

Institution:	University of Wolverhampton
Unit of Assessment:	34: Art and Design: History, Practice and Theory
a. Overview	
<p>To consolidate and focus research achievements in Art and Design at the University and to cohere potential for future development, the Centre for Art, Design, Research and Experimentation (CADRE) was established in 2006. CADRE provides the context for stimulating, managing and developing high quality research the results of which were recognised in the RAE2008 with 10% of our research identified as world leading and 75% as having international significance. With the QR funding gained, the centre has expanded beyond art, design, craft and digital media to developing research in the performance arts and creative computer technology. To accommodate this expansion research sits within five themed clusters focussed around our independent research strengths and to which a respectable doctoral cohort is aligned. The Director, Prof Dew Harrison, manages the centre on a daily basis with research leaders giving 30-50% of their time to research and other members 20-30%, this enables a substantial amount of time for research to inform teaching.</p> <p>Since 2008 the investment in new staff, students and estates has generated a positive comparison with our RAE results. The community of research-active staff has steadily continued to increase in size and development, and so generated a stronger REF submission for 2014 (27 FTE in RAE 2008 with 32 staff contributing research at grade 1* and above, to 25.70 FTE in REF2014 with 35 staff at a projected grade of 2* and above); the number of PhD students has doubled (from 12.75 FTE in RAE 2008, 26.70 FTE in REF2014); the number of doctoral degrees awarded although seemingly low at 7 completions has another 5 due to complete Autumn 2013 and early 2014 with 4 more by the end of 2014; and the total amount of research income over the respective period has risen (£478k in RAE 2008 - £856,540 in REF2014) largely due to Knowledge Transfer activity.</p>	
b. Research strategy	
2008-2014	
<p>The CADRE research strategy has been, and will continue to be, centred on practice and is grounded on the understanding that art and design practice and theory has the potential for reach and significance, both within and beyond academia, leading to cross-disciplinary projects in the public sphere at both local and International level. In order to encourage art and design practitioners to research, a policy of transparency and inclusivity was introduced that enabled studio-based artists and designers to adapt a research approach to their practice and offered support in their developing research ambitions. All staff were aligned to a research cluster where they could be mentored and advised on project development. The strategy was closely aligned both to the University's strategic mission to support all academic staff to become research active and to the regional and national drivers for research, in particular the 7 Principles outlined in the Concordat agreement for supporting developing researchers e.g. almost 50% of academic staff in Art and Design have undertaken doctoral study within the last 6 years.</p> <p>Post RAE and staff changes, CADRE's methods and organisational structure were critically assessed to further encourage studio practitioner and professional designer staff to research and invested in supporting staff to study for PhDs. We streamlined our administration processes and re-defined the four earlier research clusters to better frame the practice-led research activities taking place within and across CADRE. The new structure has 5 themed research clusters:</p> <ol style="list-style-type: none"> 1. Art Critique and Social Practice led by Prof John Roberts (Prof Wilson, Reader Dr Penzin, Dr Conio, Dr Fenton, Dr Hewitt, Kelland, three members researching at 1-2*, two studying for PhD, a Research Associate + 8 PhD students) <p>This group is noted for its wide-ranging and internationally renowned analysis and engagement with</p>	

models of sociability and performativity in contemporary art, and consists of three research strands: Participatory and collaborative forms of artistic practice that explore and test art's place outside of the gallery and the relationship between art and the public sphere, and, in turn, engage ways in which new forms of curatorship might support these explorations (Conio, Hewitt, Penzin); Interdisciplinary and cross disciplinary work across the art/science interface, that looks at the artist as facilitator of new routes and pathways into art's utility (Wilson); and Cultural theory and the politics of representation, which covers the writing of cultural history, philosophy, art theory and photographic theory (Roberts, Fenton, Kelland). The first two strands mix different approaches to practice-based research (conference papers, essay writing and project work inside and outside of the gallery); the latter strand is predominantly theoretical and supports researchers engaged in book writing, contributions to journals and conferences papers (Conio, Fenton, Roberts, Penzin).

Overall, however, the cluster draws on art theory, cultural theory and philosophy, to provide a theoretical framework for the support and discussion of art as a field of skills and competences that cross the art/non-art divide. In this sense the research of the cluster is concerned with the development of, and reflection on, new forms of social-critical art practice. Roberts, who leads the group, researches in the fields of aesthetic philosophy and critical theory. His work focuses upon the conceptual intent and received value of art in relationship to issues of cultural agency and social change. Projects are developed with the support of ACE, Leverhulme and independent funders, and the work is validated through curatorial and/or intellectual recognition or leadership (both conceptual and practical) amongst peers.

2. Digital Theory, Technology and Practice led by Reader Dr Adam Kossoff (Dr Doyle, Prof Harrison, Prof Armstrong, Arnott, P. Harrison, Moore, Nichols, Sherwin, Winning, two members researching at 1-2*, four studying for PhD, + 4 PhD students)

This research group has a depth of knowledge and expertise in digital creativity and audio visual technology. With explorations into both narrative and non-narrative forms in conceptual, immersive and performative spaces, practitioners and theorists engage in both traditional and digital media ranging from virtual and ludic environments through to animation, sonic art and gallery-based video. Amongst its aims it focuses research on the position (both temporal and spatial) of the spectator/participant in relation to moving image and digital technologies, with an intellectual investment in the transformative potential of technology. The group engages with creative media and technologies from two positions: materiality and challenges within the moving image, and/or its critical analysis and theory (Armstrong, Arnott, P. Harrison, Kossoff, Moore, Nichols, Sherwin); and synthesis and mixed reality environments, relating art practice, new technologies and theory (Doyle, D. Harrison, Moore, Slater, Winning).

The group was largely led by D. Harrison, an artist and theorist, a researcher and experienced supervisor who views virtual domains as spaces for participatory interventions from the real-world. She is primarily interested in and recognised for her work on Marcel Duchamp aligned with internet-based hypermedia as a means of curatorial and creative dialogic interaction. Kossoff took over as leader in 2013, with Doyle as Deputy. Projects are developed with the support of ACE, Wellcome Trust, British Council and independent funders. Members contribute to accepted art and design subjects, emergent sub-genres or interdisciplinary areas through peer review, institutional recognition of new ideas and technological innovation or leadership (both conceptual and practical) amongst peers.

3. Material and Theoretical Practice led by Reader Dr Kristina Niedderer (Prof Cummings, Prof Brennand-Wood, Dillon, Heeney, Jones, Dr Mieves, Scull, Fellow Dr Stewart , three members researching at 1-2*, three studying for PhD, + 6 PhD students)

This cluster brings together researchers rooted in studio-based, creative and professional practices with the aim to explore and advance different methodological and conceptual approaches through the manipulation of material and processes of making in fine art (Mieves, Scull), applied arts and design (Brennand-Wood, Dillon, Cummings, Heeney, Jones, Niedderer, Stewart). The group's approach is inter and cross-disciplinary, and is based upon investigations into methods of thinking through

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making/painting. It uses tacit knowledge, generated through practice, as an important source of informing research and has an intellectual investment in establishing craft theory.

The cluster is led by a Reader, Niedderer a design researcher and craft practitioner promoting the advancement of craft/design research and practice through her interest in the relationship of craft and knowledge, and through her research into silver design and new technologies with the aim to create complex emotions. The group includes makers, studio artists and authors; many have written books contributing to the redefinition of their areas of practice. Projects have been developed through support from AHRC, ACE and various other forms of external funding. Art and industry exhibitions have taken place at prominent venues in Europe and the United States and China (Brennand-Wood, Cummings, Dillon, Heeney, Jones). Members of this cluster work with industry through artist collaboration, consultancy and Knowledge Transfer partnerships (Dillon, Heeney, Henley, Niedderer). All of the researchers in this group make contributions to their subjects through peer review, specialist curatorial recognition and leadership (both conceptual and practical) amongst peers.

4. Communication and Pedagogy led by Reader Dr Rina Arya (Fellow Dr Filipova, nine staff researching at 1-2*, four studying for PhD, + 6 PhD students)

This developing, 2D design orientated cluster comprises a wide range of practice and intellectual pursuit within various aspects of design for teaching and learning, technology supported learning, equality & diversity, creativity, visual cultural history, interactive and multimedia design, and areas of visual communication such as typography and visual hierarchies. Although recently formed, there is already research evidence of national and international standing including books, journal and conference publications. The cluster has 11 members in all, 2 of which have submitted 4 strong outputs each to this REF. The team is led by a Reader, Arya a theorist in visual culture and design who, with Filipova as research fellow, aims to galvanize this cluster towards defining theoretical research to accompany practice within visual and graphic communication. Filipova has convened and organised the international symposium 'Great Exhibitions in the Margins, 1851-1938', April 2012. This cluster will be the focus of attention for CADRE over the next 5 years.

1. Creative Practices in the Performing Arts led by Dr Paul Johnson (Dr Lidbury, Dr Thoms, fourteen members researching at 1-2*, + 4 PhD students)

The performing arts pursues creative inquiry and critical analysis at the intersection of theory and performance practice to further the interests of arts disciplines and their relationship to society through the development and application of creative knowledge. This performing arts research cluster comprises three subject areas: music dance (Lidbury, Thoms) and drama (Johnson). Across these disciplines research focuses on performance as it relates to: analysis; the body, identity and culture; contemporary practice; experimental theatre; new technologies; pedagogic practices; politics; scenography; and science. In addition to supporting staff research and growing numbers of research students in these areas, the next five years will see the cluster developing further synergies and coherence via two major projects: dance and ageing; and collaborative processes in performance-making.

The activities of the Performing Arts research cluster has developed to include 17 members with 3 contributing REF outputs. The group was initiated and headed by a Reader, (Amanda Bayley), until 2013 when Johnson took over as leader.

These clusters provide the structure for cogent research and development: each group is led by a Professor/Reader with a deputy, a post-doctoral established researcher. Cluster activities include regular meetings and internal symposia, their leaders meet regularly for discussion on shared research interests and cluster management.

Following the re-alignment of researchers into the new clusters (for example, the studio-based Fine Art practitioners now were more comfortable in the Material and Theoretical Practice cluster where they could explore the materiality of paint or object-making) new staff were strategically appointed and a

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funded project brought in Research Associate.

A new initiative was then implemented, to bring world-leading practitioners into the community whose work would respond to the region with international significance in the wider world. The CADRE Director submitted a bid to the University Research Strategy fund and achieved monies to initiate a programme of professional artists and appoint the first three as Professors on 0.2 contracts for two years: Jane and Louise Wilson (Roberts' cluster), Michael Brennand-Wood (Niedderer's cluster) and Franny Armstrong (Kossoff's cluster). Wolverhampton Art Gallery are to provide funds for, and are in negotiation with, our next practitioner-Professor (Stanza – across clusters). The bid also supported a full-time academic Professor of Design (TBC) and a Reader in Public Sphere Art (Alexei Penzin). The practitioner-Professors amplify our research interests and have an international profile that is inspirational for staff and students. Placed as one in each of the most established clusters they work in partnership with the Wolverhampton Art Gallery and other organisations in the local area.

2014-2019

The research structure in place to REF 2014 expanded our number of research active staff as intended and this is clearly represented in the size of the FTE submitted. The strategy from 2014 will now focus on developing those researchers currently with predicted 2* graded outputs towards achieving a significant International profile. We plan to do this by extending our own network of galleries, curators and business links in the region to include their professional networks beyond the UK. Our growing links with art galleries and organisations in the region is widening audience participation in our projects and is indicating partnered bid writing opportunities, these alliances are seminal in supporting the new practitioner-Professor programme. We intend building on the relationships with external organisations brought with our current new staff (Armstrong, Wilson sisters, Penzin, and visiting Professor Jasmine Vardimon) to extend our research reach and impact. CADRE research is defined by the development of existing material strengths in relation our main focus: the effect of art and design upon society. Social interaction and public engagement – from the social impact inherent in new media technologies to the theory and practice of cultural agency, to experiments in dialogic collaborations for curation and the performing arts, and to exploratory material processes for performative objects – will therefore remain the hallmark for both the intellectual and practical research in all five of our research groups. The strategy of establishing and strengthening external links will further support the work of the clusters and aid the development the visual communications cluster towards industry partnered projects and the performing arts cluster towards collaborative work with internationally renowned companies. We plan to then bring a practitioner-Professor into each of these two clusters through the new partnerships in much the same way as our work with the city art gallery.

CADRE is in a strong position to support cross-disciplinary research reaching out to the humanities and sciences initially within the University where we plan to acknowledge and engage with the diversity and range of scientists, social scientists and critical and cultural theorists on site. We are in conversation across Schools to initiate a Wolverhampton Art-Sci research group to promote shared interests and develop cross-disciplinary projects which will afford us new horizons for joint research projects. This should widen bidding opportunities for CADRE researchers who might join scientists in proposals to those research councils other than the AHRC. Any new projects will be developed to bring in research fellows and associates to further expand the research community.

Against this background of intellectual community, we see two significant developments in the mechanisms we use to plan for and achieve a sustainable research and development culture: knowledge exchange and interdisciplinarity. Our strategy began with the creation of a high-level knowledge base sustained by enthusiastic, skilled researchers. The logical extension of that strategic vision is to make these skills and knowledge more widely available. We also recognise that real-world problems require creative solutions that go beyond the traditions of a single discipline, and that we therefore need to nurture our links

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across disciplines and develop further Knowledge Transfer Partnerships (KTPs).

Within the University's Strategic Plan 2011-2015, the Research Sub-Strategy places research as a core activity and sets out key strategic approaches to substantially grow and sustain high level research over the period 2012-2017. One of these is to continue the excellent National reputation the University holds for Knowledge Transfer Partnerships where Wolverhampton has the 2nd highest number of KTPs in the UK. CADRE contributes 12 KTPs (for example see Impact Case Study number 4) within the REF census period bringing in £653,927, our ambition in 2008 was to attain 5 within the following two years.

Knowledge exchange and interdisciplinary research are essential components of our long-term income generation strategy, in that they will create new income streams to support research as well as unleashing new potential to solve research problems in both theoretical and applied areas. We are currently working on developing a further KTP (Henley) and R&D bids with 3 regional organisations and industry partners to initiate wide-impact projects (Dillon, D. Harrison and Johnson).

c. People, including:**i. Staffing strategy and staff development**

The CADRE budget of QR funding devotes roughly 80% to supporting staff research and 20% to research student support. All doctoral students and research active staff (currently 90% of academic staff at SAD), whether early, mid or late to research, are affiliated with one of the clusters contributing to a 'critical mass' of researchers working in related areas. Not all cluster members are included in the UoA34 submission in that they are either not yet recognised internationally or are currently studying for a PhD. 12 staff have achieved a doctorate since 2008 with another 14 currently enrolled externally and 25% of our staff now have PhDs compared to 16% in 2008. This staff development programme expands our research community and, as our colleagues are encouraged to study externally, further extends our research network.

Newly appointed staff include a Reader and Research Fellow in Visual Communication, and a Fellow in Glass to strengthen developing research strands. A further Readership in Fine Art Practice was appointed to partner the Professor of Aesthetics, and project funding paid for a research associate for 2 years. The Reader in Digital Media was awarded a professorship with a Senior Lecturer subsequently promoted to Reader. These new positions allowed for expansion of the PhD cohort from 10 to 30, and QR funding has afforded 18 doctoral studentships since 2008. Following a successful bid to the University Research Strategy investment fund CADRE received £511,889 to bring in a suite of internationally renowned practitioner-Professors who would spearhead our outward-facing research intent. The bid also brought in a Professor of Design and a Reader in Public Sphere Art.

All new research staff are integrated into a research cluster which provides an immediate 'community of scholars' for peer support. A research time allowance is factored into the workload in relation to research outputs, and this is enhanced for new staff for the first two years of employment to enable them to adjust to teaching requirements as they develop their research. The University operates an early career researcher scheme (ERAS, competitively allocated) and 9 colleagues from CADRE have benefited since 2008: Conio, Doyle, Fenton, Filipova, Kossoff, Niedderer, Stewart, Hewitt and Mieves. CADRE offers funding to support research visits, projects, sabbatical leave, and conference attendance. Furthermore, CADRE offers financial support for the creation of artefacts, the curating of exhibitions and the development of seminars, conferences and symposia. There is a clear expectation that CADRE funding will be matched by other sources: in this way, an entrepreneurial approach to seeking external funding is reinforced. Research outputs and progress against research plans are monitored through cluster meetings and appraisal.

Research Fellows (Filipova and Stewart) and Research Associates (Vykoukal) help to develop depth and breadth in our research groups Working within CADRE, they are mentored by senior researchers, brought onto an experienced PhD supervisory team and integrated as full members of the research

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community. They have access to CADRE funds on the same basis as academic staff and contribute to the CADRE research community and its profile through practice, authorship, conference organisation, public lectures and, where appropriate, they take on a small amount of teaching or tutorial work.

Staff are advised to apply for semester-long sabbaticals at strategic points of their research, they are funded by CADRE in agreement with the School Management Team who arrange for teaching cover. Since January 2008 we have invested in 12 sabbaticals. PhD students benefit from the experience of 6hrs per week teaching in their second year of full-time study thus releasing more time for staff research. New research staff begin with a 1 year probation period and annual appraisal takes place across the school for all staff in June, where research action plans and ambitions are discussed.

The University runs a programme of staff research development sessions and CADRE offers complimentary sessions on practice-led research skills for staff and PG students, these will be available online within the next year. Since 2008 we have offered 20 research events including presentations, workshops and 'Confirmation of Research' afternoons, plus 3 specific workshops with invited speaker leaders where our art & design research colleagues from other West Midlands institutions e.g. BIAD Birmingham and Coventry Universities, have joined us to share knowledge and expertise. CADRE delivers a rolling Public Lecture Programme of invited speakers to which UG, PG students and all staff are welcomed: 13 per year since 1 Jan 2008, including Tim Kindberg (HP Labs), Maureen Thomas (University of Cambridge), David Batchelor (RCA), Glenn Adamson (V&A Museum), Dmitry Vilenski (Russian artist/filmmaker), and Martin Parr (Photographer). Potential speaker names are put forward by the research clusters as people pertinent to their field who would strengthen and extend research networks.

CADRE adheres to University policy on equal opportunity for staff recruitment and support in keeping with University policy on Equality and Diversity. There is an active Women in Research group in place across the University and 6 of the new CADRE posts are female, 3 of the 5 readers are female, 3 of the 7 Professors are female, and over 24% of our researchers are female.

ii. Research students

30 students enrolled in Oct 2013. 7 completions to date, 5 due in Autumn/Winter with another 4 in Spring 2014. Developing the next generation of researchers is important to us and we have paid particular attention to support for PhD students. PhD recruitment is closely aligned to the staff development strategy for widening expertise through external staff doctoral study. Students continue to be short-listed, interviewed and appointed in accordance with University policy concerning equal opportunities and diversity: <http://www.wlv.ac.uk/Default.aspx?page=23018> Supervisory teams have two members of staff, occasionally with an external or 3rd supervisor with specific knowledge, and must between them have experience of PhD completions. Third supervisors often join a team as part of their mentoring process.

CADRE invests in funded bursaries and has gained 7 more from the competitive University Studentship initiative. In addition, we have attracted a steady stream of self-funding students who have chosen to study with CADRE researchers based on reputation. Postgraduate students have a physical base within CADRE, a suite of rooms with access to all necessary technical, material and studio facilities. CADRE supports research studentships and supervision across 3 Schools within the University. Those with an intellectual investment in the performing arts also have working space on the Walsall Campus and access to the new Performing Arts Hub building, while those requiring dedicated computational programming skills have a base in the School of Technology.

Quality assurance of research degree programmes is carried out by the Student Management Board, which operates within the framework and policies established by the University Research Committee, and also arranges for the rigorous Confirmation of Research and mock viva process. In line with the University Code of Practice <http://www.wlv.ac.uk/default.aspx?page=23671> the PhD process is monitored throughout with a detailed Annual Progress Review where student action plans are

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confirmed for the coming year, this accompanies the Annual Monitoring Report of the SMB itself. Regular reportage flags up those 'at risk' at an early stage depleting the number of otherwise potential withdrawals. Monthly tutorials are recorded through the University electronic system for tracking purposes.

Two research conferences occur each year where research students and staff present their work-in-progress in a challenging yet supportive environment. The staff conference is internal for developing and early researchers, while the doctoral event is external facing and organised by the students. CADRE keeps a separate postgraduate fund to support conference attendance and research visits. Our cohort is now large enough to support self-organised PhD reading and presentation groups. Students are further mapped into the School community through contributing paid teaching assistance aided by attending a short PG Cert course. Links with industry and academia are encouraged within our doctoral student projects e.g. Kasia Warpas worked in partnership with Bantock House Museum in Wolverhampton.

d. Income, infrastructure and facilities

We have established an ability to attract funding from traditional academic funding bodies such as the AHRC (Niederrer) the British Council (Fenton, Sherwin), the Wellcome Trust (Moore) as well as from Arts Council England (Doyle, Jones, D. Harrison) and independent bodies, museums and film festivals (D. Harrison, Moore, Sherwin). The 2 year Black Country Creative Advantage project was funded by Arts Council England in partnership with monies from the West Bromwich regional arts organisation Multistory/Longhouse and Sandwell Council. As our staff are largely practitioners, they frequently secure funds to support their work independently through commissions from small organisations, local councils and charitable trusts. However we now have a new practitioner-Professor (Armstrong) who brings with her new methods of attracting funding via crowd sourcing and social media platforms.

The Project Office coordinates applications across the University, providing support in terms of strategy, training and final review of funding applications prior to submission. Within CADRE, senior researchers offer guidance and internal peer-review on applications and bids, with additional support provided by two research administrative staff. The University has an excellent reputation for knowledge transfer and a significant infrastructure to support these activities (organised through the Business Solutions department). The new systems developed within CADRE to support income generation and the robust support at University level provide evidence of the feasibility of our knowledge-transfer strategy and its validity as a keystone element of our plan for sustainability.

CADRE offices are located in the purpose-built School of Art and Design on the main City campus where the majority of staff and students work in proximity to each other. CADRE has a firmly established infrastructure in place that will enable a strategy for instigating and developing research in creative practice for at least the next five years.

The 5 research groups operating within CADRE are managed by the Director, Prof Harrison (Associate Dean for Research and Postgraduate Study), and supported by a research administrative assistant. A Student Management Board oversees and monitors research degree programmes, and a School Research Committee reviews staff research and cluster progress, and periodically reviews CADRE's research strategy. Both are accountable to the University Research Committee of which Harrison is a member, she also sits on the School Executive.

The University's investment of £18 million into the newly built state-of-the-art Performance Hub, launched October 2011 (replete with £400,000 worth of Steinway pianos,) is proving to be seminal in providing space for performative research across the creative arts. £893,000 was allocated from the University to the School of Art and Design, to upgrade resources, and this together with monies from the CADRE QR budget has further equipped research staff and students with specialist materials, software and hardware such as our Second-Life Island, Kriti. CADRE can also use any Faculty

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resources including those at the new Performance Hub -rehearsal studios, BBC quality recording studios, practice rooms, Black Box Theatre and Learning Centre. The 7 floor purpose built Art and Design building is equipped with...painting studios, installation rooms, suites of Apple Macintosh computers with CAD, design and film editing software, animation software, motion-capture and blue screen, stop-frame equipment, wood, metal, and plastics hardware, rug weaving looms, screen printing and 2D printing machines, 25 glass and ceramic kilns and hot glass facilities. Across the University our researchers can access a virtual theatre for stereoscopic work and £4million worth of additive manufacturing (3D printing machines) and laser cutting facilities.

CADRE research staff and students make use of the Harrison Learning Centre and Performance Hub Library both as a resource and for research support.

e. Collaboration or contribution to the discipline or research base

Since January 2008 research staff have organised 8 symposia, 5 conferences, presented research at over 100 conferences and exhibited regionally, nationally and internationally.

Art collectives working in the Public Sphere:

Penzin, as a member of the Chtot Delat collective and **Hewitt**, a member of the Freee collective (Mel Jordan, Loughborough University and Dave Beech, Chelsea School of Art). Freee won the Artist-to-Artist, national award 2009. **Hewitt** mentored the Research Associate on the BCCA project. (see Impact Case Study No:1). Chtot Delat and **Roberts** both presented at Documenta 12, Kassell.

Roberts is regularly invited as a leading speaker e.g. Tate conference on Representation and Violence, Oxford University, Princeton University, University of Vienna and University of Warsaw.

Conferences/Symposia:

Mieves co-organised the international conference *Working Wonder*, 14 June 2013, Newcastle University. **Thoms** was lead organiser of the Philip Richardson Day in conjunction with the Society for Dance Research held at the ISTD studios, London, 2013 which drew an international cohort of speakers. **Johnson** led a research event at the Centre for Cognition, Kinesthetics and Performance at the University of Kent and is involved in an on-going collaboration with the Jasmin Vardimon Company. **Dillon** worked in collaboration with the Crafts Council and Craft Space to host the 'Made in the Middle' symposium as a knowledge transfer event for craft practitioners. **Niedderer** co-organised the international conference on experiential knowledge *EKSIG2013*, hosted by Loughborough University. **Winning** was the Panel Chair for '**Seeing Sound Hearing Animation**' at Flip Animation Festival, Lighthouse Media Centre, Wolverhampton, Nov 2009. **Armstrong** spoke at the Hay Festival 2009 and gave a live blog for the Guardian with Ed Milliband, 29 April, 2009, on green politics, she also contributed a talk as a panel member at Chatham House, April 2013, on the Political Impact of Documentaries, and another talk at the Power to the Pixel Forum, Oct 2013, on crowd sourcing.

Exhibitions/presentations:

P. Harrison (in a collaborative partnership with John Wood, Bath Spa University) has had 40 exhibitions world-wide, and is represented at 5 international galleries. **Cummings** has work on permanent exhibition in the Shanghai Museum of Glass and a piece owned by the royal family.

Cummings and **Stewart** exhibited and delivered a talk at Art Shanghai 2013/Shanghai Museum of Glass, China. **Guy Sherwin** curated and developed a survey of Expanded Cinema, *Film in Space* for the Camden Arts Centre, London. Focusing on the machinery of filmmaking, it was widely reviewed in the art press, including Art Monthly (January 2013) and Frieze (March, 2013). **Brennan-Wood** has shown at Gallery Ra, Amsterdam; Vlaanderen Galerie, Brussels; Scottish Gallery, Edinburgh; Burton Art Gallery & Museum, Bideford; Light Art & Design Gallery, North Carolina. An example of the educational activity in these exhibitions is that of *Forever Changes*, Bideford, where a total of 17 schools visited (independently of projects) with a total of 561 children visiting and/or attending Michael's artist talks, 2009.

Armstrong's The Age of Stupid team covered the United Nations Climate Summit in Copenhagen. Transmitting live nightly television programs, an hour a night for 13 days, on the internet the idea was to outline and explain "the most important meeting in human history"; the science, the politics, the lies and the eventual outcome of hundreds of negotiating hours were made comprehensible to ordinary people. http://www.foe.co.uk/resource/action_guides/age_of_stupid.pdf She gave an interview to the Trillion Fund, Sept 2013, on sustainability, and delivered an article for Huffington Post, Sept 2009. Franny has also appeared on 2 Newsnight programmes, Sky News, BBC News, Channel 4 News, Newsround and on the front cover of New York Times. Screenings of The Age of Stupid had Franny speaking at the European Parliament, World Bank, UK Parliament, Australia parliament, and UN climate conferences in Poland and Copenhagen. On "International Women's Day, 8 March 2011, she was named as one of the Guardian newspaper's "Top 100 Women", in a list which included [Aung San Suu Kyi](#), [Gareth Pierce](#), [Doris Lessing](#), [Arundhati Roy](#) and [Oprah Winfrey](#), and has been one of Evening Standard's "1000 most influential Londoners" for three years running. She was awarded the "ITN Women in Film & TV - Achievement of the year" in 2009 and the Sheffield Documentary Festival Inspiration Award in 2013.

Editorial and Review Boards:

Hewitt co-edits the Intellect journal 'Art & the Public Sphere'. **Niedderer** co-edits the Intellect 'Journal of Craft Research' and is on the editorial board of the Journal for Visual Arts Practice. **Doyle** co-edits the International Journal of Gaming and Virtual Worlds. **D. Harrison** co-edits the International Journal of Art, Culture and Design Technologies. **Nichols** is a member of the Editorial Board of the New Ray Bradbury Review and is on the advisory board for the Center of Ray Bradbury Studies at Indiana University. **Heeney** is a board member of Artist Newsletter, and **Roberts** is on the editorial advisory boards of Historical Materialism and Third Text. **D. Harrison** and **Niedderer** are AHRC peer review college members with **D. Harrison** sitting on Research Grants Panel B Visual Arts, she also works as a co-director of Labculture Ltd., and reviews projects for the Canadian Arts and Humanities Research Council and the Austrian Science fund. **Niedderer** is a council member of the DRS. **Heeney** is an elected member of the International Academy of Ceramics and **Dalgleish** is a co-editor of Desearch: Postgraduate Journal of Art and Contemporary Culture.

Collaborative projects:

D. Harrison's *Shift-Life* project was made in collaboration with **Moore**, and two computer programmers (University of Birmingham). The work was created in discussion with the Shrewsbury Museum Service as part of the International Darwin200 Bicentenary and funded by ACE. **Moore** achieved a Wellcome Trust Arts Award for her animated documentary An Eyeful of Sound made in collaboration with Dr Jamie Ward (University of Sussex). **Arnott** collaborates with the Arthur Rackham Society and works with the V & A Museum, his animated films are now in their permanent collection as a set of Dvds.

Henley continues working with Tough Furniture Ltd and Fairfield Lighting Ltd. on knowledge exchange projects. **Heeney** set up of the World Association of Brick Artists (WABA) and has worked with the Ibstock Brick company and the Costa Rica Brick industry influencing their processes and working methods. **Niedderer** has worked with partners from the Jewellery Industry Innovation Centre/ BCU, Middlesex University/Argentium Ltd, Stech and Electro Optical Systems (EOS). Following The Age of Stupid screenings, **Armstrong** began 10:10 where audience discussions focussed on what to do about climate change. 10:10 inspires and supports people and organisations to cut their carbon emissions by 10% in a year. The project was initiated with a mass sign-up at Tate Modern by companies including Royal Mail, Microsoft, Aviva and many others. <http://en.wikipedia.org/wiki/10:10>

<http://www.1010global.org/uk>