

<p>Institution: University of the West of England, Bristol</p>
<p>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</p>
<p>a. Overview The majority of the Unit's 23 (20.6 FTE) submitted staff (six are Early Career Researchers) work within two University Research Centres located in the Department of Creative Industries, which is part of the Faculty of Arts, Creative Industries and Education. The Centre for Fine Print Research (CFPR), directed by Hoskins, has nine full-time or fractional research staff. The Centre for Place, Location, Context and Environment (PLaCE), directed by Biggs, is an association of nine full-time or fractional teaching staff; it contains Situations, a portfolio of curatorial commissions directed by Doherty. The Unit includes several research groups, notably the Visual Culture Research Group (VCRG) led by Johnson with three full-time staff.</p>
<p>b. Research strategy In line with the University's 2020 strategy, the Unit's strategy is to:</p> <ul style="list-style-type: none"> (i) generate internationally excellent research; (ii) provide developmental support and mentoring for research-active staff at all levels; (iii) enhance the reputation and impact of its research through external and collaborative engagement; (iv) ensure PGR quality and timely completion by aligning recruitment with areas of research excellence and fully integrating students into the activities of the Centres and groups; (v) create a stable and sustainable research ecology through a mixture of internal funding and external income from diverse range of sources. <p>The Unit's strategy is informed by an intellectual ethos predicated on: a) the origination and generation of new knowledge through dialogue, practice and critique; and b) the application of knowledge through user-led research and knowledge exchange with academic, practitioner, institutional and industrial partners. Although each of the three main clusters has an intellectual coherence, specific aims and objectives, the Centres and groups form part of an interdisciplinary culture that encourages and promotes collaboration across the various research communities.</p> <p>Established in 1998, CFPR (http://www.uwe.ac.uk/sca/research/cfpr/) conducts empirical investigation into the artistic, historical and industrial significance of creative print practices, processes and technologies, generating new knowledge, insights and methods through critical engagements and collaborations with a variety of practitioners, institutions and commercial users by focusing on the physical production of artefacts. Combining fine art and scientific methodologies, CFPR extends the discourse of print into applied arts, crafts and design disciplines. To realize the main aim identified in RAE 2008 - to deepen its research in particular areas of excellence - CFPR has refocused to concentrate on three discrete but interconnected strands:</p> <p>a) 3D Print and Fabrication, led by Hoskins assisted by Huson, Walters and O'Dowd, explores creative uses (and users) of new 3D technologies. These include specific research projects: (i) <i>Smart Materials and Novel Actuators</i>: investigating the use of 'smart' shape-changing materials, together with 3D printing and fabrication technologies to produce interactive art and design artefacts; (ii) <i>3D Printed Ceramics</i>: investigating how to print directly in a compatible ceramic material that can be glazed and decorated using CFPR patented material as a design tool for both artists and the ceramic industries; (iii) <i>KTP with Renishaw Plc</i>: a three-year project (2011-14) to explore industrial techniques from a creative perspective by enhancing the additive layer in manufacturing; (iv) innovative research in <i>microbial fuel cells</i> promoting sustainable technologies.</p> <p>b) Colour and Wide-Format Print, led by Parraman, has developed through three distinct enquiries: (i) <i>Colour Research for European Advanced Technology Employment (CREATE)</i> 2007-11, a major EU-funded, pan-European network enabling experts in visual arts and computational science to collaborate in exploring colour from a multi-disciplinary perspective; (ii) <i>Alternative Methods for Colour and Inkjet Printing</i>: investigating how inkjet technologies can be used more creatively, and the development of alternative print and colour methods; (iii) <i>Wide Format Print</i>: a series of collaborative research programmes, using high-end equipment donated by industry partners, with commercial firms, artists and also major museums and galleries, to produce archival quality non-fading print canvasses.</p> <p>c) Artists' Books, led by Bodman and Sowden, investigates all aspects of artists' publishing. Specific projects include: (i) <i>What Will Be the Canon for the Artist's Book in the 21st Century?</i> an</p>

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international project involving artists, academics, curators and independent publishers exploring how digital processes have altered the conception, production and consumption of artists' books; (ii) *Paper Models*: researching the long-term potential of laser cutting technology to develop new artists' books and paper-based creative practices;

Laidler's applied research on the role of the print studio in the production, dissemination and exhibition of 2D and 3D printmaking in the digital age, works across all three strands.

Established by **Gough** in 2002, PLaCE is a discourse-led association investigating and intervening in a range of public art, performative and site-specific projects that explore the interface between place, memory and identity. To achieve the central future aim identified in RAE 2008, furthering international collaboration through strategic partnerships, PLaCE broadened the national network LAND² into PLaCE England, the lead partner in an international consortium (with partners in the USA, Scotland, France and Australia) designed to facilitate and sustain a transdisciplinary 'community of practice' supporting the work of artist groups such as 'Space Place Practice' and 'Figure Ground' as well as UWE staff and PGR students. It provided a home for **Gough's** work on war artists, commemoration and the politics of street art and the intellectual scaffolding for **Buchheim's** multi-disciplinary, impermanent, place-sensitive public art events and **Mosley's** work on imaginary utopian architecture in an actual urban environment. PLaCE afforded support for **Dean**, whose work explores alternative modes and spaces for art practice, invading 'non-art' spaces and engaging with audiences in unusual, often disconcerting ways; for **Voss's** work which involves consideration of a flawed or problematic engagement with the natural world, with things and images of things and with words and their multiple meanings; and for **Lloyd's** performative art, especially the work on Harlow New Town and for **Dickinson's** re-enactments and simulations that explore forms and mechanisms of social control. Situations has been central to PLaCE by pioneering and developing a distinctive model for public art curating and commissioning in a university environment. Since 2008, it has enhanced its reputation through a range of high profile national and international projects initiated by **Doherty**, working in collaboration with an external partner, as exemplified by 'One Day Sculpture' (2008-09) commissioned by the New Zealand Government and *Nowhereisland*, part of the 'Artists Taking the Lead' programme for the London 2012 Cultural Olympiad. These commissions are complemented by an integrated programme of publications, seminars and symposia. Situations' innovative curatorial work is complemented by **Morrissey's**, which problematises the relationships between curator, artist and community and the role and status of the art works produced.

Established in November 2007 as a meeting point for inter- and cross-disciplinary research, VCRG (<http://www.uwe.ac.uk/sca/research/vcrg/>) conducts historical, empirical and theoretical enquiry into art and design practices, with a major focus on gender and ethnicity. It has developed a strategic focus on two interrelated strands of enquiry: (a) *The Politics and Practices of Representation*: which includes **Johnson's** work on feminist art and **Sobers'** explorations of minority ethnic identities that excavate buried histories of places and the aesthetic and pedagogic role played by participatory and community-based creative practices in promoting or shaping cultural change; and (b) *Visualising Histories*: the work of both **Sobers** and **Johnson** draws on alternative genealogies and hidden or suppressed chronologies to challenge dominant historical narratives concerning gender/ethnicity. **Fraser's** emerging work photographing secular and religious shrines extends VCRG's work into a concern with public trauma and rituals of grief and mourning. The *Recording the Crafts* archive, developed and curated by **Partington**, is the result of over a decade's work conducting interviews with craftspeople, developing innovative way of visualising oral history, exploring how artists, writers and historians deploy interviews as creative practice, as 'recorded history' and as affording insights into the micro-practices of arts production.

Fraser's research, like that of **Gough** on memory and re-membering and **Sober's** 'hidden histories', exemplify the rich cross-collaborations that exist between Centres and groups that are actively encouraged. **Partington's** innovative use of oral history forms connections between all the work conducted by the Unit. Centre Directors and group leaders work with the Faculty's Associate Dean for Research and Knowledge Exchange, the Director of Research and a departmental research co-ordinator, to formulate strategic priorities and allocate funding. The Faculty's R&KE Committee, which reports to the University's Committee chaired by **Gough**, meets regularly to discuss key issues and future plans.

Aspirations and plans

Key continuities are envisaged but also significant changes. CFPR will continue to research in the

three strands identified above and has several ongoing funded research grants: on Egyptian Faience techniques, underglaze ceramic printing and multi-channel colour printing as detailed in section d. Burleigh has indicated that it will fund a project to digitise its archive of pattern books. The work of **Hoskins**, **Huson** and **Walters** in 3D printing has long-term implications for practitioners and significant commercial applications for the ceramics industry. **Bodman** and **Sowden** aim to extend their leading role in the field of artists' books through ongoing publications – the *Artist's Book Yearbook* and the *Blue Notebook* – and developing existing collaborations with the Arnolfini in Bristol and the London and Minnesota centres for Book Arts. Particular projects include investigating the artist's book as a performative tool and the relationship between paper-based and digital production. To support this, new bookbinding machinery will be purchased through infrastructural funding. **Hoskins** and **Parraman** will extend CFPR's core empirical research into surface print, design fabrication and colour management through 2.5D research that investigates alternative approaches to image making and decorative printing that moves from onscreen images to the generation of surface deposition in the printed artefact. In September 2013, CFPR appointed two research staff. **Mandrile's** work on 'wandering prints' complements and broadens **Laidler's** work on fine art printmaking into an engagement with displacement and migrancy; **O'Dowd's** expertise in creative electronics and engineering complements and expands the work of **Huson** and **Walters** in bio-robotic art and design.

Following Situations re-launch as an independent agency in October 2012 (though **Doherty** continues as a 0.2 member of staff) and Biggs' retirement in March 2013, PLaCE has ceased to be a primary focus for Art and Design research at UWE and has relocated to Leeds University and Duncan of Jordanstone College of Art and Design in Dundee as part of an international network. UWE will continue to be connected to this network through Biggs' visiting fellowship and he will continue supervising four doctoral students. A new centre will be established under the direction of **Flaxton**, Data Imaging Researching Electronic Cinematography and Transmission (DIRECT), whose primary focus is on the capture and display of electronic spatial and temporal imagery understood as an art and design practice. As noted in REF 3a, the Centre will be collaborative and **Flaxton** will extend his existing relationships with the Bristol Vision Institute at Bristol University and the Research and Development wing of the BBC in Bristol to engage in historical, technological and practice-led research into the effects, on practitioners and audiences, of the higher frame rates, dynamic range and higher resolution afforded by digital cinematography.

A second new Centre is being developed: the Bristol Centre for Cultural Research (BCCR), which has gained Faculty executive approval to proceed to validation in 2014. As outlined in REF 3a, BCCR will be a broadly-based interdisciplinary cluster investigating cultural policy, cultural value, cultural practices and production and cultural heritage and will connect researchers in this Unit with colleagues in English, History and Communication Media to encourage various synergies and collaborations. In the longer term it will subsume VCRG's investigations of gender and PLaCE's work on location, memory and commemoration, extending the range, scope and impact of that work. **Gough's** continued work on commemoration, notably around the centenary of the outbreak of the First World War in 2014, and **Sobers' work** on ethnic minority histories, practices and identities as well as **Johnson's** work on gender will sit within this new Centre. Like the Unit's existing centres, it will be outward-facing, engaging in various collaborations with individuals and organisations, locally, nationally and internationally.

The Unit's research base is also being broadened and becoming more inclusive through the support of new or recently formed research groups whose work is not yet providing visible outcomes. Stitch and Think, which emerged in 2012 from the earlier Enamel, Textiles and Ceramics (ETC) group, explores the conceptual dimensions, practices and pedagogies of hand/craft skills; Creative Media is widening its constituency to include animators and graphic designers; a new group (June 2013), Beyond the Book includes design, illustration and photography staff in an interdisciplinary investigation of the future of the book that will complement the work of **Bodman** and **Sowden** into artists' books.

In October 2013 UWE became one of only seven new AHRC-funded Centres for Doctoral Training. The 3D³ consortium, a partnership with Falmouth, Plymouth and REACT in which UWE is the lead institution, will, from September 2014, support and train seven practice-led doctoral students a year, to the total value of £2.3m, in the interrelated areas of digital design, digital media and digital arts, thereby promoting practice-led research at the forefront of cultural change. The students will all be practice-led and their work will explore the opportunities and challenges

presented by rapidly evolving digital technologies and their interface with traditional crafts, design and media practices. Its overall aim is to train a new generation of researchers to be able to meet the creative and design challenges of the future. The award was a recognition of the Unit's and the University's strengths in this area and represents a significant and very welcome expansion of its doctoral provision as well as an opportunity to work closely with two HE partners that have complementary strengths and expertise. It is anticipated that the work of this funded cohort of students will attract other students to UWE as an exciting centre for research in art and design.

c. People

i) Staffing strategy and staff development

Centre Directors and group leaders mentor the activities of staff and PGR students and work with the Head of Department and line managers to balance workloads and monitor progress against agreed targets. Drawing on the methodology developed through Research and Enterprise in Arts and Creative Technology (REACT), one of the four Knowledge Exchange Hubs for the creative economy that UWE leads, they organise 'sandpit' sessions to encourage and give confidence to new and existing staff and PGR students to engage in discussion and debate about ideas and research direction and to initiate new projects. Centres and groups make extensive use of the expertise of Visiting Fellows and Professors: Huw Robson, an adviser for Focus for the Future, has helped CFPR develop its industry strategy and facilitated collaborations; Chris Meigh-Andrews, Emeritus Professor of Electronic and Digital Art, University of Central Lancashire, is assisting **Flaxton** in the creation of DIRECT. Andrew Kelly, will act as an adviser for BCCR helping facilitate partnerships, locally and nationally.

The Faculty offers periods of research leave of up to one semester through competitive applications - assessed in relation to research quality, alignment to overall research strategy and career development - to enable staff (e.g. **Dean** and **Johnson**) to complete projects. Small grants are available to help cover research costs. **Voss**, for example, received £2,000 towards the 'What Do Artists Do?' residence and exhibition. Up to £900 per person per annum is available to attend conferences and staff are encouraged and supported to study for higher degrees: **Johnson**, **Laidler**, **Parraman** and **Sobers** all gained doctorates in the reporting period. A Research Review and Progression panel considers the strategic roles of Professors, Readers (now Associate Professors) and Research Fellows, and promotes against criteria of research excellence. **Bodman** was promoted to SRF in 2009, **Huson** and **Sowden** to SRF in 2013. **Flaxton** was appointed Professor of Lens-based Media in March 2013.

The Unit's researchers are encouraged to make full use of the University's programme of research skills and development training, a series of workshops and seminars closely allied to the Vitae Researcher Development Framework. These cover a wide range of topics, including project management, bidding for external funding, working with business and public sector institutions, ethics and data management. The Researchers' Forum shares good practice and common concerns across the University. UWE implements the Concordat to Support the Career Development of Researchers, as recognised by the European Commission's award of HR Excellence in Research in January 2012 acknowledging UWE's 'outstanding work in developing and supporting its research staff' and in providing 'a stimulating and favourable working environment for researchers'. One aspect of this provision is a £1.5m investment in Early Career Researcher (SPUR) awards that have enabled **Johnson** (2009/10), **Laidler** (2011/12) and **Fraser** (2013-14) to develop complex research projects. UWE, third ranked University in the Stonewall Equality Index, works actively towards creating an environment in which all staff and research students are treated equally and fairly. For instance, the Women Researchers Mentoring Scheme supports the professional development of women researchers, providing senior research mentors to give advice and help staff (e.g. **Buchheim**) to undertake ambitious projects.

ii) Research students

During the census period postgraduate activity has increased significantly. There are 18 PGR students currently working within the Unit (as against 11 in 2007) with 17.25 completions in the reporting period compared to 10 for RAE 2008. The majority are self-funded, part-time students, working between academic and professional contexts; however, a key aim since 2008 has been to increase the number of full-time bursaried students attached to specific projects. These have included 6 AHRC bursaries; 1 ESRC; 1 AHRC collaborative; 1 EU Marie Curie International Training Network Fellow for multi-channel printing in fine art; 3 bursaries have been funded by UWE's £1m investment in PGR scholarships as part of its creation of a Graduate School (GS) in

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2012. All the Unit's PGR students are now fully integrated in Centres or groups with most staff submitted involved in doctoral supervision. The National Postgraduate Research Experience Survey (2013) showed overall student satisfaction with the Faculty's Research Degree Programme is 94.3% compared with 82% nationally.

There is extensive cross-collaboration; for instance Swist's research about visualising 'hard' science draws on VCRG's expertise in the conceptual nature of perception and CFPR's knowledge of technical colour processes and techniques. During the reporting period the Unit has supervised a diverse range of doctoral research, principally practice-led. These include two which investigated Illustration as a practice-led discipline; several that explore varied aspects of place and location including the investigation of loss and landscape; public art and contemporary archaeology; identity and practice in artists' books; mapping the cultural value of stitch in contemporary practice; next generation multi-channel printing; reproducing texture in digitally printed artworks; the role of the Master Printer in collaborative print works; the role of informal artists' networks (a collaborative project with Spike Island Associates); the nature of process-based participatory artistic practice; the role of the curator in facilitating the work of artists 'on the periphery' (West Wales and West Ireland); the concept of 'supplementarity' (e.g. Henry Moore's maquettes) in works of art.

PGR students are expected to give conference papers and can apply for attendance funds. They also take part in events organised by the GS, Faculty, Department, Centre or group, including staff or student-led seminars, symposia, exhibitions and collaborative publications. During the annual PGR week in June, all the Unit's PGR students present work, share ideas, discuss key issues and hear from authoritative visiting speakers and UWE supervisors. CFPR has an intern scheme to train and develop promising students and its PGR students have full access to labs and training in the use of relevant equipment and collections. The Faculty's Research Degrees Committee ensures supervisory teams offer relevant expertise and include, where at all possible, both experienced and inexperienced supervisors. In this way PhD supervision is shared widely and new supervisors supported, ensuring a sustainable research culture. All Directors of Study and supervisors are required to undertake the University's training programme and encouraged to act as progression examiners and Independent Chairs for vivas. The Faculty's work is monitored by the University's Research Degree Award Board. The GS provides a training programme for supervisors and students, and access to regional and national networks, including a South West Universities residential partnership, mapped against the Vitae Researcher Development Framework and aligned to the QAA Code of Practice for PGR students.

d. Income, infrastructure and facilities

To ensure sustainability, the Unit's work is supported by a mixed funding economy: internal infrastructural funding, external bidding and income from collaborations and consultancy.

1) Infrastructural Funding: CFPR receives HEIF funding because of its successful industry collaborations; PLaCE received £125k pa from University Strategic Research Development Funding (2009-2012) to finance a 0.8 Research Associate and the Director of Situations' salary. CFPR, PLaCE and now DIRECT receive core Faculty funding for researchers' salaries, administrative support and small capital project costs. **Hoskins'** salary is paid jointly by the Faculty and Hewlett Packard. Research Groups receive £2k pa to cover the costs of invited speakers, help fund symposia and other events; Group leaders have timetable remission. VCRG received £4k seed funding in 2007-08 to build its research profile and establish a website. The infrastructure is supported by the University's Research, Business and Innovation unit (RBI), which assists with external funding bids, collaborations and provides information about relevant initiatives. Staff fully comply with UWE's research governance, monitored by the Research Ethics Committees.

2) External funding:

2a) Research Councils

2ai) AHRC (selected): Bodman/Sowden: 'What Will Be the Canon for the Artist's Book in the 21st Century?' 05/03/08-05/02/10 – (£107,755);

Hoskins: 'The Fabrication of 3D Art and Craft Artefacts through Virtual Digital Construction and Output' 01/01/07-31/12/09 – (£154,998) plus studentship;

RCUK Research Fellowship in 3D printing including the use of edible materials (**Walters**) 01/02/07-31/01/12 – (£80k);

Hoskins/Huson/Walters: 'Solid Free-Form Fabrication in Fired Ceramic as a Design Aid for Concept Modelling in the Ceramic Industry', 31/03/11-30/03/12 – (£97,861);

Hoskins/Huson: 'Combining Digital Print Technologies with 18th Century Underglaze Ceramic

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Printing to Retain an Industrial Heritage Process' 04/02/13-03/02/14 – (£119,970);

Hoskins/Huson: 'Can Egyptian Paste Techniques (Faience) Be Used for 3D Printed, Solid Free-form Fabrication of Ceramics?' 03/09/12-02/09/15 – (£385,672) plus studentship.

2aii) ESRC: £74k to finance PLaCE's participation (work package 4) in 'Grey and Pleasant Land: An Interdisciplinary Exploration of the Connectivity of Older People in Rural Civic Society' project, part of the New Dynamics of Ageing Programme.

2b) EU Funding: Parraman: CREATE 01/01/07-31/12/10 – (£324,498); Colour Printing 7.0: Next Generation Multi-Channel Printing 01/09/12-31/08/16 – (£245,416).

2c) Industrial Collaborations/KT Partnerships/Consultancy

2ci) Industrial Collaborations: Funding in Kind – Roland DG (2010): 30 inch Roland LEC 300A Solvent Printer and Roland VersaCMM VS printer/cutter (£70k); ROLAND CAMM-1 PRO GX-300 cutting width 737 mm, stand & roll hanger; iModela; testing rig (2011).

2cii) KT Partnerships (funded by Technology Strategy Board): The Ringway Group 27/11/06-26/11/08 – (£104k); Dycem Ltd 06/04/09-05/04/12 – (£115,406); Renishaw Plc 22/06/11-21/06/14 – (£177,465).

2ciii) Consultancy: CFPR acts as consultant on c. 70 projects with clients such as Taylor Woodrow, Timothy Hatton Architects, Trinidad and Tobago Government, British Art Medal Trust and British Museum, Aardman, Paul Coldwell, the late Richard Hamilton, Paul Hodgson, Richard Slee, London Print Studio, Thomas Dane Gallery, Johnson Matthey (total £111,598).

Laser studio consultancy: 2008-13 – £38,648.

Situations received £1,051,800 funding for a range of prestigious regional, national and international projects. Funders include: Great Western Research Alliance; Arts Council England; HEFCE; IXIA; Bloomberg; the Paul Hamlyn Foundation (2008-2012); Advansia, Norway; Norwegian Ministry of Foreign Affairs; the New Zealand Government.

Facilities:

Staff in the Unit are located at Bower Ashton, a seven acre campus augmented by Fine Art studios at the nearby Spike Island Arts Centre, where Situations has a dedicated office and PGR students have a graduate suite with common room, study rooms and individual computers.

In addition to several dedicated rooms, CFPR has a number of bespoke facilities:

3D and Rapid Prototyping Lab: 2 Z-Corp 310 printers, 1 Z-Corp 510, 1 EDEN 350V rapid prototyping machine, Roland MDX 540 CNC machining centre, 1 Reprap machine, 1 Z-Scanner handheld laser scanner; facilities for electroforming. **Wideformat and Creative Colour Lab:** Image capture devices – Leaf Aptus 75S (33 Megapixel Back), 5 x 4 digital back, Better light 64k Combo (5 x 4 camera body). Printing - (44" HP Z3100, 60" HP Z6100, 44" Epson 9800, Canon IPF5100, Canon IP58000, Roland SC-545EX Solvent). Measuring - Gretag Macbeth spectrolino spectroscan x-y table, X-Rite Color i5. Lighting - Photon Beard lights x2 Bowen Espirit Gemini Digital flash system); VeriVide viewing booth. **Laser cutting Lab:** 3 flatbed laser cutters 10, 50 and 200 watt.

Scholarly Infrastructure:

The Unit houses a number of significant archives and collections that have underpinned or enabled significant research to be completed. All archives are made available to researchers by appointment with extensive material available online. Archives include:

(i) *Royal Society of the Painter-Printmakers:* Digital archive of prints from the Royal Society of Painter-Printmakers diploma print collection held by the Ashmolean;

(ii) *Woodburytype and Collotype Digital Archives:* reference archives covering history, technical recipes, visual and textual documentation.

(iii) *Artists Book Collection,* c. 600 artists' books and zines, reference materials and the Meir Agassi artists' books archive. CFPR also houses 5,000+ other prints dating from 1986 to the present; including collections from IMPACT conferences, Southern Graphics Council, international exchange portfolios, donated works, staff and student mini prints (c.780 prints), residences, South African Human Rights Portfolio, editions by artists including by the late Richard Hamilton(2008).

(iv) *Recording the Crafts,* digital and video craft archive, housed in a dedicated archive room;

(v) *Public Memorial and Sculpture Association papers.*

e. Collaboration and contribution to the discipline or research base

1) Partnerships/Collaborations/Networks/Joint Projects

The Unit's staff engage in numerous international partnerships and collaborations with other HEIs, and industry partners as described in section b. CFPR engages in collaborative research in new print technologies with numerous international companies including: Hewlett Packard, Canon

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Europe, Dycem Ltd, Roland DG, Renishaw Plc, and Johnson Matthey. Through **Hoskins**, CFPR is the lead institution in the IMPACT series of international conferences, bringing together academics, practitioners and commercial firms engaged in printmaking. Through **Parraman**, UWE led the colour processes research network CREATE (2007-11), collaborating with the Universities of Leeds, Ulster, Università Degli Studi Di Milano, Gjøvik University College, Université de Reims Champagne-Ardenne and Universidad Autónoma de Madrid on two international conferences and six training events with 405 researchers from over 20 different countries. This led to further research projects including 'Colour printing 7.0: Next Generation Multi-Channel Printing Training' (2012-16), with seven international partners. She is a partner in Colour and Space in Cultural Heritage (2012-14), funded by European Cooperation in the Field of Scientific and Technological Research. **Bodman/Sowden's** Artists' Book network has attracted over 100 national and international exhibitors, holding 14 artists' books surgeries in the UK and USA. **Laidler's** The Printed Reality international group of artist printmakers has 94 members.

PLaCE was the lead institution in the consortium that founded Mapping Spectral Traces (<http://www.mappingspectraltraces.org>), a leading international research collaborative for contextual fine art academics/practitioners/educators. **Doherty**: various partnerships including: the governments of New Zealand and Norway, Massey University and Bristol University, Bristol and North Somerset councils; **Gough's** research on documenting the work of British war artists has involved various collaborations, including the National Trust, the Royal Mint, and Arts Council England. **Sobers** has also worked with the Trust and community groups to investigate buried ethnic histories through his 'Re:Interpretations' and 'Hidden Presence' projects.

2) Selected Committees/Advisory Panels/Review Boards

(i) *AHRC Peer Review College*: Biggs, **Bodman**, **Doherty**, **Hoskins**, **Parraman**, **Partington**; **Hoskins** sat on the Fellowship and Studentship panels and was a block grant reviewer.

(ii) *Others*: **Doherty**: Olympic Public Realm Commissioning Advisory Panel (2010-12); Founder Member European Network of Producers of Public Art (2010 >); **Gough**: Chair Commissioning Panel, AHRC 'Landscape and Environment' research (2005-10); adviser to RMIT Melbourne on Research Quality Fund and ERA (Apr.-Sept. 2009); Chair Arts and Humanities 'Approaches to Researching Environmental Change' Commissioning Panel (Summer 2009-10); Higher Education Museums, Galleries and Collections Fund Review Panel (2009-10); adviser, New Zealand art and design sector on Performance-based Research Fund (2011-13); international expert, Romanian RAE (2011); external adviser for REF 2014 to 11 UK HEIs (2009-13); Chair Hong Kong RAE for Creative and Performing Arts & Design Panel (2013-14); **Hoskins**: member expert advisory group, University Alliance DSTEM project 2012; member of the advisory group to TSB Additive Manufacturing special interest group; Chair of the Association of Historic Printing Museums for Europe (AEPM) 2010-12.

3) Selected Subject Associations/Editorial Boards

Bodman: Commissioner and Editor for *Artists' Books: Creative Production and Marketing*, a guide for comparing the methods used for producing and distributing work internationally; the *Artist's Book Yearbook* – biannual international survey of the field of artists' books; *The Blue Notebook*: bi-annual peer-reviewed journal of essays and artworks on artists' publishing; **Doherty**: founder member, European Network of Producers of Public Art; **Hoskins**: Editorial Board *Printmaking Today*; Fellow and past Vice-President, council member Royal Society of Painter-Printmakers; advisor Philigraphica Print Biennale (2010); member, Southern Graphics Council; **Johnson**: Editorial Board *Journal of Gender Studies*; **Parraman**: Editorial Board *Acta Graphica* journal; **Sobers**: member Media Literacy Association and the International Visual Sociology Association.

4) Selected Fellowships/Residencies/Commissions/Awards

Bodman: artist's residency, Queensland College of Art, Brisbane (Sept-Oct 2011); **Buchheim**: two awards from Stiwidlo Safle (2008; 2009); two artist in residency awards: (Aug-Sept 2008); Feb-March 2010; **Dean**: residencies: The Poetry Society (one year: 2009, AHRC funded); 'Road for the Future' (Powerstock Common, 2011-12, funded by National Lottery, Arts Council,); Beaconsfield Contemporary Art (2013, Arts Co. funded); **Doherty**: RSA Fellowship (2010 >); Paul Hamlyn Foundation Breakthrough Award for exceptional creative entrepreneurs (2009-12, £300k); New Zealand Research Award for the most defining research of the decade at the College of Creative Arts, Massey University, 2009; national and international commissions include: the University of Bristol (2007), *One Day Sculpture*, New Zealand Government (2008-9), Oslo Harbour, city of Oslo (2010), the Arts Council (*Nowhereisland*, 2012); **Flaxton**: Heritage Lottery Award (2010); **Huson**:

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Royal Photographic Society Saxby Medal (2011) for groundbreaking work in photoceramic imaging; **Laidler**: artist's residency, Queensland College of Art, Brisbane (Sept-Oct 2011); **Mosley**: Roostein Hopkins Award (2010-12); residency at Institute of Contemporary Arts, Bath (May 2013 >); commissioned work at Tin Sheds Gallery, University of Sydney (Nov. 2010-April 2011); and two for 'Rogue Game' at Showroom Gallery, London (May-Nov. 2010) and Casco Office for Art, Design and Theory, Utrecht (April-Sept. 2011); **Sobers**: Lottery funding for the 'Hidden Heritage' project; **Voss**: commissioned artist in Arts Council funded project 'What Do Artists Do?' (2008-09).

5) Selected Organisation of Conferences/Symposia/Other Research-based Events

Bodman: European Broadsides exhibition tour co-ordinator (2010-14); advisory committee for 'The Hybrid Book: Intersection and Intermedia', University of the Arts, Philadelphia; committee member Small Press Atlas conference, Musée des Beaux-Arts, Rouen (2012); **Bodman and Sowden**: four artists' books seminars (funded by the AHRC) including 'Traditional and Emerging Formats of Artists' Books: Where Do We Go from Here?' (July 2009) with 60 delegates from nine countries; **Flaxton** panel lead, ISEA conference, Sydney (July 2013); hosted event, 'The Films of Roberto Schaefer' Watershed, Bristol (18 September 2013) as part of the *Encounters* Short Film Festival. **Hoskins, Huson & Walters**: two 3D print symposia including 'Towards a New Ceramic Future', an AHRC funded symposium at the V&A (2012); **Johnson**: co-convenor for 'Gendered Violence' (23-25 November 2011), international multi-disciplinary conference attracting 170 delegates from 25 countries; co-convenor, 'When Is Now: The Historical Present in Creative Practice', Watershed, Bristol (June 2013); **Mosley**: steering committee Architectural Heritage Research Association international conference, Bristol (Nov. 2013); **Parraman**: honours and awards committee, Society for Imaging Science and Technology; technical committee and advisory board member for the Colour Group of Great Britain (2010 >); supervisory and management committee for CP7.0 European project (2011); committee organiser, Congress of the International Colour Association (2013); **Partington**: co-organiser, international oral history conference, V & A (2010).

6) Selected Invited Lectures/Keynotes/Curations/Exhibitions/Installations/Awards

Bodman: invited lecture: 'From Physical to Digital: What Do Artists Do with Books', Institute for Advanced Studies, UMN, Minneapolis (Nov. 2012); 'The Contemporary Artist and the Art of the Book', University of Bristol (Nov. 2012); invited curator, 'The World as Text', Center for Book and Paper Arts, Columbia College, Chicago; **Dickinson**: invited exhibitions: 'Greenwich Degree Zero', Hayward Gallery (Nov. 2012-Jan. 2013); installation acquired by Arts Council; 'The Milgram Re-enactment', Dox Centre for Contemporary Art, Prague and at Museum of Yugoslav History, Belgrade (Oct.-Dec. 2011); **Flaxton**: retrospectives held at Strasbourg Museum of Modern Art, Yokohama Creativity City Center, (both 2010); works held by (selected): ACIE In Video, Milan; Video Les Beaux Jours, Strasbourg; Museum of Modern Art, Berlin; The Lux Centre, London; **Fraser**: *Shrine* photographs selected and exhibited at New York (International Photography Awards, 2010); Center Santa Fe, New Mexico (2011); London (Royal Academy Summer Exhibition, 2012); Galerie Huit Photography Festival (Arles, 2012); **Laidler**: 'Contemporary Prints in the Museum and Art Market', International Printmaking Symposium', Bentlage, Germany (Sept. 2012); works purchased by Tate Britain (2009), V&A (2010); **Morrissey**: curator of public art commissions for Bristol City Stadium (2013-14); **Partington**: paper on 'Recording Change: the Evolution of the British Studio Ceramics Community', Gyeonggi International Ceramics Biennale Icheon, South Korea (September 2013); **Sobers**: invited lecture Association for Studies in the Conservation of Historic Buildings, Museum of London (2013); **Sowden**: invited co-curator (with **Bodman**), 'The Art of the Book: Journals Then and Now', University of Missouri (and touring 2010-11); invited exhibitor, Fourth International Biennale for the Artist's Book, Alexandria (April-May 2010); invited exhibitor, Street Road Pennsylvania exhibition (2012); **Voss**: selected solo exhibitions: 'Pine', Matt's Gallery (2008); 'Roy Voss', Fordham Gallery (2010); 'Cast', Matt's Gallery & Dilston Grove, 2012.

7) External PhD examining: **Bodman, Gough, Hoskins, Partington, Sobers.**

8) Selected Refereeing/Consultancies

Unit researchers peer review for publishers and journals including: *Journal of Imaging Science and Technology*; **Leonardo**; **Huson**: reviewer for the Society for Imaging Science and Technology (IS&T) for Digital Fabrication 2013 conference; **Sobers**: consultant for English Heritage on its relationship with Black Minority Ethnic Groups; **Walters**: consultant in novella materials and fabrication for ESCR project 'Heart Robot' (2008); consultant to artist Richard Hamilton for 'Medal of Dishonour', exhibited at British Museum (June-Dec. 2009).