

<p>Institution: De Montfort University</p>
<p>Unit of Assessment: 34 – Art and Design: History, Practice and Theory</p>
<p>a. Overview: Research in the Unit resides primarily within the Faculty of Art, Design and Humanities at DMU. Within the Unit there are three formal Research Centres and two smaller Research Groups:</p> <p>The Design Unit, directed by Ford, based in the School of Design, but drawing in researchers from the Schools of Architecture and Fashion and Textiles, and from the Faculty of Technology;</p> <p>The Photographic History Research Centre, based in the School of Humanities and directed by Edwards;</p> <p>Fine Art Practice, based in the Schools of Arts and Design, and led by Cattrell and Mossrop – this centre also encompasses the Pleasure Centre, an emerging research group looking at the relevance of pleasure.</p> <p>The Digital Building Heritage Group, directed by Cawthorne, was formed in 2012 bringing together researchers from the School of Architecture, the Media School and the School of Design.</p> <p>The Photography and Video Arts Practice Research Group, led by Simmons, creates visual outputs in both traditional and non-traditional media.</p>
<p>b. Research strategy: The strategy for the Unit throughout the census period has been to enhance and embed research in applied practice; to promote collaboration between groups in key areas; and to focus on three key areas: Design and New Product Development, Photographic Studies (including the history of photography), and Creative Imaging and Fine Art Practice.</p> <p>The approach of the Unit across the census period has been to develop links between theoretical, empirical and practice-based research. This approach dovetails both with the Faculty’s research strategy, which aims to maintain a wide portfolio across scholarly fields and creative practices, and with the University’s research strategy, which is committed to creating a dynamic and scholarly research culture that encourages academic staff to undertake ambitious, innovative and rigorous enquiry. As a result, the research culture in the Unit has become more mature and fully established over the census period. The quality and range of text and non-text outputs included in this submission show that the research effort of the unit is characterised by both breadth and depth.</p> <p>The merger between the Faculty of Art and Design and the Faculty of Humanities in 2011, and the subsequent physical relocation of some staff, enabled a greater interaction between researchers across disciplines, as well as more effective synergies between practical and theoretical forms of research. Collaborations that have arisen as a result include: ‘The Natural Body’, an interdisciplinary study involving researchers in dance, fashion and sports history (Buckland, Boydell and Williams); the ‘Wearable Sound’ project, a collaboration between music technology and fashion (Richards and Danjoux); ‘Are You Everybody’, a photographic and musical collaboration (Meredith-Vula and Young), and several new projects based in the Digital Building Heritage Group. The institution is planning a significant (ca. £35 million) infrastructure investment in new buildings and facilities for the Faculty of Art, Design and Humanities over the next census period, and it is anticipated that this will provide an additional opportunity to develop the local research environment with accommodation and specialist facilities.</p> <p>Design Unit: In RAE 2008, we planned that Design and New Product Development Centre should continue to work on innovative and sustainable design ideas which might help to improve UK business performance. During the census period, a team of eight (led by Ford) has created laboratories for New Product Development and, through the Retail Lab, for Resource Efficient Design [RED]. Together, these labs form a resource of international calibre. Since 2008 the Centre has expanded to become a truly multidisciplinary Research Centre, embracing: product, furniture and interior design; fashion, contour fashion and footwear; design crafts, and historical and social dimensions of design.</p> <p>In 2012, the name of the centre was changed to the Design Unit to reflect its expanded interests more fully. The craft cluster within the Design Unit continues to build on its world-leading reputation, combining the development of state-of-the-art methods with both traditional and digital making (Thwaites and Dean respectively) to produce artefacts in the sculptural tradition. A key strategy over the next five years is to expand and further improve this aspect of research. The Design Unit has also recently inaugurated a Writers’ Group on “Historical and Future Trends in Design, Building and Photography” (Boydell, Edwards, Lemon, Martin, [Stacey – returned to UoA 15], Woudhuysen). In providing a forum which can begin formally to integrate theory and practice,</p>

this cluster marks a sea-change in the Unit's research culture over the census period, which will enable the Unit to supplement its strength in empirical enquiry with more traditional methods of critical and historical scholarship. This is another area we will seek to grow over the next five years.

Photographic History Research Centre (PHRC): Growing out of the Centre for Photographic History, the PHRC was established in 2011 with the appointment of Edwards – recently named in Mark Durden's *'Fifty Key Writers of Photography'* (Routledge Key Guides) – as Director. The Centre addresses the social and cultural practices of photography from science to the family snap, provides international scholars with some of the latest technologies for online access and leads the publication of several of photography's most significant primary sources. The aim of PHRC is both to consolidate extant research and networks and to expand their potential. Uniquely, it has brought to many more museums and archives its conception of the history of photography as an interconnected set of social, industrial, scientific, technological and cultural processes. Another gain from the establishment of PHRC has been its ability to draw scholars from a wider range of disciplines than in the past; they now hail from the history of science, geography, anthropology, art history, cultural studies, museology, material culture, digital media and three-dimensional imaging. With its breadth, level of scholarship and innovative focus, the PHRC is now recognised as the most important centre of its kind in the UK and one of the most important on the international stage.

Fine Art Practice: As planned in the RAE 2008 strategy, researchers from Fine Art Practice have all contributed to the development of the Pleasure Centre over the census period. The outcome of rigorous discussions and research concerning the philosophical, political, medical, artistic and creative relevance and meaning of pleasure, the Pleasure Centre was launched as a formal Research Centre with a conference in summer 2013. It is based on a philosophical and historical understanding of the work of Deleuze, Nietzsche, Freud and Lacan on the relevance of pleasure (or lack of it), with a particular focus on *jouissance*, the pleasures of excess, disruption, the unpredictable and the unregulated, as well as the relationship of pleasure to wellbeing.

Photography and Video Arts Practice Research Group: This group has grown out of the Creative Imaging Cluster described in the RAE 2008 strategy. It includes researchers in photography and film (Meredith-Vula, Childerley, Simmons, Ansell); holography (Richardson), and digital and computer Art (Edmonds, Franco, Rieser). Research in holography has focused on providing solutions to problems faced by industry. In 2013, for example, Richardson delivered the world's first edge-lit hologram as part of a project funded by the Technology Strategy Board. The main strategy over the next five years will be to continue to deepen and broaden capabilities in each of these core areas; to continue to enhance and embed research in applied practice; and to promote collaboration between groups in key areas.

The **Design Unit** aims to continue to drive up the level of research excellence across all the design-based disciplines; to publish a greater volume of work in respected, peer-reviewed journals, and to increase its focus on heritage and digital crafts, and on other practice-based disciplines, such as fashion. An area of emerging interest is that of space and how people respond to different configurations of it. Over the next census period expertise in this area will be further extended, in collaboration with the Digital Building Heritage Group.

The **Photographic History Research Centre** aims to remain the leading photographic centre in the UK and at the forefront of international research. To achieve this, the PHRC will enhance its international profile and strengthen links with the heritage industry and curatorship through exhibition, archiving and applied photographic history; it will recruit more research-active staff and establish a rolling programme of visiting academics at all levels. Within DMU, the PHRC will also build deeper and fuller synergies with History, Cinema History and Architecture. These last three areas are currently returned in different UoAs, but share with the PHRC a common interest in contemporary and near-contemporary culture and society. A more formal collaboration is envisaged over the next five years. Finally, the PHRC intends to establish a formal programme of adjunct research fellows, visiting fellows and visiting professors over the next census period, funded through the British Academy, Leverhulme, Wingate, Newton and other bodies.

Fine Art Practice aims to continue to adapt to new technological advances and combine them with traditional practice; to consolidate and expand the Pleasure Centre as a framework for further research; to continue to strengthen written theory and the articulation of the theoretical frameworks that underpin existing practice; and to build up more and better international collaborations.

The **Photography and Video Arts Practice Research Group** is likely to evolve significantly over the next census period. Reflecting his greater focus on the technological challenges of holography, Richardson transferred to the Faculty of Technology in late 2012, so that, in the next REF exercise, it is likely he will feature in an engineering return. Similarly, Edmonds, Franco and Rieser will be moving into the newly formed Leicester Media School and are thus likely to feature in a media return next time. The change of name for the group thus reflects a shift away from the technologies that underpin modern artistic practice and a renewed emphasis on pursuing such practice using sound theoretical frameworks. This change will lead to a more coherent research environment and will enable greater dialogue between the old Institute's members.

The establishment (in 2012) of the **Digital Building Heritage Group** signalled the formal recognition of an area of research in which a substantial number of DMU staff have had shared interests for some time. Collaborative projects which unite historical research with innovative digital visualisation technologies such as "Virtual Romans" (which began in 2009, funded by Leicester Arts and Museums Service) provided an initial vehicle for collaborative work and this has generated a number of funded spin-off projects which collectively reside under the umbrella of the DBHG, such as three AHRC/HLF-funded "Connected Communities" projects, projects with Leicester City Council Arts and Museums service and a project for the BBC. The Digital Building Heritage Group has used pump priming funding (2013) from DMU to build its research capacity and this has provided a new digital modelling computer facility and PhD studentships.

Research in all five of the key areas of the unit is strongly collaborative and interdisciplinary, and this will continue over the next census period. The Unit will also support wider institutional initiatives to support research in practice-based disciplines. For example, the University plans to establish a series of Occasional Papers, in which practice-based researchers at all levels and from all subject areas are asked to reflect upon the originality, significance and rigour of their research endeavours. This initiative is synergistic with, and will feed into the newly established Doctoral Training Programme (see below) in practice-based research.

c. People, including:

i. **Staffing strategy and staff development:** New appointments in the Unit since 2008 have balanced the recruitment of early-career researchers with that of senior staff, to ensure the best possible research environment. Early-career appointments include: Franco (Research Fellow, Computational Creativity); Danjoux (Principal Lecturer, Fashion and Textiles); Davies (Research Assistant, Design); Lucas (Senior Lecturer, Fine Art); Pasternak (Senior Research Fellow, PHRC); Pei (Lecturer, Design); and Fitton (Lecturer, Design). Mid-career and senior appointments include: Rieser (Professor of Digital Creativity); Edmonds (Professor of Computational Creativity); Wilder (Research Fellow, then promoted to Reader, Photographic History); Edwards (Professor of Photographic History) and Cattrell, (Senior Research Fellow, 2012).

All staff are on contracts which include both teaching and research. For full time staff, one day a week is kept free of scheduled teaching, so as to allow research (for part-time staff this is on a pro rata basis). The unit has a dedicated research budget (devolved to groups/centres), which provides support for research activity such as archive visits, assistance with exhibition costs, conferences, equipment purchases and the 'buying-out' of short periods of teaching to allow research. Staff are encouraged to make good use of these funds and to bid for term-long research leave, which is available through both a Faculty-specific scheme and a University-wide programme.

Staff on fixed-term contracts are fully eligible to apply for these resources and ECRs/staff returning from a period outside the institution are particularly encouraged to apply. New members of staff and staff returning from an extended period of leave are allocated a lighter loading to facilitate their (re-)orientation within the University, and all staff are made fully aware of their rights under the Concordat to Support the Career Development of Researchers when they first join DMU.

Progress in research is actively monitored through an annual appraisal process and formal promotion can be achieved through an annual call for applications (open to all academic staff), which are assessed on quality. Each of the Research Centres/Groups actively promotes mentoring and all staff have access to a mentor who is appropriate to their current ambitions – for example, Ford acted as mentor to Cawthorne to set-up the Digital Building Heritage Group.

The University has a rigorous equal opportunities policy that the Unit adheres to in all its activities and succession planning is a key question that each Research Centre/Group are asked to consider in their annually revised strategic plans.

Postdoctoral Researchers are key to the success of the Unit and each of the Research Centres

has benefitted from the exchange of knowledge between research staff on fixed-term contracts. When these staff near the end of their contracts, the Unit helps them to find further work, either within the Unit, or in another research organisation.

ii. **Research students:** To meet the needs of the increasing number and more varied range of postgraduate students across the unit, the unit provides a comprehensive range of both bespoke and general training programmes. Students across the Unit have dedicated postgraduate areas with facilities for seminars and socialising. There are both dedicated workstations for full-time students and flexible positions for part-time students, and the Unit is fully equipped with computers, photocopiers, paper and microfilm/microfiche scanners and printers. All students are subject to a rigorous programme of scrutiny and monitoring through DMU's Graduate School, which both works to ensure that all staff involved in supervision have been suitably trained over the previous three years and designs a bespoke plan for each PhD student's training needs. Student progress is formally monitored on a monthly basis, with stage-gates at the end of each year of study. The Graduate School also organises a suite of generic training courses for PhD students, which complements the more bespoke training available at the Faculty, Unit and Centre/group level. If a student requires training that is not offered in-house they can apply to the Faculty for funds to gain such training. From September 2013, PhD provision has been re-organised across DMU to embed a range of Doctoral Training Programmes, to serve student needs better and to build bigger and stronger student cohorts. Students across the Unit will benefit from this provision, particularly through involvement with the following programmes: Theory and Practice of Design and Innovation; Practice-Based Research; Textual History and Culture in the Digital Age; and Visual Histories and Visual Methods.

Across the unit, all Research Centres attract international students and educate students who go on to highly productive careers. To take the PHRC as an illustrative example, it currently has a cohort of nine PhD students, and a PHRC PhD graduate is today Director General of the Royal Photographic Society. Similarly, PHRC students have written in major journals and books, including *History of Photography* and publications by Thames and Hudson. A series of research seminars, graduate student conferences and work-in-progress seminars contributes to a lively environment for research and building student cohorts. At the same time the PHRC's annual themed conferences attract wide international participation: for instance 'Workers and Consumers', PHRC's 2013 conference, was the first ever on the photographic industry and was supported by the Economic History Society. PHRC also participates in extensive academic and sector networks, including the British Library and the National Media Museum. These networks offer practical experience and internships for students. For example, PHRC currently holds a collaborative doctoral award with the British Museum (BM), the first-ever project to analyse the BM's extensive collections of photographs.

d. Income, infrastructure and facilities

Over the census period, researchers in the unit have successfully competed for more than £5m from sources that include AHRC, AHRC/HLF, EPSRC, TSB (including KTP projects), HERA, EU FP7, British Council, DEFRA, EMDA, the Manufacturing Advisory Service, ERDF and both companies and arts sector organisations. The unit also seeks to maintain a balanced funding portfolio. For example, between 2008 and 2013 the Design Unit secured £3.61m from the following sources: ca. £500,000 through private sector commissions (including a research gift from Petainer of £230,000); £840,000 (HEIF 4); £500,000 (HEIF 5); £500,000 (Retail Lab – EMDA); £260,000 (Deep RED – EMDA); £330,000 (East Midlands MAS Design Pilot Scheme); £450,000 (Regional Design Support – ERDF). However, the Digital Building Heritage Group has secured three awards under the AHRC/HLF Connected communities programme (totalling ca. £150,000) in addition to a BBC East Midlands contract for a 3D digital reconstruction of the unbuilt Sir John Moore School, all of which builds upon ca. £100,000 institutional investment provided to establish the group in the first instance.

Scholarly Infrastructure: Researchers in the unit believe they have a duty of care to help maintain the intellectual infrastructure of their disciplines and a considerable amount of time is expended in ensuring that researchers from the unit are at the forefront of scholarly activity within the discipline. For example, The PHRC has created an extensive body of digital resources for researchers of 19th-century photography. It works from primary materials such as exhibition catalogues and letters, not least because these materials, although of enormous scope, are often ephemeral, fragile, widely dispersed, poorly documented and difficult to access. PHRC online

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resources here include:

- Photographs, Colonial Legacy and Museums in Contemporary European Culture <http://photoclec.du.ac.uk>
- Photographic Exhibitions in Britain 1839-1865 <http://peib.dmu.ac.uk/>
- Exhibitions of the Royal Photographic Society 1870-1915 <http://kmd-y.dmu.ac.uk/>
- Roger Fenton's Letters from the Crimea <http://rogerfenton.dmu.ac.uk/>
- The Correspondence of William Henry Fox Talbot <http://foxtalbot.dmu.ac.uk/>

These resources complement the extensive collections of rare early photographic journals held by DMU's Kimberlin Library (which has a special focus on acquisition in photographic history and has also begun to build up oral histories of the business and industrial history of photography).

Scholarly infrastructure was also a key consideration when the Digital Building Heritage Group was established because it rapidly began to accumulate a collection of highly accurate digital building models. These follow the principles of the London Charter in reconstructive transparency and authenticity, and are stored according to Je-S recommendations for digital archival material. This is seen as a future research resource for research students and staff.

Organisational Infrastructure: Significant institutional investment in the Unit has been derived over the census period. This includes (for example), HEIF funding to the Design Unit as match funding to programmes to support their research into improving business performance (ca. £1.1 Million over the census period), pump prime funding to Fine Art Practice to formally launch the Pleasure Centre in 2013 (ca. £12,000), and a strategic capital research investment fund award of £29,902 to the Digital Building Heritage Group for equipping a highly specialised digital heritage modelling facility, housed in new offices (2013). This also includes a secure storage facility for the archiving of the digital building models which the Digital Building Heritage Group is producing and here the online presence of the Digital Building Heritage Group is managed.

Operational Infrastructure: Support for research projects is provided at several levels across the University and within the Unit. A research leave scheme is provided at Faculty and University-wide levels. A revolving investment (pump priming) fund was established by the University in 2009 to provide start-up, seed-corn funding for research projects, to facilitate meetings, conferences and seminars, to investigate potential research ideas and to undertake feasibility studies. HEIF funding is used to enable translation of research and development of impact. The University's Research, Business and Innovation Directorate was formed in 2009 to provide central support in applications for research grants and in the development of links with industry. The faculty provides support for both the costing of research projects and post-award financial management through the local Research and Innovation Office

Facilities: DMU plans a major investment in new buildings and facilities for the Faculty of Art, Design and Humanities over the next census period. That should provide an extra opportunity to develop the local research environment, not least in specialist facilities and accommodation for visiting researchers. This will build upon investment in all groups/centres over the census period. For example, over the census period, the Design Unit has secured investment in the following new facilities (in addition to e.g. the retail lab mentioned earlier in this template): 3D Printer (£75,000), water cutter (£100,000), Selective Laser Melting (SLM) machine (£200,000). 2010, EMDA capital funding for Retail Lab – £500,000. 2009, DMU investment in Selective Laser Sintering (SLS) machine – £200,000

e. Collaboration and contribution to the discipline or research base

Selected highlights from across the unit include:

Organisation of conferences and scholarly encounters: Group show, Fabrication Laboratory, DHUB Design Museum, Barcelona, April 2010 – May 2011; TRANS-FORM, Maison & Objet fair, Paris, 25-29 January 2008 and the Cheongju International Craft Biennale, Korea, 2009; *Automake* and *Future Factories*, Joint exhibition with the artist Justin Marshall, Hub, National Centre for Craft and Design, Sleaford, Yorkshire, May-June 2008; IMM international furnishing show, Cologne, January 2009 (**Dean**). Design and economic growth, Big Potatoes symposium, London, 2012 (**Woudhuysen**).

Editorial positions and refereeing academic publications or research proposals: Jury member, Freeform Challenge competition 2012 in association with iCAT conference on additive technologies, 2012 Slovenia (**Dean**). Editorial board member, *Journal of Consumer Behaviour*, 2002-today; *Energy & Environment*, 2011-today; referee, *Journal of Consumer Behaviour*, 2002-2007; referee, *Energy & Environment*, 2011-today; Judge, Dutch Design Awards, 2009 and 2010;

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jury member, *Stars of Science* TV competition for Innovations in Gulf, Doha, Qatar, May and November 2012; Board member, The Housing Forum, 2004-January 2012 (**Woudhuysen**). Routledge, V&A books, Textile History, Clothing Cultures (**Boydell**). Papers reviewer, Eurographics UK Theory and Practice of Computer Graphics Conference, 2008-11 (**Higgett**). Consultant, PRC European Science Foundation and Australian Research Council; advisory board, University of Lisbon exhibition, 'Knowledge and Vision: Photography within the Portuguese Colonial Archive and Museum (1850-1940)'; selection panel, AHRC-funded exhibition at the University of Exeter exhibition, 'Small is Beautiful? The Visual and Material Cultures of Making and Mending', 2010/11; advisory board, International Artists in Research Residency Programme, Natural History Museum, London; working party and consultative group on Amateur Moving Image, 'Figures and Fictions', V&A exhibition of contemporary South African photographs, 2011; consultant and section selector, Yale Centre for British Art/Fitzwilliam Museum, University of Oxford exhibition, 'Endless Forms, Darwin, Natural Sciences and the Visual Arts'; consultant, University of Oxford exhibition, 'The Other Within: Englishness and the Ethnographic Museum'; consultant, British Museum Getty Pacific Photography Project; Editorial boards, *History of Photography*, *Visual Studies*, *Material Religion* (until 2010), *Photography and Culture*, *Ethnomedia*, *Museum Worlds*; Referee for: *Journal of the Royal Anthropological Institute*, *Journal of Material Culture*, *Environment and Planning*, *Victorian Studies*, *American Ethnologist*, *Mosaic*, *Museum Anthropology*, *Cultural Geography* and major international academic presses (**Edwards**). Editorial boards, *Social History of Medicine*, *History of Photography* and *Studies in the History and Philosophy of Science*; advisory board, *Studies in Theory and History of Photography*, University of Zurich; consultant, Media Space, National Media Museum (**Wilder**). Editorial boards, *Interactive Learning Environments*, *Journal of the Association for Learning Technology*, journals published by the Association for the Advancement of Computing in Education and by the Society for Information Technology & Teacher Education; reviewer for *Research in Learning Technology* and *Interactive Learning Environments*; member, Association for Learning Technology; Fellow of the Royal Society of Arts; associate member of the Institute for Ergonomics and Human Factors; chartered member of the Chartered Institute of Personnel and Development; member, review committee for IEEE International Conference on Advanced Learning Technologies; programme evaluator, European Commission FP7 IST; programme committee member, Creativity and Innovation in Software Engineering (Bulgaria, 2009); member, Scientific Committee, Software Technologies to Support Creativity workshop, COMPSAC 09, Seattle, Washington, 2009; programme committee, Open Educational Resources 2010 (OER10) Cambridge; AHRC Peer review college member (**Brown**). 2012 Fellow Royal Society of British Sculptors; Royal Scottish Academician; exhibitions selection panel, Royal Society of British Sculptors, 2009-12; board member, Forest of Dean Sculpture Trust, 2009-11; reviewer, Wellcome Trust Arts Awards, 2009-2012 (**Cattrell**). Reviewer, Engineering and Product Design Education international conference, Dublin, 2013; reviewer, E&PDE conference, Antwerp, 2012; associate editor, *International Journal of Environmental Sustainability*, 2012; reviewer E&PDE conference, London, 2011; reviewer, E&PDE international conference, Barcelona, 2008 (**Ford**). Jurist, RIBA President's Medals, 2009; Peer Reviewer for the journal *Intermedialités*, Université de Montréal, 2011 (**Martin**). Editorial board for the *Journal of Assembly Automation*; reviewer for the *Rapid Prototyping Journal*; reviewer for the *International Journal of Design* (ongoing) (**Pei**). *Photography and Culture*, EP, Sternberg Press, the *International Journal of the Image*, TOPIA: *Canadian Journal of Cultural Studies*, *Object: UCL Graduate Research and Reviews in the History of Art and Visual Culture* (ongoing) (**Pasternak**).

Scholarly awards, residencies and fellowships: award for excellence in innovation, 3rd Indira India International Innovation Summit 2010, Mumbai, India, 11 February 2010 (**Woudhuysen**). Visiting scholar, Max Planck Institut für Wissenschaftsgeschichte, Berlin, 2008; Fellow, Institute of Advanced Study, University of Durham, 2012 (**Edwards**). Visiting Fellow of the Centre for Distance Education, University of London International Programmes, 2009-2011 (**Brown**). Dr Carlo Fleischmann Visiting Professor in Photography, University of Zurich, 2012 (**Wilder**). **Keynotes:** Professional Photography and Amateur Snapshots, University of Nottingham, 2013; 'Fugitive Collections', 2nd International Conference of Photography and Theory, Cyprus, 2012; Workshop Paper, Colonial Government Sydney, Australia, 2012; Special Lecture, 'Marks of Being: Photographs, Histories and a Critical Forensics', Kunsthistorisches Institut. Universität zu Köln; Keynote paper at *Photography, the Colonial and the refiguring of Nation. The Photographic Archive and the Idea of Nation*, Kunsthistorisches Institut in Florenz, Max-Planck-Institut; *Bursts of*

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Presence, Annette Weiner Memorial Lecture, New York University, 2011; Keynote paper at *Envisioning Community: Space, Place and Translating the Past in Nineteenth and Twentieth Century Britain*, University of Warwick, 2010; Keynote paper at *What do visual representations do? Processes, performativity and tradition*. Seminar papers at universities of Durham, Oxford, Warwick, Lincoln, Bergen, UCL, Concordia, Vrije Universiteit Amsterdam, Institute of Historical Research London, Leicester, Kent, Florence (**Edwards**). Photo Archives II (conference, October 2009); Geography and Photography (October 2009) University of Zurich, Switzerland; History of Science Society (annual conference October 2008, Pittsburgh, PA); The Educated Eye (conference, February 2008, Max Planck Institute for the History of Science, Berlin; National Galleries of Scotland, Public Lecture, August 2011; *The Photographic Imaginary: the myth of the perfect archival medium*, Iris International Women's Photography Network; Loughborough University; University College Falmouth, School of Media; Dissertantenkolloquium Essen, University of Essen (**Wilder**). Nominated for Paul Hamlyn Award (2009, 2011); Residency at Arlington Arts Centre, Washington DC; Wellcome Trust Fellowship, Ruskin School of Drawing and Fine Art & Dept Physiology, Anatomy and Genetics, University of Oxford (**Lucas**). *Are You Everybody?* nominated for the 'Best short film' category at 'Doku Fest 10', International Balkan Film festival, 2011 (**Meredith-Vula**). 2012 – elected Fellow Royal Society of British Sculptors, elected Royal Scottish Academician Exhibition selection panel, Royal Society of British Sculptors (2009-12); 2011 – Cape Farewell, Scottish Island Expedition; 2010 – Creative Scotland/RSA Residency Pier Arts Centre, Orkney; Joint winner of the Bombay Sapphire International prize 2008 2012 – David Harradine at Siobhan Davies Studio, London (panel discussion) (30 March); Climate as Culture: Art, Imagination and Social Change, UNESCO HQ, Paris, 4 May (panel member); Timespan Museum and Art Gallery, Sutherland (in association with solo exhibition (artist's talk) (19 June). 2011 – Hancock Museum, Newcastle (talk and discussion around Coming of Age exhibition (27 January); Ulster Museum, Belfast (lecture as part of Ulster Art Masterclass) (24 February); Art and Science, GV Art panel discussion (July 2011); Embodied Thinking, Jerwood Gallery, London (speaker and panel discussion) (8 February); Herriot Watt University at Stromness, Orkney (seminar) (14 April); Pier Art Centre, Orkney (artist's lecture) (28 April); Materiality of the Digital, Loughborough University/DMU (17 June); Annie Cattrell/Stam Cornford, Phoenix Square, Leicester (joint talk) (10 June); From Within, UBVO seminar series, Anthropology Dept at University of Oxford; Pier Art Centre, Orkney (artist's talk in conjunction with solo exhibition Fathom) (4 September). 2009 – Creative Brains, Dana Centre for the Brain, London (joint lecture with Prof L Kringelbach (12th March); Energise symposium, University of Oxford (contributor) (14 May); Saltbridges, University of Oxford, Architecture/Art tour of new Biochemistry Department building (talk/tour with Louise O'Reilly) (24 June); Marking Space, Swansea Institute (speaker) 6 June; Echo, Forest of Dean Sculpture Trust (artist's public talk) Robert Gordon University, Aberdeen (artist's lecture); Bodies/Object/Rituals, symposium at the V&A museum organised by Artakt (speaker) (9 April); Glasgow School of Art (artist's lecture) (January); Shipley Art Gallery and Museum, Gateshead (artist's talk) in association with Out of the Ordinary touring exhibition curated by the V&A (28th May) (**Cattrell**). Inst. of Materials, London, 2008; Rapid Manufacturing Conference, Loughborough, 2008; Time Compression Technologies Conference, UK, October 2008; RPMA one-day seminar, JIIC Birmingham, November 2008; Wohlers Conference 2011, EuroMold, Frankfurt; Gray's School of Art (Robert Gordon University, RGU); Rapdasa, 2-4 November 2011, Johannesburg SA (**Dean**); Ars Textrina International Textile Conference, University of Leeds; *Developments in Dress History* Conference, University of Brighton (**Boydell**). An average of 25 keynote speeches a year, 2010-2012, chiefly in Europe but also in India and China (**Woudhuysen**). Guest speaker – the opening event of the University of Pelita Harapan (Surabaya) festival, August 2010; invited panel member – the PEIE (Public Establishment for Industrial Estates) Smart Manufacturing Conference 2009 (Invited by Sultanate of Oman); guest speaker – Origin Oman's Product Design and Packaging Workshop, 18th April 2009 (Guest of Sultanate of Oman) (**Ford**). Visiting Professor, Kunstakademie, Bergen, Norway, 2010 (**Martin**). Visiting Scientist to Central University of Technology (2013), Visiting Scientist to Vaal University of Technology (2013); Fellow, Royal Society for the Encouragement of Arts, Manufactures & Commerce (**Pei**). Fellow of the British Institute of Professional Photography (BIPP) (2011), current member of: International Communication Association, Association for Historical And Fine Art Photography (AHFAP), Association of Photography in Higher Education (APHE), College Art Association (CAA), Association of Art Historians (AAH) (**Pasternak**).

Commissions, award-winning products and exhibitions: Award Trophy Commission – Commissioned to design and produce award trophies Gold, Silver, bronze and commended, for the 18th ITVA German TV and video awards; Leicestershire Artworks Commissions – Commission in 2009 to produce a piece for ‘Held in the Hand’, a collection of pieces loaded to schools for inspiration in the creative arts. Commissioned again to produce a piece for a second collection in 2011. Commission for two table-top tactile pieces for ‘Touch Table’ – a project to aid dementia sufferers, 2011 (**Dean**). Consultant, Gale Digital 19th century Project (Photography strand, 2m photographs), Catalogue essay: The Walthur Foundation, New York. *Distance and Desire: Encounters with the African Archive* (**Edwards**). George Eastman House Museum, Rochester New York, 2010, advice on online research community website design (**Brown**). Healing and Reconciliation Chapel, Portsmouth Cathedral (2012); UWHA, Murray House, Westminster, London (2009/10); Glaxo Smith Klein Beecham, Hammersmith Hospital, London (commission); ‘0 to 10,000,000’, Biochemistry Department, University of Oxford 2008/09; Capacity, University Hospital Lewisham; ‘Echo’, Forest of Dean Sculpture Trail, Gloucestershire, 2008 (**Cattrell**). FAP researchers have shown their outputs at >100 national and international exhibitions over the census period. Highlights include: *Artisti Delle Finestre* (group show), Lucca, Italy, 2011 (**Galloway**). *Thought of Stuff* at Royal British Society of Sculptors, July 2010 (**Galloway/Price**). "Reconstructing The Old House" (group exhibition), The Nunnery, London, April 2009, Ruskin Gallery, Cambridge, October 2009; *Platform X (A)* (residency and solo exhibition) (**Mosscrop**). *Land of Silence and Darkness, Demonstration 50.15 and Blind Movies*, Commissioned by Wellcome Trust with Ruskin School of Fine Art and Drawing (**Lucas**). Arte Contemporanea, Alberto Peola Gallery, Torino, April 2008; *Bologna Art First Arte Fiera*, International Fair of Contemporary Art, Bologna, Jan 2008; *Fotografia* International Photography Festival of Rome, Palazzo delle Esposizioni, Rome, May-August 2009; "Shifting Borders" Himalaya Gallery Contemporary Art Centre, Chongqing, China, April 2010; *Fotografia Europea 2010*, Museo Frati Cappuccini Reggio Emilia, Italy, May-June 2010; Mitrofana Grekova Museum, Novocherkassk – Rostov, Sept 2011; 'Objectives Objectivity' Officine Fotografiche, Rome, 2012 (**Meredith-Vula**). Solo Show: *I am definitely coming for longer if I come again*, Gallery Klerkx, Milan, Italy, Jan 2008, Group show *Z(Art)* curated by Jan Hoet, ABTart Gallery, Stuttgart, Oct 2009-Jan 2010; touring group show *The Perfect Nude* curated by Phil Allen and Dan Coombs at WIMBLEDON space, London, Jan-Feb 2012, touring to the Phoenix Centre, Exeter, March 2012 (**Gillam**). Brains (The Mind as Matter), Wellcome Collection, London; Polymath, GV Art, London, Antwerp; Human+, Science Gallery at Trinity College, Dublin; Inside Out, Object Gallery, Sydney; All That is Solid Melts into Air, Mechelen, Belgium (**Cattrell**). Design research commissions (private sector): Oxford Instruments Finland – X Met Hand Held X Ray device (2011); Oxford Instruments Plc – Pulsar NMR device (2013); Oxford Instruments Plc – 3D Corporate Identity (2011); G4 Security – Victim Tracking Unit (2012); Guidance Navigation – CyScan 5 (2012); Guidance Navigation – Marine Navigation Controller (2010); British Telecom – Environmental Packaging (2011); British Telecom – The Circular Economy and New Product Development (2013); Petainer Holdings, Sweden – Cask Fitting (2013); Petainer Holdings, Czech Republic – Semi Automatic Venting Barrel Closure (2012); Google, USA – Mobile Retail Display Systems (2013); Cranberry – Smart Agent PC (2010); Rieke UK – Innovative cosmetics Dispensing (2010); Inspiration Healthcare – CPAP Neonatal Breathing Device (2013); SCM Pharma – Innovative Dispensing of Drugs (2010); Rober – Pressure Distribution Mattress Innovations (2013); The Robert Horn Group – Short Life Retail Display Systems (2012). Award winning products: Walkodile (Walkodile) – winner, John Logie Baird Award for Entrepreneurial Spirit (2008); Albert Medical Devices (Melio Leg Bag) – highly commended, Da Vinci Awards (2010); Albert Medical Devices (Melio Leg Bag) – highly commended, Lord Stafford Awards (2010); LBT Design (Collapsible Packaging) – Winner, Lord Stafford Awards (2010); Illuma Lighting Ltd ('Rotaspot', LED Lighting) – winner, Best Innovation, The Lighting Design Awards (2013) (**Ford**). *Horrockses Fashions: Off-The-Peg Style in the 40s and 50s*, The Fashion and Textiles Museum, London, 2010 (**Boydell**). *Urban Digital Narratives*, British Council (2011); *Codes of Disobedience*, Locative walk, Athens, Global Gateway (2011); *The Third Woman*, e-MobilArt – Kunsthalle, Vienna, Museum of Contemporary Art, Thessaloniki, Xian University China, Galapagos Arts Centre New York (2009 – 2011) (**Rieser**).