

Institution: University College London
Unit of Assessment: 34B Slade School of Fine Art
<p>a. Overview</p> <p>The Slade School of Fine Art has a lively and dynamic studio-led research culture and approaches the practice of contemporary art through imaginative experimentation. Located in the centre of London, our focus is international, actively encouraging intercultural interaction between diverse, plural art worlds. Part of the Faculty of Arts and Humanities, we contribute directly to UCL's internationally renowned research environment through our own significant research profile as well as our interdisciplinary connections to other departments across UCL. Established in 2006, the Slade Research Centre, located in Woburn Square, is a unique museum-scale space offering staff and students an unequalled opportunity to develop large-scale research projects, stage ambitious public and interdisciplinary events, and host our international artists in residence programme.</p> <p>Staff research is primarily based within one of four subject areas: painting, sculpture, fine art media, and the history and theory of art. The Slade's strategy is to work with traditional media for contemporary ends, while also developing research addressing the potential of emerging technologies and digital media. Of the 30 academic staff, 18 are part-time (equalling 7 FTEs), 28 are practicing artists with significant exhibition and research profiles and 2 are art historians renowned in their specialist fields. Slade researchers produce a range of outputs from large-scale public projects, commissions, solo and group exhibitions, performances, screenings, installations and Internet works, to text-based works including artist's books, poetry, catalogues and essays, as well as curatorial projects.</p> <p>Slade research initiatives are interdisciplinary, normally involving more than one area of the Slade as well as other specialists at UCL and external institutions. These include Materials Research; Bronze Lab; Slade Centre for Electronic Media in Fine Art (SCEMFA); Slade Word Image Forum (SWIF); Landscape and Environment; Performance Research, and the Slade Archive Project.</p> <p>The overall vision of research at the Slade evolves from an active sharing of research through staff research fora. Research themes identified are encouraged and overseen through the Slade Research Committee. This is a strategy of agile response to the evolution of individual and collaborative research, to research priorities identified by UCL and research councils, and to developments in contemporary art research.</p>
<p>b. Research strategy</p> <p>The Slade's research aims are to support staff in their individual research and to promote interdisciplinary collaborative research projects involving staff and doctoral students. Since 2008, the Slade's departmental infrastructure has been strategically transformed to encourage the development of research via the following initiatives: Slade research fora, Slade Research Committee, enhanced staff training and development opportunities, greater engagement with other departments of UCL, and revisions to the PhD programme including new staff and a practice-led doctoral programme.</p> <p>The success of this strategy is evidenced by the diversity of outputs produced by the Slade's researchers: since 2008 staff have had over 90 solo exhibitions (35 abroad) and taken part in more than 500 group exhibitions, screenings and performances. The exhibitions include shows of historic importance: e.g. <i>Newspeak: British Art Now</i>, Saatchi Gallery, London 2010 (Strange, Unwin); <i>British Art Show 7 2011</i> (Ruggaber, Unwin); <i>Global Contemporary: Art Worlds after 1989</i>, ZKM Karlsruhe 2011/12 (Jackson); <i>Looking at the View</i>, Tate Britain 2013 (Milroy); <i>Assembly: A Survey of Recent Artists' Film and Video in Britain 2008-2013</i>, Tate Britain 2013 (Parker, Thomson).</p> <p>The Slade's vision of research evolved through research fora initiated in 2009, which invited researchers and doctoral students from the Slade, UCL and external institutions to present and discuss research. Identifying commonalities between individual practice and subject matter allowed research themes to emerge and collaborations to be forged, for example: Materials Research; Slade Word Image Forum; Performance Research, and Intercultural Interaction. These fora were thus the method by which we developed our evolving research themes and strategy. In 2012, the fora, having identified themes, were replaced by two Research and Development weeks, giving more sustained periods of research time and allowing research events to be staged at the</p>

Environment template (REF5)

Slade Research Centre (e.g. Performance Day, 2013).

With staff representation from across the School, the Slade Research Committee serves to discuss, advise, support and supervise the development of research proposals, funding applications and on-going projects. It offers internal seed funding for pilot research projects such as *Cinema as Object* Study Day and Exhibition 2013, and *Lorenza Mazzetti* Study Day 2013; impact initiatives such as Slade Press at the London Art Book Fair, Whitechapel Gallery, 2012, and the launch of Junction: North London Cultural Consortium (2012) as well as support for collaborative ventures and ECRs. Since 2008 the committee developed and implemented the Slade's research strategy, including the realisation of a comprehensive website showcasing Slade research (2012), which promotes and attracts further collaboration and doctoral research. The Committee liaises with the Arts and Humanities faculty research facilitators who communicate information regarding both academic and non-academic funding, and provide mentoring for staff writing research bids. Recent successful funding applications include two Philip Leverhulme Prizes (Unwin 2011, Callanan 2013) and an AHRC Collaborative Doctoral Award (CDA) 2013-16 (Volley).

A central tenet of the Slade's research policy since 2008 is to foster interdisciplinary research within UCL and with external organisations. Examples of current projects include Materials Research Project (UCL Earth Sciences 2012 -); Slade Archive Project (UCL Digital Humanities 2012-); Bronze Lab (UCL Archaeology, UCL Institute of Making and West Dean College, Chichester 2013 -). Slade and UCL seed funding have supported these projects.

Staff have successfully bid for UCL funding to support interdisciplinary research e.g. funding for *Pain: Speaking the Threshold* on chronic pain and the image (Eastman Dental Institute, UCLH) including funding for a 3-year early career research fellowship (2013-16). Launched in 2008, UCL Grand Challenge Research Themes funding has supported the following Slade initiatives: *Cities Methodologies*, 2009-ongoing (Bartlett, Urban Lab); *Transnational Slade: Mapping the Diaspora of an Art School*, 2013 (Slade, Malik; UCL Dept. of Information Studies, Terras); *On Grey Areas: Between Art and the Law*, 2012 (Slade, Young; UCL Laws, Wilde) with output exhibited at Migros Museum für Gegenwartskunst Zurich, 2013. *Off the Shelf*, 2010, staging research associated with the Word Image theme (SWIF) was supported by Beacon funding for Public Engagement.

Research at the Slade has benefited from Arts and Humanities faculty initiatives including the appointment of two faculty research facilitators; FIGS (Faculty Institute of Graduate Studies, 2012) funding opportunities and Friday all-day events for UCL staff and research students focusing on themes such as *Collapse*, *Silence*, *Violence* and *Happiness*. The UCL Festival of the Arts (2013-) features a Slade Salon with staff and students presenting a range of research to UCL, the public, and prospective PhD applicants.

Since 2008, a key strategy has been the development of external partnerships and projects that enable our research to reach beyond UCL and contribute to the life and culture of the city. The Slade's founding role in the establishment of the Junction: North London Cultural Consortium in 2012, that includes Camden Arts Centre, Cubitt Studios, The Place, Wellcome Trust, Central St. Martin's (UAL) and UCLH NHS Foundation Trust, has been important in realising this ambition. We are currently planning an International Summer Residency Programme with Camden Arts Centre, launching in 2014, with the aim of fostering emerging researchers drawn from a wide range of countries. This initiative builds on our existing Artist in Residence Programme, established in 2006, which since 2008 has hosted artists and researchers from China, Hong Kong, Palestine, Thailand (ASEM-duo exchange fellowship), Australia, the Netherlands and Portugal (with the support of the Miro Foundation). This autumn, 2013, we will host our first artist and researcher from Africa (Uganda) with the support of the Arts Club Charitable Trust and Makere University, Uganda. Our Artist in Residence Programme is a significant strategic development, not only in bringing international research to local contexts, but in producing opportunities for exchange between researchers from different cultural contexts.

Intercultural interaction has emerged as a key Slade research theme and we have established a number of initiatives during the period including INSPIRE, a British Council exchange partnership with the Fine Art Faculty, Dhaka University, Bangladesh (2010-13) recognized as a 'flagship' project and prioritized for further funding; *Transnational Slade: Mapping the Diaspora of an Art School* (Malik 2013-); *Nihon Gendai Chokoku*, Japanese Modern Sculpture, Tokyo National University, with funding from Daiwa Anglo Japanese Foundation (Allington 2007-). We are also

founder members of the European Art Research Network (EARN) for doctoral research (established in 2004). These collaborative projects plus the extensive range of staff's individual international research contacts represent not only a wide dissemination of Slade research but also a culture of creating and researching with international partners.

c. People, including:

i. Staffing strategy and staff development

All academic staff at the Slade are researchers of international standing with a range of expertise. Our research specialisms include drawing, painting, sculpture, photography, film and video, sound, printmaking, performance, digital and electronic media, and the history and theory of art, while staff also provide expertise and leadership in cultural interaction, materials research, land art and environment among other research areas.

The Slade employment strategy is to appoint researchers who will become leaders within their research specialism and continue to strengthen and expand the diversity of research at the Slade. Since 2008 seven retirements, including those of four professors, have allowed the appointment of outstanding early career artists (Reed, Strange, Unwin), as well as mid-career artists with international research records (Burrows, Gussin, Jackson, Milroy, Newman, Young) energising existing areas of strength (Painting, Sculpture, Electronic Media) and supporting emerging research themes (Performance). There is strong competition for all appointments with an average of 70 eligible applications for each post. All appointments meet UCL's equal opportunity policy and new staff are assigned a mentor.

The Slade currently has two professors, four readers and six senior lecturers. All category A staff are on permanent contracts and men and women at the Slade are represented equally at Professor, Reader and Lecturer Level, while over 80% of our Senior Lecturers are female. The Slade has an internal Promotions Committee that considers all staff, full and part time, annually for consideration for the UCL Senior promotion process.

In support of staff research, all academic staff receive 40% paid research time. Teaching and administrative loads allow for weekly research time during the year and there is flexibility to carry out projects during term time. Staff may apply for a term's sabbatical after a minimum of three years, while the Head of Department gets a full year sabbatical after a five-year period of office. Staff also regularly benefit from residencies, awards and research fellowships recent example include Artist-in-Residencies at Frac Corsica (Counsell 2008), Shanghai University, China (Milroy 2012), London Zoo (Richards 2009); Hawthornden International Fellowship for creative writing (Morris 2009) and British Council Connections Through Culture Award (Stahl 2010). Additional examples in section d.

Staff can apply to use the Slade Research Centre to develop individual, collaborative and interdisciplinary projects, while studios in the Slade main building are available for research projects over the summer. Staff also have access to all technical facilities (section d). Together this allows for large-scale research projects to be produced in-house. For example the digital prints for *Seascape* (Collins 2009) were produced entirely in-house, the online component hosted on UCL's servers, and the work tested out in the Slade Research Centre prior to its installation in the De La Warr Pavilion. Since 2012, UCL Arts and Humanities faculty have provided all researchers with a research allowance of £1000 p.a. per fte, while the Slade introduced seed funding in 2010 to complement UCL funding initiatives (outlined in b).

Many staff have benefited from institutional and external support to extend their research in the context of international partnerships. For example the British Council INSPIRE Strategic Exchange Partnership with Dhaka University, Bangladesh (2010-), involving research and pedagogic exchange, has facilitated a number of Slade staff (Aiken, Collins, Goodwin, Milroy) to visit Dhaka, and staff from Dhaka to visit the Slade (section e). Staff have participated in academic fora in Europe with the support of Erasmus (Rideal, Naples 2011) while a number have received faculty funding for international events (e.g. Newman, Morris, EARN PhD symposium at dOCUMENTA 13, Kassel, 2012; Milroy, Thompson, Volley, Finnish Academy of Fine Arts, Helsinki, 2012).

Providing opportunities for young researchers, honorary research associates are currently aligned with the Japanese Modern Sculpture and the Materials Research Projects. Previous honorary research associates include Ed Atkins, 2009-2010, (Paul Hamlyn Award winner 2012, exhibitor

Environment template (REF5)

Venice and Lyon Biennales 2013) and Onya McCausland (AHRC CDA for *Turning Landscape into Colour* PhD research with Winsor & Newton 2013-16).

In addition, the Slade welcomes visiting artists and scholars through its international artists residence programme (b), a range of regular studio visitors, and the weekly Contemporary Art Lecture, which is attended by all staff and students. All of the above are vital forms of communicating research, inspiring communication, collaboration and research connections.

The Slade encourages staff development and has an annual budget that has supported in-house workshops on screen-printing, digital sound and 4D cinema software. Staff have attended UCL Language courses and external training in subjects as diverse as *Clown Intelligence* and *Ecosocialism*. UCL's provision includes training for probationers and early career researchers, covering research methods, writing research funding proposals and research supervision. All staff are appraised on a two-year cycle, identifying individual staff development requirements. The Slade Research Committee oversees research governance and all staff are informed of, and expected to abide by, UCL's ethics procedures and authorship policies.

ii. Research students

The Slade doctoral programme is an integral part of the Slade's research community with strong connections with other UCL departments. The programme offers three options: i) written thesis only: 80,000-100,000 words; ii) practice-related: a written thesis of 60,000-80,000 words with studio practice; and iii) practice-led: a thesis of studio practice plus a written report of 15,000-40,000 words. The practice-led option was introduced in 2012 reflecting the studio-based research strength of the Slade and increasing the number of Slade staff involved in supervision.

Applications are encouraged within the subject areas (painting, sculpture and fine art media) and Slade Research Themes. PGRs are attracted to the Slade because of our research profile, quality of supervision, the studio-based research culture, excellence of the research and technical facilities offered by the Slade and UCL. A particular strength of our programme is our ability to provide the framework for interdisciplinary and cross-disciplinary research through our connections with departments across UCL. Applicants with practice proposals are shortlisted by portfolio examination and selected on interview. Students apply from a wide range of home and international backgrounds, including artists with professional experience who wish to study part-time. Information is available on the Slade website and we hold two Slade PhD Open Days augmenting the Faculty Graduate Open day. In 2012 we received over 30 applications and we offered 6 places. Currently there are 20 doctoral students, 14.5 fte.

Since 2008, our doctoral students have received: 10 AHRC studentships under AHRC BGP1; 1 AHRC Collaborative Doctoral Award (2013); 2 AHRC one-year cross-disciplinary training scholarships (to work in UCL Anthropology); 1 Commonwealth Scholarship; 2 UCL Graduate School Research Studentships; 3 UCL Overseas Research Scholarships; 1 Kwanjeong Educational Foundation Scholarship. We are part of the successful AHRC BGP2 London Arts & Humanities Partnership (UCL, King's College London, School of Advanced Study 2014-19).

Central to the doctoral programme is the supervisory team directed by the Slade Primary Supervisor who is an expert in the candidate's field of research. Importantly, at the Slade we are able to also offer specialist supervision from across UCL. Departments involved have included: Eastman Dental Institute, Italian, Centre for Advanced Biomedical Imaging, and Institute of Cognitive Neuroscience while our current students have supervisors from Anthropology, Bartlett School of Architecture, Earth Sciences, French, Geography, German, Greek and Latin, History of Art, Psychoanalysis Unit, and Science and Technology Studies. Where necessary students have external supervisors beyond UCL (e.g. SOAS) or tertiary studio supervisors and advisors.

UCL Graduate School Research Skills Training programme offers courses in all aspects of research including thesis preparation and presentation, public engagement, IT skills, and teacher training via CALT. In 2010 the Slade programme was substantially revised with the introduction of a bi-weekly PhD Forum for students and staff from the Slade, UCL and external institutions, based on research presentations: this acts as the main driver of the PhD programme. In 2010 the Slade Graduate School *Creative Thesis* course was substantially developed into a series of seminars and workshops using an experiential pedagogy to explore the parameters of the thesis and in 2013, allowed recent doctorates to return and present papers. *Creative Thesis* is organised by the Slade

Environment template (REF5)

and open to Research students from across UCL. Slade PhD students are expected to organize an annual public research event at Slade Research Centre, which has taken the form of exhibitions, symposia and conferences including *Making Space*, 2013 (see section e). As part of their employment training students are offered teaching opportunities on the BA history and theory programme and from 2013, they are also teaching critical studies for the BFA.

Slade PhD students take part in the Slade Research Fora and events during the R&D weeks and attend the weekly Slade Contemporary Art Lecture. They are particularly encouraged to engage in events related to Slade Research Themes and interdisciplinary research events across UCL including ReSkin (2008-13) a University of London Art History network of doctoral training.

All the above training courses, including the Slade programme, are registered with the Graduate School who monitor attendance. Progress is monitored through the online research Log; an annual team supervision meeting, and a termly review via the Slade Research and Doctoral Board, which receives supervisors reports annually and monitors upgrade and completion rates. In 2013 we introduced the Slade MPhil/PhD Supervisors' Guidebook outlining all procedures in detail.

Research students have access to a dedicated room equipped with a computer and printer; full access to all Slade technical facilities and are able to book space in Slade Research Centre. Full-time practice-led students are allocated dedicated studio space.

Building PGRs' research profiles through research connections nationally and internationally is one of the goals of the Slade PhD programme. The Slade is a founder member of EARN and our students have presented at Brussels 2010; dOCUMENTA 13, Kassel 2012; Vienna 2013. Doctoral students are expected to exhibit their work publicly and to present at conferences: they have received Slade, Faculty, UCL and AHRC funding to enable them to present their research internationally at e.g. *Cinesonika Moving Image Festival*, Vancouver 2010; symposium at Parsons School of Design, NYC 2012; *Upgrade! Soft Borders New Media International Conference*, Sao Paulo, Brazil 2010; the 100th *Indian Science Congress*, Kolkata, India 2013. They have also received funding for study visits to Germany, Brazil and Argentina (2013). Recent examples of candidates' exhibitions include the Threadneedle Prize 2011, *Palais de Tokyo*, Paris 2013, and Museum of London Film Commission 2013.

After completion 90% pursue careers as artists or curators while 90% also go on to research fellowships or take up key positions in academic institutions internationally. Achievements by recent doctorates include a Wellcome Arts Award (Malacart 2011); a UCL early career fellowship (Padfield 2013-16); *Poetics and Place* (I.B. Tauris 2013) book based on Kreider's 2008 PhD thesis.

d. Income, infrastructure and facilities

In 2004/5 there was a major development of the main Slade School (£1.5m Science Research Investment Fund, SRIF2) plus UCL capital funding, which substantially increased the studio and workshops footprint in the main building allowing for the establishment of the Slade Research Centre, Woburn Square, an exceptional series of nine large interconnected studios with natural light, totalling 550m². Since 2008, we have also established dedicated space for MPhil/PhD students including a room for quiet study and a practice-led PhD studio.

Technical and administrative support for research includes 4 full-time and 2 part-time technicians, and a full-time studio manager. The Slade School Administrator (HR, finance) the Academic Administrator, the Events Officer, and the Courses and Student Support Officer, provide support for research grants applications, public engagement, and the MPhil/PhD programme. The Slade provides dedicated technical workshops in painting materials, sculpture including bronze casting, film and video, photography, sound, printmaking and digital media.

UCL Library has a specialist Fine Art Librarian for its Art collection which is housed in a dedicated reading room. Its comprehensive collection of books and journals covers the history and theory of Fine Art and Film, historiography, museology, curating and the art market; the philosophy, aesthetics, and criticism of art and culture; applied and performing arts; cinema and artists' film; photography; and technical theory. The Library has a dynamic acquisition programme for current international exhibition catalogues and an extensive audio-visual collection. It provides access to a number of art-specific biographical, bibliographic and full text on-line research databases, e-journal collections, image databases, and e-resources such as the ProQuest Art, Design & Architecture Collection, EBSCO Art Source, the Bridgeman Education image database, and enhanced access

Environment template (REF5)

to Oxford Art Online and Film Indexes Online.

UCL Special Collections is one of the foremost university collections of manuscripts, archives and rare books in the UK. The Small Press Collections of Little Magazines, Alternative Presses, and the Poetry Store is an internationally significant collection of independently published, avant-garde printed materials including rare artists' magazines, text works and visual poetry, which constitute an unparalleled research resource. Slade Staff and students have full access to collections in all other disciplines held by UCL Library, University of London Library, and the Warburg Institute.

The network of UCL Museums and collections offers an exceptional panoply of research material including the Grant Museum of Zoology; The Petrie Museum of Egyptology; Institute of Archaeology; the Galton Collection; the Materials Library; Geology; Ethnography and Science collections. UCL Art Museum includes works by Dürer, Rembrandt, Turner and Constable and holds prize-winning student work from the Slade including Augustus John, Stanley Spencer and Paula Rego. Interdisciplinarity is central to its mission and it welcomes collaboration including hosting Pop-Up displays curated by UCL Academics including the Slade (e.g. Morris, Parker, Rideal, Volley), research projects e.g. WWI, 2014 (Volley, Morris), and exhibitions including an annual collaboration with the Slade. UCL Bloomsbury Theatre also offers opportunities for performance and exhibition (Milroy, 2012).

Slade staff frequently work with and use the resources of UK HEIs and IROs for research-led exhibitions, including University of Southampton, John Hansard Gallery (Jackson, Sleeman); Tate (Reed, Woodley); University of Bath, ICIA (Faithfull, 2013); University of Warwick, Mead Gallery (Faithfull, 2013); Northumbria University, Gallery North, (Milroy, 2012); University of Essex, Art Exchange (Jackson); University of Greenwich, Stephen Lawrence Gallery (Sleeman, Strange); and internationally, for example L'Ecole Speciale d'Architecture, Paris (Lowe, 2013); 99 Art Centre, Shanghai University, China (Milroy, 2012); Bangkok University Gallery (Collins 2010).

The Slade strategy for generating grant income follows our research policy, which is to support and encourage individual applications for project funding from both private and publicly funded institutions while also identifying common research themes that may lead to collaborative applications. Since 2008 the total of this mixed source of funding amounts to well over £1.7 million. This includes 25 projects directly or indirectly funded by Arts Council England, £189,957; 3 by Wellcome Trust, £55,000; 6 by British Council, £63,500 and 2 by Esmée Fairbairn Foundation, £36,000. Arts Council Wales, Scottish Arts Council, Calouste Gulbenkian, Daiwa Foundation and the Sasakawa Foundation have also supported Slade research projects while there has been over £925,000 funding for public, museum and gallery commissions. (See also REF4 b/c).

Staff have individually won funded residencies, research fellowships and prizes including: Collins: ASEM-Duo Fellowship 2010 £2,000; Counsell: Cove Park, Scotland 2009 £6,000; Faithfull: Art Connexion P & O Residency £5,000 2011; Jackson: Artist in Residence, University of Bristol 2013 £7,000; Rideal: A Fine Line Art Residency Award, Ahmedabad, India 2011 £6,975 and Wingate Rome Scholarship, BSR 2008 £10,464; Thomson: Vital Spark Award, Creative Scotland £40,000 and two Philip Leverhulme Prizes: Unwin 2011, Callanan 2013 of £70,000 each.

Many staff have received individual research project funding including Collins: *Materialising Time*, AHRC practice led and applied grant 2008, £15,450; Sleeman: *Earth Re-Alignments*, AHRC research leave 2008 (£29,721); Goodwin: *Poised*, Film and Video Umbrella 2012, Wellcome Trust £30,000, and *Who am I?*, Science Museum 2010, Wellcome Trust £15,000; Jackson: Wellcome Trust grant for Synthesis/Arts Catalyst 2011, £10,000; Rideal: British Academy Small Research Grant 2012, £6,500. Funding for permanent artworks includes: Goodwin: Nuffield College Oxford, £5,000, 2011; Thomson: *A live portrait of Tim Berners-Lee*, National Media Museum, Bradford, £15,000, 2012. Major public commissions include Allington: Workington 2008, £178,000; Allington: Commissions East, Purfleet Essex £184,000; Allington, *Lincoln Tree Ring*, Usher Gallery, Lincoln Gallery, 2010 £13,000; Faithfull, Crest Nicholson for Bristol Harbourside, *Shy Fountain*, £25,000, 2012; Faithfull, Homes and Communities Agency for Liverpool Lime St Station, *Liverpool to Liverpool*, £100,000, 2009; Goodwin, Art on the Underground for London Underground, Linear, £80,000 2010; Goodwin, Battle Library, Reading, *Open*, £56,000 2011; Goodwin, St Thomas's Hospital, *Breathe*, £40,000 2012; Goodwin, CB1, A regeneration project in Cambridge, *Wander*, £30,000, 2012; Goodwin, Woolwich Squares, Molten, £50,000 2013; Thomson, Commissions East for The Junction, Cambridge, More Decorative Newsfeeds, £60,000 2009.

Environment template (REF5)

e. Collaboration or contribution to the discipline or research base

Essential to Slade research culture, collaborative research emerges from the commonalities of individual research, which are identified through the Slade Research Fora and supported by Research Committee (section b). Currently 18 members of staff are involved in collaborative projects including:

The *Materials Research Project* (MRP) based in Painting (Volley, Woodley) 2011-, with Dr Ruth Siddall (UCL Earth Sciences) and Dr Spike Bucklow, Hamilton Kerr Institute, Fitzwilliam Museum, University of Cambridge, with events including Northumbria University and the Materials Research Centre at the Finnish Academy of Fine Arts, Helsinki (2012). Volley recently won an AHRC CDA (2013-16) for a PhD researcher to work with artist's paint company Winsor & Newton's chemist, Paul Lamoureux, on *Turning Landscape into Colour*.

The *Slade Archive Project* (SAP) (Collins, Lowe, Malik) 2012-, with UCL's Centre for Digital Humanities (Prof Melissa Terras) is mapping, digitising and facilitating research access to the historic resource of the Slade's own archives. Launched with UCL seed funding, it is now supported by the Andor Trust and UCL Grand Challenges. SAP's steering group is drawn from researchers across UCL including Geography, UCL Art Museum; History of Art; UCL Special Collections; Department of Information Studies, as well as Emma Chambers, Tate Britain. SAP encompasses Malik's *Transnational Slade: Mapping the Diaspora of an Art School* (section b) and Lowe's research on the 1960's *Slade Film Department*, the first in the UK (collaborators include Margot Bannerman, CSM, University of the Arts and film historian Henry K. Miller).

Pain: Speaking the Threshold researches the value of visual images in the diagnosis and management of chronic pain. Morris (Slade) and Professor Joanna Zakrzewska (Eastman Dental Institute, UCLH) are the PI's. The award provides a three-year early career research fellowship for Padfield (Slade PhD 2013) to continue her pioneering PhD research and is funded by UCL's Centre for Humanities Interdisciplinary Research Projects.

Nihon Gendai Chokoku, Japanese Modern Sculpture, Allington (Slade) and the Henry Moore Institute, Leeds, researches the reciprocal influences between Japan and the west on the development of Modern sculpture and aims to make the work of modern Japanese sculptors available to English speaking audiences. It has links with Tokyo National University of Fine Arts and Music, Mushashino Arts University and Aichi Prefectural University of Fine Arts and Music: it is supported by the Daiwa Anglo Japanese Foundation.

Individual staff research projects involve external collaborators from other disciplines: For example *Close Protection* (Gussin, 2013) commissioned by Art South, was a collaboration with the British Army and dancers from 'New Movement Collective'; the Research network, *Land Art and the Culture of Landscape, 1967-77* (Sleeman, AHRC funded network 2006-8 and research leave 2008) continues to generate outputs including conference contributions and curatorial outputs including the major exhibition, *Uncommon Ground: Land Art in Britain 1966-79*, co-curated with Nicholas Alfrey (University of Nottingham), and Ben Tufnell (gallerist/curator), in collaboration with Arts Council Collection and Hayward Touring (2013-14); *Breathe*, St Thomas' Hospital (Goodwin, 2012) with lung health expert Prof Frank Kelly, KCL (please see related case study); as well as collaborations outlined above (e.g. Young's collaboration with UCL Laws).

Slade staff have also organized and been involved in collaborative events at UCL: the major conference *Sexuate Subjects, Politics, Poetics and Ethics* 2010 (Morris) with UCL French and UCL Bartlett; Parker: *Cinema as Object* (2013) exhibition and study day with UCL History of Art; *Cities Methodologies* (Bartlett, SSEES and UCL Urban Lab); *The View from Here*, 2009, (organized by Slade PhD), Bartlett, BBC World Drama and international artists; *Making Space*, 2012, a Slade PhD exhibition and conference on psychoanalysis and the visual arts with Martin Creed, Grayson Perry and Sharon Kivland and 3 psychoanalysts. External conferences organised include: Burrows: *Performance Fictions*, Birmingham Electric Cinema (2009) and Sleeman: *Landscape and Eschatology*, Tate Britain (2012) with John Timberlake (Middlesex University).

Research networks hosted by the Slade include *Bronze Lab* (Allington, Sleeman, Reed) with UCL Archaeology, UCL Institute of Making, West Dean College, Chichester and Tokyo University of the Arts. Many staff are members of external networks such as Tate's AHRC 'Beyond Text' Research Network, *New Media in Art Network on Authenticity and Performativity*, 2008-10 (Collins), and the

Environment template (REF5)

Diagram Research Use and Generation Group DRUGG (Burrows, 2012-) UCL, Reading University, Goldsmiths College, Kingston University, Manchester University and Wolverhampton University. Staff frequently contribute to research council funded workshops and seminars.

The influence of Slade research on the discipline of Fine Art is manifest in the many invitations staff receive to give public lectures and artists' talks at an extensive range of key museums and galleries nationally: V&A; Tate Britain; Tate Modern; Tate Liverpool; Tate St Ives; London Transport Museum; British Museum; Hasselblad Foundation; Henry Moore Institute; Bluecoat Gallery; The Drawing Room; Jerwood Space; Spike Island, Bristol; Whitechapel Gallery; South London Gallery; Henry Moore Institute, Leeds; Barber Institute of Fine Art, Birmingham/Ikon Gallery; Cornerhouse, Manchester; Nottingham Contemporary; BFI Southbank; Modern Art Oxford; Sainsbury Centre for Art, Norwich; National Gallery of Scotland; Estorick Collection of Modern Italian Art, London; National Portrait Gallery; Arnolfini, Bristol; First Site, Colchester; Architecture Foundation, London; British Library; Scottish National Gallery of Modern Art, Edinburgh; Royal Academy of Arts London; Southampton City Art Gallery; Museum of London; Photoworks, Brighton; and Internationally: Gothenburg, Sweden; Artspace 99, Shanghai; Katara Art Foundation, Doha; Oberhausen International Film Festival, Germany; Neuberger Art Museum, NYU, USA; National Portrait Gallery, Washington DC; Smithsonian, Washington, USA; Honor Fraser Gallery, Los Angeles; New Museum, New York; Miami Art Museum; Centre Pompidou, Paris; MoMA, New York; Migros Museum of Contemporary Art, Zurich.

Staff are active within a global academic context, delivering lectures and leading workshops at many universities and academic institutions internationally e.g. Moore College of Art & Tyler College of Art, Philadelphia; Shenkar College, Tel Aviv; Bangkok University; Dhaka University; National Academy of the Arts, Bergen, Norway; Shanghai University, China; Universitario Orientale, Naples; Johns Hopkins University, Baltimore; Staatliche Akademie der Bildenden Künste Stuttgart, Germany; Kunstakademie Salzburg, Austria; Terra Foundation for American Art Europe, Paris; Chinese Academy of Art, Beijing; Mannouba University, Tunis; Harvard University, and Sandberg Institute, Amsterdam. Staff have contributed nationally giving lectures to researchers and students at more than forty universities in the UK. Slade research staff have held visiting fellowships and artist residencies, such as Sleeman: Critic & Curator Lawrence Alloway project, Getty Research Institute, Los Angeles (2012); and Young: Honorary Fellowship, School of Law, Birkbeck, University of London 2013.

Our significant contribution to the discipline has been recognised through the acquisition of our outputs for national and international collections: e.g. Government Art Collection; Saatchi Collection; Frac Franche-Comté, France; Laboral, Gijon, Spain; Tate; MIMA; ACE; Jerwood Collection; British Museum; Nederlandsche Bank; Royal Collection Trust; New Art Gallery Walsall; Yale Center for British Art; MoMA, NYC; The Scholl Collection, USA; Zabłudowicz Collection; Sander Collection; Banco Itaú S.A. Collection, Brazil; Museum of London; Harris Museum, Preston; National Media Museum; Victoria & Albert Museum; CCA Andratx Collection, Mallorca; Koç Collection, Istanbul; Artphilein Foundation, Switzerland; Kadist Art Foundation, Paris; Institut d'Art Contemporain, Villeurbanne; Migros Museum Collection, Zurich.

Slade staff serve on national and international Juries and Selection Panels e.g. Collins: Prix Ars Electronica, Linz, Austria 2011, Edith Russ Haus, Oldenberg, Germany 2010, Arts Foundation Fellowship Printmaking 2012; Davies (2008-11), Stahl (2008-): Abbey Awards, British School at Rome; Milroy: Max Mara Art Prize for Women 2010-12, Jerwood Drawing Prize 2012, Art Fund Prize for Museums and Collections 2012, Woon Foundation Art and Sculpture Prize, Northumbria University 2013, Arts Foundation Fellowship Painting 2013, John Moores Painting Prize China 2014; Rideal: BP Portrait Travel Award (2008-13); Thomson: Jarman Award 2013; Sleeman AHRC commissioning panel member 2010. They also contribute to the wider research culture through editorial roles: *Sculpture Journal* (Allington, Sleeman), *Copy Press* (Morris 2012-), and *Third Text* (Malik 2008-11). Slade Staff are on many advisory boards and committees for arts organisations for example Young was an Acquisitions Committee member, Arts Council Collection 2009-11 and Milroy was appointed a Tate Trustee in 2013.

Staff have examined over 20 doctorates since 2008, in at least 18 different UK universities and art schools nationally and internationally.