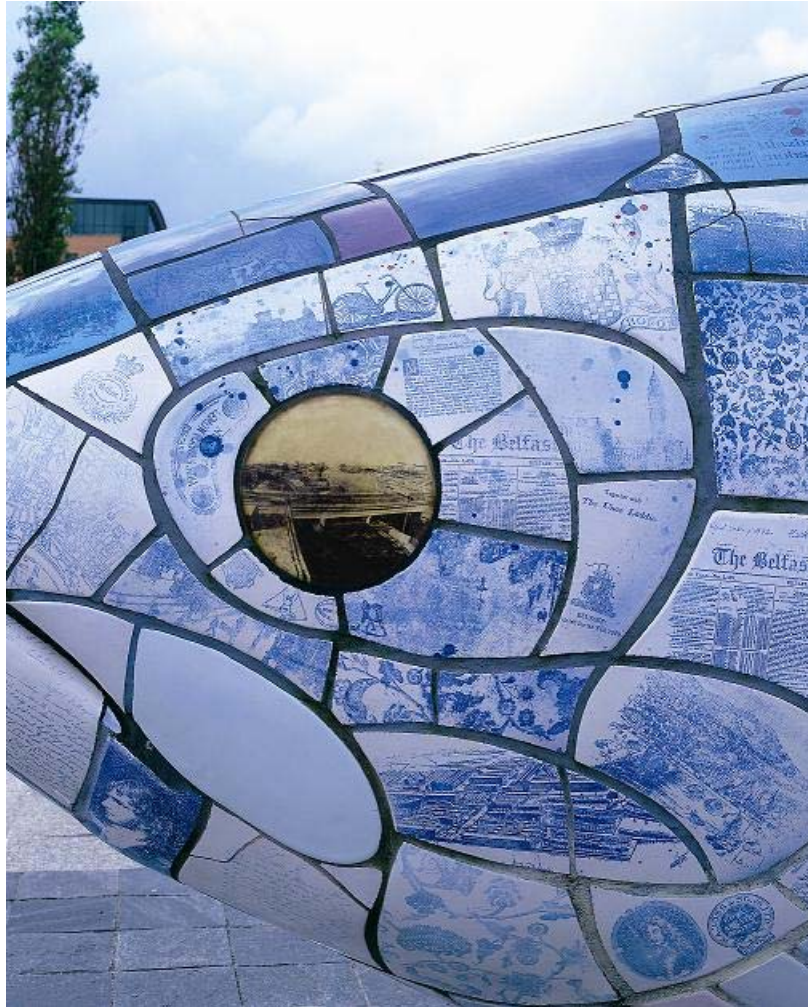


# CHEAD

Council for Higher Education in Art & Design



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**Creative Boundaries: Exploring the Link between Art  
& Design and Science & Technology**  
CHEAD Annual Conference

**Hastings Europa Hotel, Belfast, 12 – 14 March 2008**

# Creative Boundaries: Exploring the Link between Art & Design and Science & Technology

CHEAD Annual Conference, Belfast, 12 – 14 March

## Introduction and Briefing

In line with a growing recognition of the value of the creative industries, creativity and diversity are now seen as key ingredients to secure continued economic success and a thriving cultural sphere in the UK. At the same time technological change has opened spaces for new cultural experiences both for creative practitioners and their audiences and customers. Such spaces also allow artists and designers to link up with science and technology to create new products and increasingly to engage with contemporary issues outside the traditional art and design environment. These trends have long been recognised by arts and cultural funding organizations that now seek to embed diversity and actively promote cross-disciplinary initiatives.

Yet, while this development gives the art and design education community much to cheer about, it also poses certain challenges. In particular, we need to consider how effectively our sector can respond to the changing environment and new incentives. This gives further rise to a number of questions that hopefully we as key members of this sector can start to debate. For example:

- How well do A&D curricula accommodate and encourage cross-disciplinary initiatives, so that our graduates can continue to be able to engage with colleagues and themes that may be rooted in other disciplines?
- What are the challenges to inter-disciplinary collaboration? Is it a matter of language, methodology, outcomes, or other issues, and how can we overcome these?
- How can an art and design higher education curriculum accommodate disciplines that expect students to develop completely different sets of skills? What should be an adequate balance between these disciplines?
- Other countries, such as Australia, have got much more developed institutional infrastructures that provide stronger support for joint honours. What lessons can we learn to achieve a more productive learning environment for inter-disciplinary ventures?

## Purpose

Our keynote speakers have been asked to get us thinking about these and other questions along with possible answers. Our ideas will be taken forward in workshop groups, as each delegate will be assigned to a group for the period of the conference. In the workshop sessions a further presentation will be given and the task for the group will be to come up with three key actions that it feels could be taken forward through the curriculum, teaching and learning strategies or research. A CHEAD Executive member will be in each group to help facilitate the discussions.

On the last day there will be a plenary discussion where the ideas and suggestions from the groups will be debated with all the delegates. The suggestions will be circulated through the conference report and CHEAD newsletter.

Continuing the development from last year's successful conference, we are keen to set a new agenda for the CHEAD Annual Conference and to involve colleagues from broader sections within our member institutions and related organisations. We hope to be able to generate an atmosphere that fosters greater understanding between colleagues and in which debates are much enhanced by the diversity of our various respective backgrounds.

With best wishes for an enjoyable conference!

**Dr Frances Corner**  
Chair, CHEAD

**Christoph Raatz**  
Executive Secretary, CHEAD

## CHEAD Annual Conference

Belfast, 12 – 14 March

# Creative Boundaries: Exploring the Link between Art & Design and Science & Technology

Afternoon of Wednesday, 12 March

**Focus: Organisations / political opportunities for inter-disciplinary activities**

Time	Room	Activity
From 1230	Edinburgh Suite	Registration & welcome
1230	Piano Restaurant	Buffet lunch
1345	Edinburgh Suite	Delegates seated
1400		<b>Welcome and Introduction to the Conference</b> Dr. Frances Corner
1415		<b>Welcome to Belfast</b> Roisin McDonough Chief Executive, Arts Council of Northern Ireland
1430		<i>Key note</i> <b>Synergy through inter-disciplinary collaborations</b> Amy Hardie Director, Scottish Documentary Institute
1515	E'bro lobby	Tea / coffee
1530	Edinburgh suite	<i>Session 1</i> <b>Facilitating inter-disciplinary projects, a view from an external organisation</b> Roland Harwood, NESTA Connect
1600		<i>Session 2</i> <b>Facilitating inter-disciplinary projects, an alternative overview</b> Bergit Arends, Natural History Museum
1630		<b>Discussion</b> Chair: Dr. Frances Corner
1700		Adjourn

*A complementary set-menu will be available in the Europa Hotel restaurant.*

*However, delegates are free to make own arrangements for dinner. A list of recommended restaurants will be available.*

Thursday, 13 March

**Focus: Teaching, learning and research across the disciplines**

Time	Room	Activity
0915	Edinburgh Suite	<i>Delegates seated</i>
0930		<b>Summary of day 1, intro to day 2 &amp; outline of afternoon excursions</b> Dr. Frances Corner, Chair, CHEAD
9.40		<i>Session 1</i> <b>Led by the Nose: experiencing art through visual and non-visual senses</b> Clara Ursitti, fine artist, Glasgow School of Art
1030	Syndicate rooms	<i>Delegates move to syndicate rooms</i> <i>Coffee / tea served in rooms</i>
1045		<i>Session 2</i> Workshop leaders: 1. <b>Crossing boundaries: engaging and accessible 3D imaging technologies</b> Steven Flack, Duncan of Jordanstone College of A&D, Dundee University 2. <b>Art and micropalaeontology: Creating a meaningful 'virtual' experience of microfossils foraminifera</b> Catherine Watling, fine artist 3. <b>Performing Medicine: using art to provide training to medical students and practitioners</b> Deborah Padfield & Anneliese Graham, The Clod Ensemble 4. <b>Industrial design &amp; engineering</b> Garrick Jones, London School of Economics / RCA
1230	Edinburgh Suite	<i>Session 3</i> <b>Using aesthetics to navigate genetic space</b> William Latham, Goldsmiths College
13.15	Piano Restaurant	<i>Light buffet lunch</i>
1430 - 1630	Foyer	Coaches depart for optional tours:  1. Murals of Belfast 2. University of Ulster, School of A&D  <i>See delegate packs for further information</i>
1900	Foyer Balcony, Grand Opera House	Reception
1930	Baby Grand, GOH	<b>CHEAD Annual Dinner</b> Black(ish) tie Posh Frocks  After-dinner speaker ( <i>tbc</i> )

**Friday, 14 March**

**Focus: A vision for a future art and design curriculum**

<b>Time</b>	<b>Room</b>	<b>Activity</b>
0900		<i>Delegates check out</i>
0915	<i>Edinburgh suite</i>	<b>Introduction to final day</b> Dr. Frances Corner, Chair, CHEAD
0930	<i>Syndicate rooms</i>	<i>Session 1</i> <b>Workshops</b> Groups remain as in Thu session 2  <i>Coffee / tea to be served in rooms</i>
1045	<i>Edinburgh Suite</i>	<i>Session 2</i> <b>Summary of project groups</b> Chair: Professor Ian Montgomery, University of Ulster
1110		<i>Session 3</i> <b>Design4Science: using design to communicate scientific breakthroughs</b> Shirley Wheeler, Head of Design, University of Sunderland And Director, Design4Science
1215		<i>Conference closes</i>
1245 – 1330	<i>Piano Restaurant</i>	<i>Networking brunch</i>
		<i>Depart</i>

## Speakers' Biographies

### **Bergit Arends MA (RCA)**

Bergit Arends has been Curator of Contemporary Arts at the Natural History Museum London since September 2005. Most recently she curated Mark Dion: *Systema Metropolis*, a series of installations about London's quotidian wildlife, and the artist largest newly commissioned body of work to date. In 2006 she curated *The Ship: The Art of Climate Change* in partnership with Cape Farewell and co-curated *priceless*, a project by artist group motiroti.

From 1999 to 2004 she managed the science and art programme at the Wellcome Trust. As part of the programme she co-edited the publication 'Experiment: conversations in art and science' (2003) and 'Talking back to Science: art, science, and the personal' (2004).

She also designed, instigated and ran the visual arts programme at the National Institute for Medical Research (1997 to 2000).

As associate of Art Project Management she managed the 'Inshore Sites' public art programme in Medway in 1998/99.

Her interests have also focused on recent German history. She initiated and managed the first international symposium on World War II air-raid bunker architecture in Europe within the context of twentieth-century architecture and urbanism in Emden, Germany (1999).

She graduated with an MA in Visual Arts Administration: Curating and Commissioning Contemporary Art from the Royal College of Art, London, in 1997.

### **The Clod Ensemble – Deborah Padfield & Anneliese Graham**

Winners of the Times Higher Awards, Excellence and Innovation in the Arts, 2007, *Performing Medicine* is a programme of courses, workshops and events which use the arts to provide training to medical students and practising health professionals. The project is led by the Clod Ensemble in association with the School of English and Drama and Barts and The London, School of Medicine and Dentistry at Queen Mary University of London.

**Deborah Padfield** is a visual photographic artist with a substantial track record of cross-disciplinary practice and research within Fine Art and Medicine, particularly in the area of pain medicine. Collaborating with Dr Charles Pither and chronic pain patients from St Thomas' Hospital, supported by a Sciart Research Award for 2001, she pioneered the use of photographic images within pain consultations to help improve doctor-patient dialogue.

The resulting exhibition with accompanying medical texts, entitled *Perceptions of Pain*, was shown widely in London, and through a grant from the Arts Council of England, toured nationally. The collection is now housed in the permanent collection of the Napp Educational Foundation, Cambridge.

For *Perceptions of Pain* she was awarded a UCL Arts in Health Award in 2004. The images, alongside patient testimonies and professional essays, have also been issued as a book by Dewi Lewis Publishing, and given rise to a pilot study, launched at the Pain Society International Scientific Meeting in 2004, and several papers. Deborah will continue to develop the research within the PhD programme at the Slade School of Fine Art later this year, exploring the ability of photographs to mediate between perspectives and to influence dialogue. The research will be complemented by a forthcoming artist's residency at UCLH.

She has just completed a residency and series of workshops at a day centre for the elderly in Westminster, the results of which will be shown next month in London.

She continues to develop her practice as a photographer within Fine Art, exhibiting this year nationally and internationally, the work feeding into and informing her practice within Health Care.

'*Fragile boundaries*' is an ongoing series of bromide prints exploring the co-existence of opposite states within time and memory,

She is also a visiting lecturer and assessor for fine art, arts practice in the community and medical humanity courses.

**Anneliese Graham** has been the Administrator and then General Manager of the Clod Ensemble since May 2005. The Clod Ensemble creates theatre, music and performance events, workshops and courses in London, the UK and internationally. She project manages the Performing Medicine project, winner of the Times Higher Award for Excellence and Innovation in the Arts. Prior to working at the Clod Ensemble, Anneliese has worked in various roles in arts and cultural administration, including the Imperial War Museum, Battersea Arts Centre and as an Administrator for the producers Fuel. She is also a visiting lecturer on Arts Administration at Goldsmiths College, University of London. She graduated from Goldsmiths College, University of London with an MA in Arts Administration and Cultural Policy in 2005 and also has a BA in History from the University of Nottingham.

### **Steve Flack**

Steve Flack is Head of Media Arts & Imaging at Duncan of Jordanstone College of Arts & Design, Dundee University. Steve is also the coordinator for the 3D Visualisation Research Group with a remit premised upon the promotion of a sustainable research ethos, regarded as essential to establish a centre of excellence in the developing field of 3D visualisation. Current research investigates the application of 3D technologies and techniques in medical imaging, forensics, architecture, anatomy, archaeology and undersea environments and has led to collaborative partnerships with the schools of medicine, applied computing and engineering at the University of Dundee and externally with St Andrews University.

### **Amy Hardie**

Amy is Head of Research, Scottish Documentary Institute. Currently funded by the Wellcome Trust through their major public engagement fund – Me, Myself, Society, she graduated from the National Film and Television School with the BP Expo award for best UK graduation film. She has made prime time films for BBC and Channel 4, as well as executive producing and mentoring on several documentary short schemes. Her research has been supported with a Creative Scotland Award, English Arts Council bursaries, Scottish Screen, and European Media Funds. Her international credentials include 7 international awards for her documentaries, and 19 festival presentations since 2003, including at IDFA (Netherlands), Hotdocs (Canada), AIDC (Australia) and Sundance (US). She has been an invited international jury member for the Nordisk Panorama, European Golden Link, Soho Reels, Bafta New talent, DokumentArt and the UK Grierson Awards. She has been cited in the top 100 advocates for documentary in US. ReelScreen 2005 and in the top 100 cultural contributors in the List, Scotland 2004.

### **Roland Harwood**

Roland is Director of Open Innovation at NESTA (The National Endowment for Science, Technology and the Arts in the UK). He heads up a new programme call NESTA Connect that seeks to understand and supporting innovation through extreme collaboration that disrupts organizational, sector or geographic boundaries. He also sits on the board of Distance Lab, a research institute in the Highlands of Scotland whose mission is to invent new technologies and experiences that challenge the way we think about distance. He is passionate about connecting people and ideas into new innovation opportunities, and has experience across both the technology and creative industries.

Graduating with a PhD in Physics from Edinburgh University, he started his career as an industrial research scientist for EA Technology focusing upon imaging product development for range of Global Utility companies including EDF Energy and United Utilities. Then, at IET he was responsible for developing new media services including joint ventures with BT & IBM. Most recently, at LDA, he has worked with 100s of early stage technology companies through developing and launching a series of 3 business incubators, a Venture Capital Investment Readiness programme called gateway2investment, and London's first Proof of Concept Seed Fund with 24 Universities.

Also, for the past 10 years he has worked freelance as a music producer for SonyBMG, writing numerous soundtracks for TV and film, including for the film American Psycho and the Cosby Show.

**Garrick Jones**

Garrick Jones is an academic, businessman and musician based in London. As a Senior Research Fellow (Social Psychology) at the London School of Economics and Political Science (LSE) a Senior Research Lecturer of Industrial Design & Engineering (IDE) at the Royal College of Art & Design and a partner of the Ludic Group, a strategic Business Design Group he is actively involved in negotiating the social spaces between the commercial and academic world

His career has included Director of the Innovation Lab Innovate:UK and Director of Accelerated Solutions Environments for consultancies Ernst & Young and Capgemini.

Garrick has worked for many of the world's largest organizations in Innovation, Business Design, Problem Solving and Cultural Transformation

His academic research is focused on very large scale group decision support systems for commerce, culture, education and community development, in which innovation and the design process is key.

Garrick has worked in Europe, Africa, the United States and Asia. He has worked with teams to develop and launch Collaborative Innovation Environments in 12 countries and has worked on cultural change in the South African context. He is a member UNESCO's IFIP Taskforce on Decision-Making.

As a musician he plays and composes – including collaboration with the artist Urs Fischer on a book and performances at the Centre Pompidou, Paris; the Kunsthau, Zurich and the Camden Arts Centre, London.

**William Latham**

From 1987 to 1994 he worked for IBM in their Advanced Computer Graphics and Visualisation Division at IBM Hursley near Winchester , and his Mutation work achieved world wide recognition at SIGGRAPH and other events and a number of IBM patents were published. He was co-author with Stephen Todd of the book "Evolutionary Art and Computers" published by Academic Press which is still recognised as a key work in this area. His organic artworks and films were shown worldwide in major touring exhibitions of the UK , Germany , Japan and Australia

William was CEO of computer games developer Computer Artworks Ltd from 1994 to 2003, hit games produced included The THING (Playstation2, Xbox and PC) which sold in excess of one million units world-wide, and was Number 1 hit in the UK and Germany . The Thing was published by Vivendi Universal in USA and Europe, and by Konami in Japan and the Far East . (The Thing game was the sequel to the cult John Carpenter Film The THING starring Kurt Russell).

He has a wealth of experience in games development and games business and has managed (and closed) contracts valued \$200K to \$5m with Microsoft, Nokia, Atari, Vivendi Universal, SCi, Sony SCEE and Virgin Interactive. He has direct experience in film rights negotiation, copyright issues, games negotiation, digital assets management and games technology development.

In 2004, recognising the ongoing increase in games budgets and increasing new investment from financial organisations outside the games industry William founded Games Audit Ltd. Games Audit Ltd is a project management and audit operation for the games industry and offers a wide range of services. Clients include Ingenious, Add Partners, IDGVE . From 2005 to 2006 William Latham was Professor of Creative Technology at Leeds Metropolitan University and a Research Fellow of Goldsmiths College ( University of London).

In 2007 William became full Professor of Computing at Goldsmiths. He continues to remain CEO of Games Audit. William has an MA from The Royal College of Art and a BA from Oxford University

**Clara Ursitti**

Clara Ursitti is literally led by the nose. Over the past 15 years she has developed an art practice that prioritises the non-visual sense of smell. She was born in Canada where she gained a Bachelor of Fine Arts from York University in Toronto, graduating in 1992 and then studied on the MFA course at Glasgow School of Art, completing in 1995. She started teaching at GSA in 1994 and has been a part time lecturer in the Department of Sculpture/ Environmental Art since 2001. She has taught and given artist talks all over Europe, Canada and Australia as a Visiting Lecturer. She also lectures part time at Valand Art Academy, University of Gothenburg, Sweden.

Clara has exhibited in Australia, Canada, UK, Netherlands, Iceland, Sweden, Finland, Germany, Italy, Hungary, France and Portugal. Recent exhibitions include *Ibid*, Vilnius, Lithuania; Galleri 54, Gothenburg, Sweden and Danielle Arnaud Contemporary Arts and Vilma Gold, both in London. She has a working relationship of almost a decade with scientist Dr. George Dodd, with whom she was awarded a Wellcome Sci-Art award.

Her research interests include an exploration of science and pseudo science, gender and non-visual aesthetics. Recent conferences include Culture, Colony, Capital: Annual Association of Art Historians Conference, John Moores University, Liverpool and Blindness in the Museum, Tate Modern, London. She was awarded a IASPIS ( International Artist Residency Programme in Sweden ) in 2004, and more recently was the Arts Council of England Helen Chadwick Fellow, between Oxford University and the British School at Rome, Italy.

**Caroline Watling**

Catherine Watling is an artist specialising in inter-disciplinary collaboration with a special interest in art/science research. Her work predominantly focuses on the alternative use of digital tools to create interactive experiential environments, films and web-based artworks. Current works in development include 'Minutiæ', a collaboration with Cardiff University Micropalaeontologist Professor Paul Pearson. Their muse the beautiful collection of single-celled microfossils foraminifera, whose intricate structures reveal hidden secrets of evolution and allude to the origins of complex life on earth. Works in progress for this project included 'Minutiæ{01}', a series of stereogrammes and a site specific projection at fo.am Brussels in 2003 and 'Minutiæ{03}', an interactive installation at the 2005 Signals Short Film Festival, Colchester. Further iterations of this work will be shown at Beta\_Space, Sydney in 2006 and at the ENTER festival, Cambridge in 2007.

Interdisciplinary projects include 'Kilwa' a dual-screen film exploring the intersection between art, science and archaeology resulting from a period as attached artist at the Kilwa Archaeological Survey 2003, Tanzania, Africa, '1000 words'; a video artwork exploring how personal choice is communicated by disabled young people and 'The White Canary' an installation/play exploring the Antarctic experience.

Catherine is regularly involved with community based arts projects and runs workshops based on the creative use of technology with children, the elderly and people with physical and learning difficulties.

**Shirley Wheeler**

Shirley Wheeler, Head of Design University of Sunderland, trained in Scientific Illustration and Information Graphics at Hornsey College of Art with Romak Marber and Charles Pickard and later at the Royal College of Art with John Norris-Wood, Quentin Blake and Dan Fern. She has worked for major publishing houses; Blackwell Scientific, Elsevier, MacMillans, The Economist newspaper, commissions from Channel 4 and BBC Horizon science programmes and a period at the Medical Research Council in Cambridge. Throughout her professional life she has worked alongside specialists in a broad range of scientific disciplines, from medicine, oceanography and botany to molecular biology. Her recent two year project, supported by the Wellcome Trust, Design4Science, explores the visual communication of science and the interface of design disciplines with complex scientific discoveries in molecular biology.

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Belfast, 12 – 14 March 2008**

## Creative Boundaries: Exploring the Link between Art & Design and Science & Technology

<b>Name of Participant</b>	<b>Position</b>	<b>Institution</b>
Professor Alastair Adair	Dean of Faculty of Art, Design & Built Environment	University of Ulster
Professor Chris Bailey	Dean of Faculty of Arts & Society	Faculty of Arts & Society, Leeds Metropolitan University
Ian Beggs	Director Metropolitan Works	Sir John Cass Department of Art, Media & Design, London Metropolitan University
Professor Tom Cassidy	Chair in Design	School of Design, University of Leeds
Dr. Bryony Conway	Dean of School of A&D	School of Art & Design, University of Wolverhampton
Dr. Frances Corner	Head of College	London College of Fashion
Dr. Paul Coyle	Head of College	University College for the Creative Arts
Barbara Dass	Faculty Co-ordinator for T&L	University of Ulster
Professor Huw Davies	Dean of Faculty of Arts, Design & Technology	University of Derby
Martin Downie	Director	Liverpool School of Art & Design, Liverpool John Moore's University
Professor Linda Drew	Dean of Academic Development	Chelsea College of Art & Design
Ms. Karen Fleming	Reader in Textiles	University of Ulster
Simone Goodwill	Deputy Principal	Leeds College of Art & Design
Professor Paul Gough	Pro Vice Chancellor and Executive Dean	University of the West of England, Bristol
Rosy Greenlees	Executive Director	Crafts Council
Steve Hawley	Head of Department of Art & Media	Manchester Metropolitan University
Richard Heatly	Principal	Hereford College of Arts
Emma Hunt	Dean of School of Art, Design & Architecture	University of Huddersfield
Simon Ives	Director of HE	Northbrook College
Barbara Jones	Assistant Principal - Director of Curriculum	Cleveland College of Art & Design

<b>Name of Participant</b>	<b>Position</b>	<b>Institution</b>
Professor Klaus Jung	Head of Fine Art	Glasgow School of Art
David Keskeys	Dean of School of Arts	The University of Northampton
John Last	Deputy Principal	The Arts Institute at Bournemouth
Derek Lawther	Dean of School	Newport School of Art, Media & Design, University of Wales Newport
Professor Andrea Liggins	Dean of Faculty	Swansea Metropolitan University
Professor Alan Livingston	Principal	University College Falmouth
Robin MacPherson	Acting Head of School - Creative Industries	School of Creative Industries, Napier University
Joseph McCullagh	Head of Department of Art	University of Huddersfield
Professor Declan McGonagle	Director of School of A&D	University of Ulster
Christopher McIntyre	Dean of Faculty for the Creative and Cultural Industries	Faculty for the Creative and Cultural Industries, University of Hertfordshire
Professor Kerstin Mey	Director of A&D Research Institute	University of Ulster
Professor Ian Montgomery	Head of School of A&D	University of Ulster
Dr. Gerard Moran	Dean of Faculty	De Montfort University
Professor James More	Dean of School	University of Northumbria
Lesley Morris	Head of Design Skills	Design Council
Professor Judith Mottram	Associate Dean Research & Graduate Studies	School of the Built Environment, Nottingham Trent University
Alan Murray	Head of School of Design	Edinburgh College of Art
Claire Mussell	Head of College	University College for the Creative Arts
Chris Owen	Assistant Dean	University of Derby
Professor Roy Peach	Dean of Graduate School	London College of Fashion
Peter Pilgrim	Head of Design Faculty	Department of Design, Ravensbourne College of Design & Communication
Professor Ian Pirie	Assistant Principal	Edinburgh College of Art
Dr. Alec Shepley	Head of Lincoln School of Art & Design	Lincoln School of Art & Design, University of Lincoln

<b>Name of Participant</b>	<b>Position</b>	<b>Institution</b>
Brenda Sparkes	Academic Team Leader in Applied Design & Chair, ADCFT	Glasgow School of Art
Lynne Staley-Brookes	Principal	Plymouth College of Art & Design
Professor Westland Stephen	Chair in Colour Science and Technology and Head of School	School of Design, University of Leeds
Professor Flavia Swann	Dean of School of Arts, Design, Media & Culture	University of Sunderland
Dr. Dianne Taylor	Head of College, Rochester	University College for the Creative Arts
Brian Thompson	Associate Dean	University of Sunderland
Simon Thorpe	Head of School of Fine Art & Design	Leeds College of Art & Design
Professor Allan Walker	Deputy Director and Director of Academic Development	Glasgow School of Art
Jim Walmsley	Vice-Principal	Hereford College of Arts
Professor Maureen Wayman	Dean of Faculty	Manchester Metropolitan University
Edmund Wigan	Principal	Leeds College of Art & Design
Simon Willmoth	Research and Knowledge Transfer Director	Norwich School of Art & Design
Laurence Wood	Head of College	University College for the Creative Arts



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