Scientific Review on Mental Wellbeing and the Built Environment. Professor Cooper is President of the European Academy of Design, and Editor of The Design Journal.

Professor Cooper has undertaken several advisory roles to national and international universities, government and non-governmental organisations. She was a member of Infrastructure and Environment Strategic Advisory Team of the UK Engineering and Physical Sciences Research Council (EPSRC) until 2005. She has also chaired EPSRC commissioning panels on Crime and the cross

council review of UK National Collaboration on Ageing Research programme and she was mentor on EPSRC Sandpits on Mobile Health and Countering Terrorism in 2006/7. Professor Cooper was UK Arts and Humanities Research Council (AHRC) panel convenor for visual arts and media practice, history, theory Postgraduate awards between 2000 & 2005, and sat on the Council of the AHRC (2000/10). She was also a member of the advisory panel on the AHRC/ESRC's Cultures of Consumption programme and chairs the advisory panel for the AHRC/EPSRC's 'Designing for the 21st Century' initiative. She was a member of the UK Research Assessment Exercise Paanel for Art and Design in 2008, chaired the research review panel for art, design architecture and media for Alto University, (2009) and was a member of the Research Assessment exercise for Gothenburg University 2010. In 2011 she was invited to be a member of the European Design Innovation Initiative Leadership Board that produced recommendations on Design for Prosperity and Growth for the EU.

David Cotterrell
David Cotterrell is an installation artist working across media and technologies to explore the social and political tendencies of a world at once shared and divided.

The practice is typified by an interest in intersection: whether fleeting encounter or heavily orchestrated event, Cotterrell's works explore the human condition and the breaks or nuances that can lead to a less ambiguous understanding of the world they inhabit.

Encapsulating the roles of programmer, producer and director, Cotterrell works to develop projects that can embrace the quiet spaces that are the sites for action, which might (or might not) be clearly understood in the future.

Cotterrell's work has been commissioned and shown extensively in Europe, the United States and Asia. He is Professor of Fine Art at Sheffield Hallam University and is represented by Danielle Arnaud.

GLAD
The Group for Learning in Art and Design (GLAD) was established in 1990. It is a non-affiliated group of academics representing art, design and media from across higher education institutions plus colleagues from the specialist further education sector.

GLAD's remit is to engender discussion about best practice in developing the student experience in art, design and media and, in particular, to promote and stimulate debate and consideration of developments in the teaching and learning of the subject. Members of the GLAD Committee meet regularly at venues across the UK to discuss issues and to organise events.

Vicky Gunn
Professor Vicky Gunn joined Glasgow School of Art as the Head of Learning and Teaching in November 2014. Prior to that she was Director of the Learning and Teaching Centre at the University of Glasgow. She has a research and teaching profile in tertiary learning and teaching in the Arts and Humanities, as well as an international profile in supporting academic development in universities. She has been the research lead on several national-level teaching enhancement projects with both QAA Scotland and the Higher Education Academy (including her recent work with Anna Fisk for the HEA on Considering Teaching Excellence in Higher Education: 2007-2013 and has a penchant for policy development in higher education at institutional and national levels. Her most recent publication challenges story-telling about teaching in the Humanities.

Vicky's publications list is eclectic, but all of her work is tidied together through Humanities methods and methodologies. Her research areas, like her policy and teaching interests, include: the relationship between broad attribute development and research-intensive disciplinary learning, including the role of interdisciplinarity; the influence of quality, curricular, and disciplinary cultural structures on student learning outcomes; the application of cultural theories to learning in higher education; (and for fun) queer theory in late antique and medieval Church History. She is an Alumnus of the University of Glasgow, having done both her undergraduate and postgraduate studies there. She is currently principal investigator on the Studio as Pedagogy research project at GSA and welcomes PhD students interested in the relationships between interdisciplinarity, disicplinarity, Education, and Art, Design & Architecture in higher education contexts.

Gill Hart

Gill Hart has worked in visual art education since 2000. Her first role was as Adult Learning Officer at the National Gallery. She left the gallery to manage the education programme at Glasgow Museums Resource Centre before joining the Fitzwilliam Museum in 2006 to manage the Art and Wellbeing programmes there. Gill was the MLA Museums Fellow on the Clore Leadership programme between 2009 and 2011. She returned to the National Gallery in November 2011 as Head of Adult Learning Programmes and was appointed Head of Education in May 2014. As well as leading strategic development in Education at the National Gallery, Gill actively contributes to the Gallery's programme of public events, teaching art history courses and conducting occasional experiments with visitors.

Lucy Kimbell

I do research, analysis, writing and strategic design particularly in relation to policy, social innovation and service innovation. I very occasionally make and show participatory/live/digital artworks.

I'm an associate fellow at Said Business School, University of Oxford and principal research fellow at the University of Brighton.

I work as a designer, researcher and educator. This website mostly focusses on my artwork, which I am doing less of these days, and my written publications.

My background and activities are a mixture of academic research and consulting in design innovation, especially in digital/services and policy, and post-graduate teaching.

I aim to critically explore what design approaches - sometimes called "design thinking" - bring to policy-making, social innovation and organisational challenges. I am particularly interested in making better connections between academic research and practice and how design and participatory innovation enable this.

Current role. I'm currently Arts and Humanities Research Council (AHRC) research fellow embedded in the Cabinet Office Policy Lab, part of the Open Policy Making team, and prinicipal research fellow at the University of Brighton.

Publications. I publish in peer-reviewed journals, usually about design thinking and service design, as well as trying to find ways to make academic work more digestible to wider publics. My Service Innovation Handbook will be published by BIS in early 2015, aimed at managers and entrepeneurs trying to design new services.

Teaching and advisory. Since 2005 I have taught an MBA elective in Designing Better Futures at Said Business School, University of Oxford, where I am associate fellow and where I was previously on the faculty for five years. This remains one of few such courses in any management school. For Central Saint Martins, University of the Arts London, I scoped and designed a new MBA programme centred on creativity and design. I have been involved in helping develop curricula in design/innovation and as an external for academic reviews, PhD examining and validations such as at Eindhoven Academy of Design, Parsons The New School for Design, Malmo University and the Royal College of Art.

Research. My academic research combines design studies, with aspects of management and organisation studies and science and technology studies. I was co-Principal Investigator leading a study on Mapping Social Design Research and Practice for the AHRC with Professor Guy Juiler (Brighton/Victoria and Albert Museum) , the report of which was published in September 2014. I co-curated the Social Design Talks which ran 2012-14 with Guy Juiler and Jocelyn Bailey (then at Policy Connect). I led the Young Foundations's contributions to the European Commission Framework 7 research project on mapping controversies, EMAPS. I was also PI on an AHRC-ESRC Designing for the 21st Century project studying service design in science and technology-based enterprises.

Consultancy. In my practice and research I am involved in exploring ways to bring design approaches to organisational problems and community challenges. I am an associate of Normann Partners, an international consulting firm with offices in Stockholm and London. I have about 15+ years' experience of leading multi-disciplinary teams through design projects for organisations such as Vodafone, Deutsche Bank and Metropolitan Housing. Through my consultancy I design and facilitate large (up to 100 people) workshops for entrepreneurs and innovators to try out design thinking and service design. Previously I was head of social design at the Young Foundation, London, where I helped build up its design capability. I published online a toolkit I use in my consultancy and teaching, the Social Design Methods Menu, in 2012. I co-founded one of London's first digital media practices, Soda, which makes me some kind of creative entrepreneur.

Speaking. Conference keynotes include the UK Arts and Design Institutions Association (2014), IIT Design Research Conference (2013), International Association of Societies of Design Research (2011), Service Design Network (2010), Design Management Institute (2010), and Ethnographic Praxis in Industry Conference (2008).

Artwork. My artwork has been shown internationally including at TEDGlobal 2011 and in the interdisciplinary exhibition Making Things Public (2005) curated by Bruno Latour and Peter Weibel. Education. I originally studied engineering design and appropriate technology, then a masters in digital arts, and my PhD developed an inventive practice perspective on designing.

Ken Neil

Professor Ken Neil is an academic, writer and lecturer, and Head of Research at the GSA. Ken studied painting and the history and philosophy of art at Edinburgh University as an undergraduate, before achieving an MFA in Painting from Edinburgh College of Art in 1995. He completed a PhD in art theory in 2003, on American Photorealism, while teaching Humanities and History of Art at ECA and the Universities of Edinburgh and Glasgow. From 1999 he was lecturer in Contextual and Critical Studies at Gray's School of Art, taking on the Headship of Fine Art and Fine Art Critical Studies in 2002. In 2005 he led a new MFA in Critical Social Art Practice for Gray's before being appointed Head of Historical and Critical Studies at The Glasgow School of Art in 2006. Since joining GSA he has been a Sector Lead for creative and cultural practice disciplines for the Scottish Enhancement Theme 'Research-Teaching Linkages' and has served on the AHRC Fellowships Review Panel. Ken is on the Editorial Board of the journal 'Art & Research' and is a member of the AHRC Peer Review College and a Fellow of the Higher Education Academy.

Neil's research and supervisory interests relate to three fields: contemporary art and art theory; issues of access and tradition in creative education; and theories of the real and the everyday in contemporary art. He has published widely on these areas, select recent and forthcoming publications and papers include: 'Realism, Reification, Pragmatism', in Representing the Everyday in American Visual Culture, John Fagg and Mark Rawlinson (eds.), Liverpool: LUP, in press; 'Mapping the Future: Public Art in Scotland', The Drouth, Issue 41, Winter 2011/12; 'Accessing and Decoding Communities of Cultural Capital' with Eileen Reid, in Inclusive Practices, Inclusive Pedagogies, Dipti Bhagat and Peter O'Neill (eds), London: UKADIA, 2011; 'The Ethics of Public Art' with Tracy Mackenna at, 'The Ethics of Encounter', Stills Gallery/University of Edinburgh, 2011; 'The Accursed Blessing of Process' at 'Beyond the Academy: Research As Exhibition', Tate Gallery, London 2010; and, 'The Rules of Collective Art' with Robin Baillie, AAH Conference Session, 2010.

Currently Neil serves as Director of Studies to four doctoral projects related to: art in the environment; new forms of cooperative educational practices; new media art & interstitial spaces; and strategies of exodus in contemporary art practice.

Jane Thorburn

Jane Thorburn is Principal Lecturer, Course Leader for BA Television Production and co-director of the Africa Media Centre at the University of Westminster. She has been researching the Nigerian Film and Video industry for several years and has made six documentaries in Nigeria. Her 2013 film 'JOY, IT'S NINA' was selected for over 20 International film festivals. Jane co-founded the production company AFTER IMAGE in 1979, directing, editing and series editing the majority of the company's productions. An early success was the Arts Magazine programme ALTER IMAGE which ran for three

series on Channel 4. The programmes received a number of international awards as well as having seasons devoted to the company's work at the Pompidou Centre in Paris. In 1989 THE GREATEST SHOW ON EARTH was the official entry of Channel 4 to the Montreux Television festival. The After Image production THE EMPRESS won the Royal Television Society best production design award and a special mention at the prestigious IMZ Opera Screen. Other productions include THE SCORE, a classical music magazine series for BBC2, CAMERA an opera written specially for television, 2 documentaries for the Discovery Channel, and several performance collaborations commissioned be the Arts Council, Channel 4 and BBC2.   http://www.janethorburn.co.uk

Mick WIlson
Education: I studied artmaking (sculpture) and the history of art and design joint honours BA (1986-1990), completing a Masters by Research (1992) on the historical contexts of Russian Constructivism and Productivism at the National College of Art and Design. Throughout the 1990s I worked as an artist and also taught on several programmes in cultural studies, history of technology, art theory, art history and contemporary art practice at different art schools and universities in Ireland. I later completed an MSc (2001) at the Department of Computer Science in Trinity College Dublin, where I also taught for several years. I received my PhD (2006) from the NationalUniversity of Ireland (NUI) on the rhetoric of knowledge conflict and the question of the institutional identity of the contemporary university .

Leadership: In 2004 I established the Master in Visual Arts Practices, an experimental programme in artmaking, curating and art criticism based in Temple Bar Gallery and Studios, Dublin. From 2005 to 2007 I was Head of Research and Postgraduate Development at the NCAD; and later was the founder Dean of the Graduate School of Creative Arts and Media, GradCAM, Ireland (2008-2012) an all-Ireland interdisciplinary art and research platform. I led the team that developed an experimental doctoral educational programme and cultural platform working with artists, musicians, designers, curators, cultural historians, art theorists and cultural policy analysts. I moved to Göteborg in autumn 2012 to join Akademin Valand as its first prefekt working with colleagues in Film, Literature, Photography and Fine Art to build a new arts Academy in the context of a vibrant Faculty of artistic practice.

Current Teaching: I am working with colleagues at Akademin Valand to further develop our experimental "Summer Academy" that seeks to create new pathways of access to higher arts education for non-traditional students (broadening recruitment). Together with colleagues, I am also engaged in teaching courses on: art and temporal imaginaries; art and food; art, controversy and censorship; art and contemporary philosophy; and research methods across the arts.

Research interests: Contemporary art and philosophy; curating and public-ness; art as educational praxis / art as research praxis; and contemporary cultural politics with particular reference to food and mortality.

Current Art and Research Projects: (2013-ongoing) PARSE - platform for artistic resaerch; (2010-2013) SHARE: Art and research education – the doctoral level of study for the arts; with Dr. Paul O'Neill *Curating and research* (2012-2014), and work on the temporalities of contemporary art (2012-2014). Other collaboratiuons include "The food thing" (2010- ongoing) and "Dead publics" (2009-ongoing).

CHEAD Annual Conference
Brighton, 18 - 20 March 2015

COMMUNICATING INSIGHTS

Steven Adams	Associate Dean of Research	University of Hertfordshire	s.adams@herts.ac.uk
Anne Boddington	Dean of College/Faculty	University of Brighton	v.connell@brighton.ac.uk
Amanda Bright	Associate Dean:Academic Development and Enhancemen	Central Saint Martins	a.bright@csm.arts.ac.uk
Graeme Brooker	Head of Department of Fashion and Interiors	Middlesex University	g.brooker@mdx.ac.uk
Bruce Brown	Pro-Vice-Chancellor for Research	University of Brighton	
Duncan Bullen	Academic Programme Leader	University of Brighton	d.bullen@brighton.ac.uk
Rachel Cooper	Distinguished Professor of Design Management and Chair	Lancaster University	
David Cotterrell	Lecturer	Sheffield Hallam University	d.cotterrell@shu.ac.uk
David Crow	Dean of Manchester School of Art	Manchester Metropolitan University	d.crow@mmu.ac.uk
Ed D'Souza	Head of School	Winchester School of Art	reds@soton.ac.uk
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Steve Gill	Associate Dean: Research	Cardiff School of Art and Design	sjgill@cardiffmet.ac.uk
Judy Glasman	Dean of School	University of Hertfordshire	j.glasman@herts.ac.uk
Vicky Gunn	Head of Learning and Teaching	Glasgow School of Art	v.gunn@gsa.ac.uk
Dew Harrison	Chair of the Faculty Professoriate	University of Wolverhampton	Dew.Harrison@wlv.ac.uk
Gill Hart	Head of Education	National Gallery	
Paul Haywood	Depeuty Dean of the School of Art & Dsign	Middlesex University	p.haywood@mdx.ac.uk
Phil Healey	Head of Department of Visual Arts	Middlesex University	p.healey@mdx.ac.uk
William Hill	Course Leader MA Graphic Design and Typography	Anglia Ruskin University	will.hill@anglia.ac.uk
Dean Hughes	Head of School of Art	Edinburgh College of Art	d.hughes@ed.ac.uk

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