

Art, Design and Architecture

SESSION 1 – THE APPROPRIATE RESEARCH OUTPUTS FOR THE DISCIPLINES WITHIN PANEL 13

Examples of types of outputs likely for Art, Design and Architecture	How can this type of output comply with expectations of: d) peer review / citation, e) exegesis as contribution to knowledge, f) pre-eminence in the field, including evidence of significant impact	Other comments / issues
Portfolio	<p>Required peer review or similar process as prerequisite?</p> <p>A range of opportunities flow from the execution of creative works which are reflections of esteem or impact</p>	<p>How will the (repository) format of the presented work limit or enhance the assessment of the nominated works?</p> <p>[includes the background journey/process and any prototypes that lead to the final work or a notable outcome with some impact in the field—assumes critical reflection Exegesis to place the portfolio in context It is assumed that the portfolio contains peer reviewed, awarded or otherwise acknowledged materials? The evidence portfolio is framed as representing the totality of the body of work.</p>
exhibitions	Should include curated exhibitions	
Professional journals		
Exegesis as stand alone output		
Artworks and objects		

Traditional research publications – books	The item, in its totality, should be available for assessment in a high quality form to support the RQF process and give academics confidence in the entire process.	Only a proportion may be read by the assessors but the university may need to make such outputs accessible What is the impact of the quality of reproduction?
		What is the best configuration for presenting the work of a group? Should the group be cross institutional?

Alternatives to “four end products” as a reflection of six years work

Parallel verification and peer review process present in the RQF

Category J too restricted.

How are ephemeral works recorded/reported?

Art, design and architecture: session 2

DISCUSSIONS CONTEXT STATEMENTS REGARDING WITHIN PANEL 13

<p>Issues for the Context Statements Art, Design and Architecture</p>	
<p>What is the context statement for our disciplinary funding?</p>	<p>The context statement should allow or encourage a space for interpretation and reflection Explain how any criticism that is recorded of a work is framed by its context and how it may have changed over time. This may be a characteristic of the panel. Explains the manner in which the discipline undertakes creativity and research – outlines its processes Acknowledge that academics in panel 13 do not operate in the same type of groups as academics in other fields Use the narrative to explain the past and then construct a future for the research grouping Capacity building is a central concern of the arts, design and architecture – connected to the relative “youth” of the disciplines in research terms Connection to the creative “professions” gives the group its particular qualities. A strong strategic direction, possibly covering both where the research is heading, and where the group is evolving.</p> <p>How do the group’s goals and aspirations connect to the strategic direction of the university and of the Government?</p>
<p>Do we need to assert particular opportunities for exposé?</p>	
<p>What is a ‘group’?</p>	<p>A group of scholars possessing a common cognate position ... or a collective defined by RFCD codes The context statement allows different types of groups to be defined (colleagues who share authorship or a range of independent but like minded scholars). A case needs to be made explaining the particular grouping and why it is worthy of note. Importance of emerging or ECR academics as part of a balanced group</p>

Highly complex sector
 What are our other key characteristics?
 What do we learn from “failure”?

Art, design and architecture: session 3

DISCUSSIONS IMPACT STATEMENTS REGARDING WITHIN PANEL 13

Issues for the Impacts Statement Art, Design and Architecture	Does impact have to be positive or ethical? What is the proof?
Increase cultural awareness Cultural identity and recognition	
Works commissioned or constructed	
Awards from outside the relevant profession – ie. beyond your peer group	As measured by publication in popular journals or newspapers?
Artworks in public collections Work which is in the public domain and is re-exhibited	Close alignment of community and academic values/concerns/ Level of informed debate? Popular Media, blogs, wiki's etc. Accuracy? The number of publications and "hits" may reflect increased impact Community engagement – low level impact etc., community adoption – community benefit!!
The production of an innovative design	
Change in outlook ...	
Appointment to research positions in non-academic units	
Increased critical engagement at a community level	Where the community has an improved level of understanding/appreciation of
	Exhibition in a public space? Performance in public
	Criticality is an essential component of the field. Critical reflection on cultural or social values. Impact as the translation of academic work into the non-academic world. Provocative practices
PANEL 13 issues	How do we frame history and theory in panel 13; as necessary to the production of design/production/performance etc. how then is its impact calculated? The need to argue for the centrality of history and theory in material practice ... therefore, the combination of the two is an important feature of panel 13. The impact of history and theory could/should be (in)directly through the production of material works by other members of the group (and vice versa). The interface between history/theory and industry is central to the criticality of the discipline (architecture, design, art ...) in panel 13.

	More RFCD codes needed ... visual culture ... architectural theory
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Reinforce the value of providing a narrative