

<b>Institution: University of Derby</b>
<b>Unit of Assessment: 34</b>
<b>a. Overview</b>

This submission is based around the research found in the School of Art & Design, which resides in the Faculty of Arts, Design and Technology at the University of Derby (UoD). The unit is supported by a Research Centre which also contains clusters of themed activities. The Digital and Material Arts Centre (D-MARC) founded in 2010, and led by Professor John Goto, is now led by Professor Chris White. Within D-MARC there are discrete research activities, each with a lead researcher, notably in the areas of Photography (**Goto**), Ceramics (**Blackie**), Textiles Design (**Angus**) and Public Art and Museum Interventions (**Burstow**). Prior to 2010, the Open Studio Research Centre was the focus of Art & Design research and led by Professor Goto. After the RAE 2008 submission a number of key researchers left the University. As new staff, with different research interests and strengths were employed, it became increasingly apparent that the Open Studio Research Centre no longer reflected the research objectives, and the environment of the Faculty and University. Open Studio (OS) from 2008-10 undertook some important initiatives, in regard to regular research events and the development of the research environment, which have been taken forward by D-MARC.

<b>b. Research Strategy</b>
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In the return for RAE 2008 the research achievements specialised in Fine Art and Photography. They included the establishment of the FORMAT Photography Festival, research lectures and seminars, collaboration with the independent cinema (Quad) and the British Film Institute (BFI), and regular exhibitions and conferences maintaining a high standard of research in Fine Art and Photography, all with the strategic aims of developing creative partnerships; international outlook; interdisciplinary and cross-institutional collaborations and enhancing the research environment. **Davies** chaired the Format conference on *Photography and Cinema* in 2009, at which a group of international speakers presented. During the festival thirteen artists were exhibited at Markeaton, UoD. OS further developed the practice of mounting exhibitions at Markeaton, with *Cloud Ensemble* by Yusaku Fujiwara and Chiaki Kurumizawa and *Ronald Pope's Public Sculptures*, both curated by **Burstow** in 2008. OS contributed financially towards establishing the creative partnership of Quad Independent Cinema and Media Arts Centre's and the online moving-image research facility (Mediatheque), in collaboration with the BFI, the first facility outside of London. An ongoing series of open lectures has been organised throughout the period with national and international speakers.

With the advent of D-MARC in 2010 under the continued leadership of **Goto**, the focus of research embraced both traditional and digital arts practice working towards interdisciplinary and cross-institutional collaborations. In January 2011, D-MARC held a full-day symposium *Digital Dialogues*, which brought together creative users of digital technology in visual arts research from across the University and region. 12 presentations were given to an audience of 80 and culminated with a musical event. The next conference, *Digital Hybridity* (June 2011), demonstrated the strategic aim of building creative partnerships and interdisciplinary collaborations. It was hosted at UoD by D-MARC in collaboration with East Midlands Universities Association colleagues. Delegates were offered a choice of lectures to attend concerning hybrid sound production or visual arts. Three PhD students presented at the conference (Rimmer, Wilson and Alves) and keynotes were given from the industrial designer Lionel Dean, STELARC and Professor of Digital Economy, Gillian Youngs (University of Wales, Newport). Leading up to the conference, an international group of 30 artists, writers and musicians drawn from the UoD, (both lecturers and PGR students), the UK arts scene, and from Australia, USA, Israel and Portugal were invited to create an online project on the theme of 'Digital Hybridity'. This event evidenced our international outlook and engagement, offering as it did a platform for debate between experienced practitioners, researchers and PhD students. The next one-day conference *New Perspectives on Joseph Wright of Derby* (January 2012) attracted papers by internationally significant researchers, for example, keynote speaker Professor Stephen Daniels (University of Nottingham), alongside contributions from the Museum sector and UK universities. A pattern of interdisciplinary and cross-institutional collaboration was now established with related events, for example a musical recital using period instruments, exhibitions, and online projects. The conference was awarded

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funds by Derby Museums and Art Gallery, Derby City Council and the Museums, Libraries and Archive Council (MLA). We had a capacity audience drawn from a broad spectrum of the community as well as academia.

We have continued with our policy of enhancing the research environment by supporting a programme of significant exhibitions displayed at Markeaton. These have included - *UK Young Artists* (2010); *FORMAT Photography Festival* (2011); *AA2A*, artists in residence exhibitions, annually; *Concept as Concrete Form: Visual Poetry, Texts and Typography* (2011) including residence works by Eugen Gomringer; *Wooden Dog Press Publications* exhibition (2011- 2012); *Images 35*, Association of Illustrators exhibition (2011-2012); *The Osborne Collection of Polish Posters 1950-1980* (2012), and where possible, exhibitions are contextualised by invited speakers and other events. The *Polish Posters* exhibition, for example, was supported by a season of Polish Films presented by **Goto**.

*Right Here, Right Now, Exposures from the Public Realm* was the title of *FORMAT Photography Festival 2011*, to which D-MARC members contributed. The international programme was curated around the theme of street photography. It consisted of exhibitions, portfolio reviews, workshops, commissions, screenings, mass participation events, talks, photo collectives, publications, a summer school and conference. **Davies** chaired the Steering Committee to which other researchers contributed. UoD researchers presented at the conference and played an editorial role in producing the catalogue, as well as in organizing and hosting exhibitions at Markeaton. *FORMAT 13* forms one of our case studies for impact.

Building on links made by **Davies** with Sichuan Fine Arts Institute (SCFAI) in Chongqing, one of the best regarded Arts Institutes in China, **Goto** curated an exhibition of staff and PGR works entitled *An Uncommon Past; Visual Explorations of Time, History and Memory*. The exhibition, which opened at the New Media Centre Gallery (April-May 2012), also included work by SCFAI post-graduate students, who had participated in a two-week workshop led by **Goto**. An eighty page catalogue was published of the exhibition, which formed part of the British Council's UK NOW arts festival in China. "The UK Now Festival takes place between April and November 2012 in 17 cities across China and will be the largest festival of its kind. It includes a range of headline events from the UK's leading companies and institutions, as well as smaller, innovative arts work and capacity building projects." <http://www.britishcouncil.org/arts-uk-now.htm>

With the appointment of Professor **White** in 2011, as Head of the School of Art & Design, and Assistant Dean for the Faculty of Arts, Design & Technology, it was decided to strategically encourage small working teams to pursue interdisciplinary research within a context of the research skills of the unit and the need to encourage all staff to develop their research portfolios and doctoral study. To this end a quarter of staff has been returned for REF, with 4 registered for doctoral study, and 1 member of staff completing their doctorate in the period. This has meant that the unit has the critical mass to start recruiting more PGR students working towards a professionalised academic culture. This active research culture has been encouraged through formal university research conferences with invited speakers, faculty research conferences, workshops on research for the whole university, a series of seminars from practicing artists and a programme of research seminars from a mix of invited speakers and our own staff. This has encouraged debate, but also informs a research culture that is responsive to our immediate environment. For example, in the £2.4 million Lottery Heritage Funded project 'DerwentWISE', (awarded 2013) which focuses on the landscape around the Derwent Valley Mills UNESCO World Heritage Site, where the factory system began at the start of the Industrial Revolution. One of our structured working teams is developing the connections and research impact, engaging and inspiring people to broaden the knowledge and use of the Derbyshire landscape. We are researching the visual representations of the heritage, lost stories and community activities of the Lower Derwent Valley. The interdisciplinary research of photography, graphics, film and ceramics has so far resulted in an interrogation of landscape such as the subsequent clay formations for ceramics, a Light Radar project (LIDAR) and exploration of epic landscape film. This research project has encouraged long term partnerships and innovative ways of working. The result has been a greater understanding, access and appreciation of our natural environment for the people living and working in and visiting these areas. **White** is on the Board of the DerwentWISE project. This project is a five year partnership and is part of our plans and aspirations in developing research from 2014-2019.

In a similar vein, our current work with the museums, galleries and exhibition houses within the City, is demonstrated through a sequence of research projects we have in progress, and which will be developed over the next five years. The research project *Reverie: Measuring the effects of contemplative*

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*space in the museum and gallery* is a collaborative project with Derby Museum and Galleries and The Silk Mill (the world's first factory), which investigates if the contemplation of a cultural exhibit in the museum and gallery can contribute to the mood, health and wellbeing of the user in a series of constructed and conducted scientific experiments. It further interrogates an understanding of the cultural value of museums and galleries for public policy, curation and impact in terms of health economics. The research will use the collections of the museums and galleries of Derby.

*A Creative Expression of Health and Well Being: Legacy from the Connected Communities Programme* is a collaborative bid with the University of Birmingham. The research, which is in keeping with the Arts Council remit for Grand Partnerships, and the research council's pursuance of demonstrating cultural value and the need for health and social care providers to reflect on the economic pressures of delivery, will contribute to the breadth of knowledge for policy makers, local and regional government, managers of cultural houses and executives in health care, alongside the wider community. This bid is supported by the Chief Executive Sue James, of the Derby Hospitals Trust.

*Sustainable Approaches Healthcare and Healthy Living: the science of plants for public engagement* is a collaborative research project with the University of Exeter and is in its initial stages of development.

*Re-Making the Museum* is a project funded by The Happy Museum in collaboration with Derby Museums, which researches and evaluates making for wellbeing. This is a project which enables a range of communities to be part of a co-design programme to encourage the maker, creator and innovator in each of the participants. The research will evaluate this as a tool for future happiness and wellbeing.

The *Emmanuel Cooper Research Project* contains five catalogue chapters for the Emmanuel Cooper exhibition, which opens at Ruthin Craft Centre (December 2013) and will be hosted at Markeaton (February-April 2014) alongside a related symposium. The exhibition is a collaboration between the research team, Ruthin Craft Centre and Derby Museum. One of the team has been invited to present at the International Academy of Ceramics conference on *Moving Objects: From Geographic Pasts to Virtual Presence*, Dublin Castle, (September 2014) [www.aic-iac.org](http://www.aic-iac.org).

### 2014-2019 – plans and aspirations

In the next five years we want to build on our existing research activities already outlined above, as well as taking forward new initiatives and expanding the interdisciplinary work in D-MARC. Therefore, developing out of the research base of existing projects, our intention is to explore the wider research context of health and wellbeing, creating wellbeing practices for diverse community audiences to provide a foundation for the future planning and up-scaling of cultural arts interventions that are more securely evidence-based. Therefore, our strategic plan for the next five years makes reference to: landscape and wellbeing, evaluating wellbeing through interdisciplinary practices of arts and science, social entrepreneurship and wellbeing for health and social care agendas, creativity and making for wellbeing, whilst emboldening the philosophies of D-MARC – of the digital and the material arts and design practices.

We plan to actively bid for external funds singly or as collaborations with other HEIs and with other cultural houses, as appropriate to themes, calls and opportunities that may be afforded to the community of D-MARC researchers. Our aspirations are to support interdisciplinary collaborative research within an international context enhancing the strategy from 2011 in an attempt to embolden efforts towards research-led third stream income, commercial research and development.

These plans will be realised by – People – a. Staffing strategy and staff development: This is to be strengthened by a new appointment at Professorial level of Research Leadership in the School of Art & Design 2014; To professionalise the academic community by 30% of academic colleagues having achieved Ph.D. by 2019 with the support of the research leadership; To have increased research income by 100% through mentorships provided by the university programme and with the support of the research leadership; Head of D-MARC to take forward the initiatives set out and provide continuity over the next five years. b. Research Students: Increase PGR through collaborative doctoral awards and sponsorships in collaboration with the Museum & Galleries, and business, with the support and mentoring for staff by the research leadership; for example, Royal Crown Derby – Ph.D. research project sponsored student.

### Income, infrastructure and facilities

We will be undertaking research from the Emmanuel Cooper archive, its development and use for staff research outcomes. We have continued research centre funding, to enable the planned conferences and festivals. Our future aims will be to make sure that we embed impact agendas, to studies and research projects.

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### Collaboration, contribution to discipline or research base

Aim: To further the collaborations with our partners and the hosting of related conferences.

*Research activities planned for the Joseph Wright Collection, with a Collaborative Doctoral Award bid with Derby Museum.* Collaborative Doctoral Awards with the Joseph Wright Collection to research Wright's drawings and letters. This would explore the archives which link to our existing research activities in ceramics, but also have interdisciplinary connections with the Derby Museum botanical collections of letters and drawings by Wright and his doctor Erasmus Darwin. The collections provide a rich resource to be elucidated for our work in textiles, integrated health care and wellbeing agendas in the 21<sup>st</sup> century. We have a newly registered Ph.D. student, who is researching botanics and ceramics.

*Emmanuel Cooper's Archive – research and publications.*

The acquiring of archive materials for the Emmanuel Cooper Archive and development as a resource for post-graduate study, publications from the archive, such as a book on The Women Potters of the 20<sup>th</sup> Century, Letters and Correspondence of Leach, Rie, Lowenstein et al, for academics in the field of ceramics, the local community, which will have a significance not only for the University of Derby and the cultural spaces of the city, but for the county of Derbyshire.

*Academic Conference and Collaborations*

- i. Ceramics Conference alongside the 'Emmanuel Cooper Retrospective'. (2014)
- ii. Arts & Health Symposium with Derby Hospitals and Derby Theatre. (2015)
- iii. International Textiles & Costume Conference in collaboration with British Celanese (2016).
- iv. iii. The DerwentWISE project – Photography Monitoring, Lost Stories, LIDAR. (as outlined above).

### **c. People, including:**

#### **I. Staffing strategy and staff development**

The university research strategy 2012-2015 documents 5 topics for focus. These are: productivity; engagement; postgraduate environment; postgraduate research training; contribution to region. To this end, all staff in the unit is now tasked with producing 2 research outputs each academic year; all staff undertake research training events as an appropriate part of their professional development and a programme of workshops support this. The Unit has a full portfolio of PGT which will translate into a critical mass of researchers for PGR. We are helping our PGR students to be able to plan a research career; our research has alignments with the social, cultural and economic developments of the City and the region; our researchers are on the boards of cultural houses and trustees on arts projects, enabling us to make sure we have established partnerships that make meaningful impact from our research activities. All staff has the opportunity to have support in their research development through the Research Toolkit for Development Performance Review with three meetings a year between individuals and their line managers. Academics have financial support with their Ph.D. study by a 50/50 fee agreement with the Faculty and the individual. We expect staff to pay the first half of their studies of Ph.D. fees and the Faculty will support the second half. The Research Toolkit provides a diagnostic for staff to map themselves to research progress and to seek out staff as mentors and guides for specific aspects of their research, i.e. bid writing, supervising, publications and practice as research.

Staff Development strategy revolves around three main sources: (1) research funding secured through RAE 2008 where the UoA policy has been to encourage, through funding allocation, both early career staff looking to develop publications or attend conferences, as well as supporting experienced researchers. All funding applications are competitive and peer-reviewed. (2) Research funding from the University has two key elements: (a) the Research, Learning and Teaching Fund to enhance pedagogic and discipline-based links between research, teaching and learning in all forms. It amounts to circa £250,000 per year and has been a central platform for enabling the development of both early career researchers and established academics going back to 2005; and (b) the Promising Researcher Fund for ECRs to encourage the development of significant research from inexperienced staff. The University audits these funds and their outcomes to ensure productive and focused use, with developmental (and where necessary steering and prompting) feedback offered to fund holders. (3) Faculty staff development budgets support conference participation and University training, such as that offered as a series of professional development workshops. To aid developing their research careers, in 2010 a cross-University team established an assessed credit based programme in Academic Practice in Research with two modules, Research Colloquium and Research Supervision, specifically aimed at improving research practice.

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Since 2008, the University has established research ethics committees in each school, which have responsibility for the ethical oversight of all independent scholarship (postgraduate and staff research), with regular workshops offered to train staff in the necessary requirements and processes. In addition, staff development happens through other mechanisms, such as mentorship with newer staff attached to PhD supervisory teams to gain experience, or through UoA research centre seminars and meetings; these are planned annually. The University holds an annual research conference, which offers chances to network, keep up to date with changes and developments within research, as well as hear external experts speak. This is replicated at Faculty level. The research centres hold their AGM's, developing and setting out plans for each year, at this event.

The University has an Awards & Titles annual process to which individuals can apply. This is usually encouraged and supported through the Development and Performance Review. As an example of this process, a Readership was awarded to **Williams** in 2012 as recognition of her research and international profile. In the period Neal completed his Ph.D. in 2012, Allanson-Smith completed MA studies that have enhanced her further development in typographic research and registration for Ph.D. **White** was appointed Professor of Art & Design in 2011. **Nicoletti** and **Wells** were appointed in April 2013 to fill existing vacancies. **White** became Director of the Research Unit of Assessment 34 and the director of the D-MARC in 2012 due to **Goto's** continued ill health. Currently the Unit has Visiting Professors in Photography and Visual Culture: Professor Pavel Banka, Professor Alison Oddey, Professor Brian Griffin, Professor Sheyi Bankale, and Emeritus Professor of Photography, John Blakemore.

### c. II. Research students

Research students are fully integrated into the research centre on enrolment. Students are supported to develop confidence in presentation via initially some postgraduate-only seminars and conferences (there is an Annual PG Conference in January), and later through external presentations at conferences for which £250 per student is available from the University. In addition, they attend the University Research Conference and participate fully in its workshops, discussions, and presentations (including on external funding, understanding the REF, and impact). Prior to 2008, the University offered a series of research skill workshops to its PhD students, but in September 2008 the four year full-time New Route PhD was introduced alongside the Traditional Route PhD. The New Route develops methods and skills through a taught programme as students embark on their independent research. From September 2012, research skills modules which make up a core programme encompass planning and managing research, research ethics, information literacy, research leadership, risk and enterprise, the art of thesis writing and getting research published. The programme has been matched against the Economic and Social Research Council recommended PGR training programme and is in accord with the Research Integrity Concordat (2009, 2012). The New Route PhD is designed for recent graduates, who have not taken a master's degree, and provides the best training experience. There have been a number of other significant improvements since autumn 2007, including termly PGR Network events organised to help PGR students mix across the different disciplines and the introduction in 2010 of the Annual University-sponsored New Horizons PGR Conference, entirely organised by the students.

Recruitment of students has worked via word of mouth and from our existing portfolio of MA programmes. There are currently 8 research students in the Unit, which is consistent for the audit period. The majority of these students are studying in a lens-based genre due to our research and practice reputation with **Goto, Davies** and **White**. We expect this to develop as the graduates from our PGT programmes begin to filter through and we extend our international reach. In 2013 two students joined the Ph.D. programme in the areas of ceramics with **Blackie** and textiles with **Angus** and **Wells**.

### d. Income, infrastructure and facilities

Income to the unit over the period has had a variety of sources. These have been from the Research into Learning & Teaching Fund (RLTF), research supported through Faculty, other funds and research bids to external sources. The RLTF funds awarded to the Unit's researchers in the audit period were £55,834. The Faculty Research Fund has also provided monies for awards in support of primary research, exhibitions, audience data collection for impact, film and photographic reproduction costs for publication and conference attendance. For example, in the work of Allanson-Smith in relation to her explorations of typeface to promote the Scottish language of 'Doric', which is a declining language spoken in Aberdeenshire. The outputs for this will be a typeface design and a conference paper which will build

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towards a future output and relevant impact studies. External funds have been garnered from Higher Education Academy, British Council, Design Publishers, Arts Council Commissions, Nottingham Contemporary, Arts Council England, Esmee Fairbairn Foundation, Northern Rock Foundation, Derby Museum and Gallery, Derby City Council, Dundalk County Council, Termonfeckin Public Art Commission, National Trust, Rolls Royce. Many of these are by our researchers and some are practising artists advancing practice and impacting on the culture and communities they work within. The estimated external income in the period 2008-2013 is £328,122 with the research support for internal small bids for research as £194,008.

Art & Design Specialist Library - The Fine Art Photography holding within the specialist Art & Design Library at Derby is of special international significance, with an extensive collection and a rare books and magazines archive that is regularly consulted by scholars from other institutions. The Artists' Book Archive is also established as an exceptional resource, and is a unique holding containing many rare volumes.

### e. Collaboration and contribution to the discipline or research base

Engagement in the public sphere is an inherent part of art and design research. Examples of which are: **Davies** is Director of Berwick Film Festival, **Angus'** invention of a method for digital production of High Definition Photorealistic low-relief form-liners, **O'Connor's** numerous public sculpture commissions and awards, which have all contributed to a prolific public art works profile, which is informed by **Burstow's** research and writings. Bryson's application of Digital Infrared photography to record underlying cover-up tattoos, disseminated through the Fingerprint Society/National Police Improvement Agency, and the British Association for Human Identification has contributed to applications of this knowledge outside of what might be considered an art and design field. **Blackie's** widely used paper fired ceramic kiln process has an international reputation for and in ceramics. **Locke's** public exhibitions and site-specific works in the field of sound sculpture are installed in international galleries and landscapes. **Lahav** has an international reputation for installation photography and both **Locke** and **Lahav** demonstrate the breadth of the School of Art & Design and its submission, as well as its commitment to high quality art making which influences the discipline. **Williams'** work 'My Loss Is My Loss' has been invited to be part of the AHRC funded exhibition 'Show Me The Money: the image of finance, 1700 to the present' – May 2014-March 2015, UK and European Tour. We have a number of projects which rely on collaborations both within the university academy of researchers and with public bodies. Some examples are offered below.

Collaborative arrangements: **Angus's** investigation in collaboration with Bowmer Bond Ltd to establish a prototype method for the provision of IRR (Infra-red reflective) variegation in military webbing materials 2011 – present; investigation in collaboration with Preform Technologies Ltd to establish a prototype method for the elimination of circuitary contamination arising from the introduction of conductive carbon fibres into the textile manufacture of composites 2010 – present. He was appointed nominator for the Materials Innovation Fellowship by the Arts Foundation 2013 (confidential). **Blackie** *Art in Place and Time Research Group*, Exhibition, University of Northampton, 2013. **Burstow** With Henry Moore Institute, Leeds, as guest curator of exhibition, *Sculpture in the Home: re-staging a post-war initiative*, 2008-09; With the Public Monuments and Sculpture Association, as Regional Organiser of Derbyshire and Nottinghamshire for National Recording Project, since 2006 (ongoing). **Goto** *Elders Landscape Project*, 2010-2012, Holland, towards creation of billboard image placed in landscape <http://www.elderslandschap.nl/>; 2010 *Derby Jazz*, towards stage settings for festival [http://www.johngoto.org.uk/views/Derby\\_Jazz/index.htm](http://www.johngoto.org.uk/views/Derby_Jazz/index.htm)

**Nicoletti** has collaborated as a visual anthropologist with Professor Arnd Schneider (Department of Social Anthropology of the University of Oslo) and Dr. Caterina Pasqualino (CNRS Paris) 2013; Collaboration with the editorial office of the television programme *Geo & Geo* (Rai Tre - National Italian Channel) as scientific consultant, filmmaker and responsible for the anthropological section of the broadcast 2011; Collaboration as anthropologist with the Section of Pharmacology, Toxicology and Chemotherapy of the Department of Medicine and Experimental Clinic (University of Perugia, Italy) and the Institute of Chemistry of Hanoi (Vietnam Academy of Science and Technology - VAST) in the framework of the project: "Artocarpus Tonkinensis", funded by the Section of Pharmacology, Toxicology and Chemotherapy of the Department of Medicine and Experimental Clinic (University of Perugia) and the Institute of Chemistry of Hanoi (Vietnam Academy of Science and Technology - VAST).

Lead positions in subject associations and learned societies and Scholarly awards and fellowships: **Goto** Awarded 'Pioneer' status for innovative work in developing Augmented Reality by the Dutch Augmented

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Reality company Layar (with Dr. Matthew Leach)2011. **Wells**, Society of Dyers and Colourists: Member of Council: 2008-2009, Trustee and Member of Board: 2012-current; Textile Institute: Trustee/Member of Council. 2009-2012; Society of Dyers and Colourists: Silver Medal. November 2009; Awarded for prolonged valuable contributions to education in the area of colouration;Arts Council of Northern Ireland: Support of Individual Artist Programme, April 2007-April 2008; Awarded £3150 from the Arts Council of Northern Ireland under its general Art Award Scheme towards the cost of creating new work for Solo Exhibition Sea, Shore and Sky. **Nicoletti** was awarded a Fellowship by the University of the West of Scotland for a visual anthropological research in Thailand, 2011.

Conference organisers and Networks: **Wells** *CREATE - Colour Research for Europe Advanced Technology Employment*, was established with European Union, Framework 6 Marie Currie Funding; *CREATE Conference – on Fabric* (October 2008); *CREATE – Fabric* (October 2008.) **White** organised the symposium for the 'Poetics of Imagineering' at Nottingham Trent University in 2011. **Lahav** Turning Point West Midlands (TPWM) is the Art Council's 10 year Strategy that aims to strengthen the visual arts in England. Website: <http://www.tpwestmidlands.org.uk/> **Nicoletti** 2010 – present, Scientific network of collaboration with the Faculty of Painting, Sculpture and Graphic Arts of Silpakorn University (Bangkok, Thailand) and the Faculty of Fine Arts - Lasalle College of the Arts Singapore.

External Responsibilities: **Davies** Member of the Board for Berwick Film & Media Arts Festival 2004-present; FORMAT Festival 2008-present; Derby Theatre 2009-present; UK Young Artists 2009-present; Quad 2008-present. **White** Member of the Management Board for DerwentWISE; Member of the Board for Deda (Derby Dance).

Subject and Professional Associations, Advisory, Keynotes, Plenary and Guest Lectures: **Burstow** was an invited panellist to speak at the Tate Britain in January 2013 on 'Who Owns Public Art?' <http://www.tate.org.uk/about/press-office/press-releases/who-owns-public-art-panel-discussion-tate-britain> as he is leading research on the public sculpture of Derbyshire and Nottinghamshire for the Public Monuments and Sculpture Association's National Recording Project, as well as working on a forthcoming book on modern sculpture in post-war Britain. **Goto** 2009 'Significant Surfaces' (keynote speaker) University of Wales, Newport.2011 Keynote Speaker at Digital Policy: Connectivity, Creativity and Rights, University of Wales. **Wells** advisory panels: 12<sup>th</sup> *ACI International Congress: Bringing Colour to Life*, January 2013-July 2013, Technical Programme Committee Member; *Ars Textrina* 2007 – Present, International Textile Conference, Referee and Organisational Committee Member . **White** gave a guest lecture in Nanjing and Guangzhou, China as part of the British Council project exploring relationships between the UK and China research communities in Creative and Cultural Media. **Burstow** is a member of the Association of Art Historians. **White** is a member of CHEAD, the subject association for Art & Design.

Editorial Boards, Editorships and Guest Editorships: Bryson is member of the editorial board of the Journal of Visual Communication in Medicine. **Nicoletti** is a series editor for scientific studies devoted to Anthropology, Ethnography, Anthropology of Arts and Aesthetics for Vajra Publications; for Asian musical heritage and photography with Firenze-Bologna, Stenopeica-Abuzz Supreme. Editor-in-chief of the series *Cinnabaris – Series of Oriental Studies*, Vajra Publications of Kathmandu and funded by ISIAO (Italian Institute for African and Oriental Studies) and the Italian Ev-K2-CNR Committee. Editor-in-chief of the series *Liminalia – Sketches of Visual Anthropology and Aesthetics* published by Vajra Publications. Editor-in-chief of the collection *Seeds of Sound in the Autumn of Power*, devoted to the sacred musical heritages in Southern Asia. **Wells** is a reviewer for the *Pasold Research Fund* (LSE and Courtauld Institute); reviewer for *Department of Environment Food and Rural Affairs: Sustainable Clothing Road Map* 2008-2010: Member of Steering Group on Fibres and Fabrics; Reviewer for *Pearson Education*; Reviewer for *Journal of the International Colour Association (JAIC)*. **White** is the founding editor and co-editor of the Journal *Scene, Intellect*, 2010-present; founding editor and editor of 'Scenography International', 1999-2010; Editorial Board Member for the *Journal of Fashion Technology & Textile Engineering*, 2011-present; reviewer for the Arts & Humanities Research Council, Medical Research Council, Scottish Arts Council, Intellect, Routledge, Taylor & Francis; reviewer for peer reviewed journals and international publishers; peer-reviewer for ECLAP, the e-library for the Performing Arts, and was part of the organizing committee for the 1<sup>st</sup> International Conference on Information technologies for Performing Arts, Media Access and Entertainment, which is a European Commission funded project.

Doctoral Examinations: Four staff (**Angus, Burstow, Davies, Wells**) have externally examined 7 Ph.Ds in the period in the areas of fine art, photography, music and digital media, audio visual portraiture and textiles.