

|   |
|---|
| <b>Institution:</b> University of Worcester   |
| <b>Unit of Assessment:</b> 34 - Art and Design: History, Practice and Theory  |
| <p><b>a. Overview</b></p> <p>There has been strategic development of formerly minimal art and design provision at the University of Worcester (UW) over the REF period including introduction of new UG and PG courses, transformation of the scope and quality of specialist facilities and new academic appointments (all to active researchers). Research development occurred alongside growth of student numbers in art and design from 90 to 390 FTEs. This REF submission is the unit's first. Outputs all stem from research through practice, currently centred on fine art and illustration. Staff members in related disciplines also contributed to research environment in the period, and research in design and related moving image fields is growing. Art and Design comprises one of four academic Divisions in the Institute of Humanities &amp; Creative Arts (IHCA), which is one of six UW academic Institutes. Six of the unit's permanent academics are submitted to UoA34, with 13 in total plus specialist technicians (Taz Lovejoy; Dan Roach) contributing to research environment.</p>   |
| <p><b>b. Research strategy</b></p> <p><b>Strategy 2008-2013</b></p> <p>The unit's research developed within the broader contexts of UW and IHCA 5-year Research Strategies. Institutional aims were to increase research quality, impact, and sustainability, with main objectives to: grow the number of academics involved in peer recognised research and 'knowledge transfer'; focus resources on existing and potential areas of research strength; grow research income; further develop PGR and early career researcher (ECR) communities in response to growing research capability; and develop infrastructure to support realisation. Four times as many UW academics are consequently submitting outputs to REF2014 as they did to RAE2008, across 11 UoAs (as opposed to four in 2008); since gaining Research Degree Awarding Powers in 2010, UW's PGR community has grown by 18% to 104 students and annual external research income by some 400% over the REF period (£2.1m in 2012/13). Responding to the above, IHCA aimed to: develop existing achievement in the humanities (English/history); build capacity in emergent areas (drama/performance/film); seed capacity in areas of potential (art/design/media); and, in arts disciplines, focus on practice-led research development. Objectives were to: (i) award academic appointments to individuals with strong track records of research or strong emerging profiles; (ii) invest in individuals' pursuit of their research and its dissemination, and doctoral research in practice-led disciplines; (iii) provide mentoring and other help to bid successfully for UW- and externally-sponsored support; (iv) develop/host research-related events/conferences; (v) develop external collaborations/partnerships; (vi) grow the number and quality of research students attached to IHCA and subjects/areas identified. The unit's development, in these terms, has been as follows:</p> <p><b>(i) Academic staff appointments during the REF period</b></p> <p>Eight staff (6.2 FTEs) were appointed in art and design: two in illustration, two in fine art; one in animation; three in graphic design/ multimedia communication. Five of these (Allen, Grobler, Hassall, Hickey and Tovey) are submitted in REF2. Strong input has also come from professionally-/research-active hourly paid lecturers (HPLs) throughout the period.</p> <p><b>(ii) Investment in individuals' research and its dissemination, and doctoral research</b></p> <p>As well as 20 days' UW research leave for all academics, and operation of its Research &amp; Project Leave Scheme (see c. i, below), locally IHCA invested some £100,000 in supporting academics in the REF period, through: an annual 'small research grants' programme; meeting the costs of conference attendance/presentation and participation in research-related events; contributing to PhD costs (and waiving UW fees completely). Investment in the unit included support to enable: participation in research networks (eg Maureen Gamble's and Pippa Galpin's participation in UWE's <i>Space, PPlace, Practice</i> research group); conference attendance and presentation (eg Hassall's co-presentation, <i>Performing Hashima</i>, Association for Asian Studies Annual Conference, San Diego, 2013; Grobler's invited presentation/paper, <i>Brown Frogs? Thoughts on Africa in Pictures</i>, Annual Baltic Meeting of Illustrators, Gdansk, 2011); development of new projects (eg Andrew Stevenson's Antarctic maps for a forthcoming book on <i>Operation Tabarin</i>); take-up of research residencies and presentation of research outcomes (eg Fisher's preparations for a</p> |

forthcoming exhibition at the Daiwa Anglo-Japanese Foundation, London; Hassall's invited residency in Maine and subsequent presentation of work at Mobius, Boston, 2012); doctoral research (Fisher; Galpin; Hassall, Paul Hazel); training and development (eg technician Lovejoy's three-week placement with Ars Electronica Festival 2013).

**(iii) Accessing UW-sponsored programmes and external sources of support**

Because of the unit's relatively early-stage development, only latterly have colleagues been able to take advantage of UW-sponsored programmes, with Fisher and Hassall both applying, for the first time, for 2013-awarded Research & Project Leave to be taken up in 2014. The unit has also begun to bid successfully for external funding in support of research. (See **d. Income generation** below).

**(iv) Developing/hosting research-related events/conferences**

The unit now organises a year-round research seminar series presented at The Garage studios, drawing on research in art and design, film and performance and incorporating presentations from guest artists/academics (eg Prof Carl Lavery; Becky Whitmore, Lucy Tomlins and Harriet Mena Hill in 2012/13). With Fine Art students, Allen and Hassall initiated PiLOT – a thrice yearly open platform for testing ideas and work in progress, networking and seeding collaboration. PiLOT deploys The Garage studios to present installations, exhibitions, live art and performance, sound works, music, poetry and other readings. (Live artist Paul Hurley was guest artist-researcher for a first event in October 2013). An annual Illustration guest lecture series brought internationally regarded illustrators Ben Newman, Jonny Hannah, Dr Katherina Manolessou and Isabel Greenberg to UW in 2012/13. Research-led activity/events were generated in partnership with, eg, the Royal College of Art (RCA), independent artist-run gallery, MOVEMENT, Turning Point West Midlands, the Sidney Nolan Trust, Meadow Arts, Mead Gallery University of Warwick and others. (See below for examples).

**(v) Collaboration/partnership working**

The unit's partnerships/collaborations sought to grow public impact and promote interchange between academic and professional contexts/networks of practice. Fisher's collaboration with the RCA, for example, resulted in research seminars, presentations, tutorials with UW undergraduate students and work with recent RCA graduate researchers on development of projects in partnership with Worcester Cathedral. The first of these, in 2012/13, resulted in a site-based sound work by Lucy Tomlins ([www.lucytomlins.co.uk](http://www.lucytomlins.co.uk)) and composer Rob Allen ([www.weareetch.com](http://www.weareetch.com)). Tomlins presented her developing research at UW in Winter 2012, with production and eventual installation of *Saturday Worship* at the Cathedral chapter house supported by UW technicians and students. Painter and Worcester Fine Art technician/lecturer Dan Roach was the Cathedral's resident artist in 2011/12, developing context-responsive new work and curating exhibitions including *Plane Space* (Karl Lielik; Katrina Blannin; Sarah McNulty; Dan Roach; Paul Rosenbloom; Gwennan Thomas). Also in 2012, Fisher worked with artist Harriet Mena Hill to achieve first presentation of *Mapping the Grid* (paintings exploring contemporary senses of the spiritual, curated to inhabit sacred spaces), again in the Cathedral's chapter house. These projects all drew large general audiences alongside supporting participating artists' research development and discourse involving regionally-based researcher-practitioners (through open talks and seminars). Gamble worked in partnership with the Sidney Nolan Trust (<http://www.sidneynolantrust.org/>) to achieve a variety of interactions involving staff and students, including co-publication of an essay by Mel Gooding on *herman de vries* following a symposium on de vries with Gooding and Richard Wentworth at the Trust's base in Presteigne. Payne collaborated with curator, Sarah Shalgosky of the Mead Gallery, University of Warwick (<http://www.meadgallery.co.uk>) on commissions for The Hive (see **d.** below). Works by Clare Woods and Robert Orchardson (<http://www.thehiveworcester.org/art-collections.html>) were installed in July 2012 with both artists discussing their research in progress with staff and students. Payne also brokered UW's collaboration with curator Rachel Bradley to commission Canadian-based artists Sans Façon (working with Becky Sobel and BCA Landscape) to work on UW's £850,000 landscape development of its city centre campus (<http://www.sansfacon.co.uk/projects/orch/orch.shtml>). The first phase of their project, *Orchard* was launched in early 2013. Bradley works as a sessional lecturer at UW, with research environment benefiting from her national professional and curatorial networks and work as an independent curator. Collaboration with MOVEMENT (<http://www.movementtimetable.com>) and Worcester City Art Gallery resulted in a successful bid for one of four Turning Point West Midlands-funded artist-in-residence projects: Juneau Projects' three-months research residency ended with public presentation of *Blackbird in Infospace* (a USB download trail for Worcester), with the artists'

development of material forms, technological approaches and making procedures opening up new possibilities for their future work. ([www.juneaprojects.co.uk](http://www.juneaprojects.co.uk)).

**(vi) Growth in the number and quality of research students attached to the Institute**

IHCA strategy in this regard was adapted to take account of emergent conditions in UoA34, with focus on supporting academic staff members to gain their doctorates, to achieve a firm foundation of experience from which to develop supervision expertise and sound conditions for PGRs subsequently to derive benefit from the research knowledge and practices of staff. (See also sections **b. (ii)** above and **c. i** and **ii** below).

**Strategy: the next 5 years**

Building on REF 2014 outcomes, UW's new strategy will speak to its 2013-18 Strategic Plan, which identifies "arts, culture and heritage" as one of four aspired "areas of distinction" within the University's work. With this institutional endorsement of a next phase of development in art and design, alongside further growth of fine art and illustration the unit's research base will extend to encompass design-based visual communication (building on nascent high quality research/knowledge transfer activity – eg Hazell's work on web user interface design; Stevenson's on multi-media mapping; Tovey's on revisionist analysis of art-historical artefacts as graphic design objects). Unit focus will be on: developing a sustainable community of practice-led researchers (including PGRs); forging in-depth research collaborations and partnerships with UK and overseas partners (to increase practice-led research exchange, support PGR development and the availability of specialist research training opportunities, and increase sustainability); appointment of research-active staff with the potential to make internationally significant contributions to knowledge; additional assistance to individuals to advance their research achievement, develop research collaborations and maximise research impact in non-academic contexts; developing expertise and success in external income generation to support sustainability; continuing co-operation/collaboration with artists/curators/arts organisations/development agencies in the region to maximise local impact and ambition; development of a recently inaugurated Narrative Spaces Research Group (exploring practices at the intersection of narrative and space and building on cross-disciplinary discourse over the past two years); introduction of research fellows/associates; development of a researcher-in-residence programme and national/international staff exchange programmes (eg developing Fisher's existing work with the RCA and Hassall's with the School of the Museum of Fine Arts, Boston); and greater exploitation of knowledge transfer potential in design-based disciplines.

**c. People, including:**

**i. Staffing strategy and staff development**

UW's current research strategy inaugurated personal, four year research planning for all academics, with plans and development needs reviewed/updated annually at appraisal. Needs are met through in-house training/support programmes and mentoring and financial support to participate in external programmes/events. The staff research training programme of UW's Graduate Research School (GRS) is delivered through thematic strands (research funding; dissemination, engagement and impact; research governance; research supervision) with more fine grained address of researchers' needs at different career stages implemented in 2013/14. In line with the *Concordats to Support Research Integrity* and *for Engaging the Public with Research* the programme addresses ethics/research integrity, and public engagement. Implementation of the *Concordat to Support the Career Development of Researchers* introduced a research staff forum, principal investigator training around its commitments, and the tracking of researchers' careers on leaving UW. IHCA supplemented GRS training throughout the period with individual mentoring, occasional workshops (eg on AHRC funding programmes) and dissemination of relevant information. It also continuously made time and money available to staff to take up appropriate developmental opportunities elsewhere (see **b. (ii)** above for UoA34 examples). Head of Institute Payne (a contributor to UoA34 research environment) invested time in mentoring colleagues' development, and IHCA's relatively modest scale provided for a culture of informal support of ECRs by more experienced peers. In art and design, there was investment in all colleagues intent on developing their research and/or knowledge transfer work – an inclusive approach adopted as the most appropriate to mature early-stage research development and culture. (See section **b. (ii)** and elsewhere in this section for details and additional examples).

Investment in staff doctoral research in the unit built capacity and prepared for establishment of a



PGR cohort able to benefit from the expertise and networks of both ECRs and more senior researchers (most of whom will have had first-hand, recent experience of doctoral research and associated research methods training). Building that cohort will be central to development post-2013. Fisher's University of Gloucester PhD was awarded in 2010; Allen (Aberystwyth) has recently submitted and Tovey (Anglia Ruskin) is on schedule to do so in December 2013; Hassall (Aberystwyth), Galpin (Bath Spa) and Hazell (UW) target completion in 2015. While Allen and Tovey were nearing completion on appointment, all other colleagues pursued their research in post.

A number of ECRs (Allen; Hassall; Hickey; Tovey) were appointed to the unit in the period. Lighter teaching loads in the first two years have supported integration, completion of UW's PGCert in Learning & Teaching, and PhD study. New colleagues are assigned an academic mentor and extensive UW induction includes introduction to academic resources and the GRS. ECRs are encouraged to join appropriate research groups and to contribute to discipline-based and cross-Institute research seminar programmes. In the submitting unit, they join a close-knit community of academics and technicians whose team-based approach provides for flexibility to accommodate individual need (either for periods of time away to develop research, or for advice/support on research development or other aspects of their University work).

UW's Research & Project Leave Scheme offers sabbaticals (up to two semesters) for completion of contracted books or journal articles, field work and bid writing, and preparation of exhibitions/art works/performances/web resources/, where these are commissioned or when opportunities to disseminate them in nationally or internationally peer-recognised contexts have been secured. Several application points, annually, support forward planning and take-up; 11 sabbaticals were awarded to Institute staff in the REF period. Supplementing UW-wide provision, IHCA also supported completion of projects through a competitive, annual 'small research grants' scheme - which provided for smaller amounts of teaching remission and research-related costs (travel, indexing/permissions costs, etc.) - and which, in the case of ECRs, was able to support development of larger-scale projects for which they would then be eligible for UW Research & Project Leave).

HPLs can undertake UW's PG Cert in Learning & Teaching, which supports their development and progression to permanent HE academic positions. (In the submitting unit, Bradley, for example, is currently doing so). Almost all UW academics undertake teaching *and* research, with career progression in line with this model: progression to Senior Lecturer is by means of annual pay scale progression; an annual Academic Promotions scheme provides for accelerated progression (up to PL level) and rewards exceptional performance (including in research). Submissions for professorial title are also invited annually. UW uses Vitae's *Every Researcher Counts* resources in training research supervisors and principal investigators; stand-alone training for research leaders deploying related Vitae materials is in development. It adopts the 'two ticks' approach to recruitment, with selection, staff retention and progression all monitored by its Diversity & Equality Committee in relation to Equality Act 2010 protected characteristics. Knowledge exchange is institutionally supported by UW's Business Support Unit (a reformulation of its former Business Development Office); IHCA has also enabled development of knowledge transfer work through making some provision within individual staff workloads (eg application of Stevenson's digital mapping systems and research to Worcester City Council public planning consultation processes).

## ii. Research students

Unit development in the period focussed on growing an academic and technician staff base with the capability for significant research achievement, and supporting and enabling that achievement alongside development of research culture and environment. Only now is it embarking on building a modest cohort of PGRs in art and design. These will join an existing, wider arts and humanities cohort of (currently) 20, growth of which has been assisted by successful bidding to UW's Research Studentship Scheme (with 14 three-year fully-funded awards having been won by IHCA academics during the REF period). A first UW bursaried studentship in art and design, recently awarded to Fisher, will be advertised for commencement in January 2014. The appointee will work alongside several ECRs with recently completed, practice-led doctorates (see c.i above) and others with practice-led projects in progress. Projected validation of an MRes in art and design, and development of new UW studentships in the form of Teaching Assistantships from 2013/14,

## Environment template (REF5)

should subsequently support achievement of a sustainable cohort likely to be concentrated, initially at least, in fine art. PGRs will be based at The Garage studios; they will benefit from the professional and research networks of their Directors of Studies (and supplementary internal and external supervisors, as needed), and be supported to grow their own networks through attending and presenting at relevant symposia/conferences/events.

IHCA PGR progress is overseen by its Research Student Co-ordinator, working with supervision teams. A Sub-group of its Research & Knowledge Transfer Committee (RKTC) was established early in the REF period to provide for increased focus on PGRs and their research, resulting in more effective co-ordination and monitoring, greater developmental discussion within the Institute, and more efficient liaison with the GRS. GRS research student training is tailored to individual student need, initially discussed at interview. In-house provision includes an extensive range of workshops ('Preparing for the Viva', 'Drafting your Thesis', 'Writing a Journal Article', 'Time Management', 'Research Ethics' etc) and all PGRs must also initially pass two 20 credit taught modules: one on subject-specific research methods, the other - *Processes & Skills, Management & Methods* - on key processes (eg approval of the research proposal, transfer and examination) and developing generic research skills. PGRs passing a third, optional module, *Publication, Dissemination, Engagement & Impact*, gain a PG Cert in Research Methods. On registration, PGRs undertake a formal training needs analysis in conjunction with their Directors of Studies (DoS). Needs are reviewed and revised annually by the student, DoS and the GRS's Research Training Co-ordinator. If these cannot be met through UW programmes, students are financially supported to access externally provided training. They record their training using a 'Progress File'.

The GRS manages Worcester's research degree programmes from recruitment to examination; it provides dedicated work space and IT equipment and day-to-day student support, monitors progression, co-ordinates research student and supervisor training, and facilitates/promotes Annual Research Student Conferences/Work-in-Progress seminar series (with progressive handing over of these to students notably increasing engagement). UW membership of CREST (the Consortium for Research Excellence, Support and Training) enables students to access training resources, conferences and seminars at 20 member institutions (including several specialist art and design institutions), as well as Consortium-organised events. IHCA works with the GRS to ensure supervision teams field the requisite subject expertise and supervision experience. Teams comprise a DoS (normally the expert in the field) and at least one other internal supervisor. Teams draw on additional external supervisors/advisors if required (eg involvement of Andrew Bick, Universities of Kingston and Gloucestershire, as an external supervisor for Fisher's recently awarded bursaried studentship). All supervisors are listed on the GRS register of approved supervisors, which is reviewed annually.

#### **d. Income, infrastructure and facilities**

##### ***Income generation***

Colleagues began to make successful external funding bids in support of research development/dissemination in the period, with some income awarded directly to them as individuals rather than to UW: Allen was awarded £2,500 by MAYK, Bristol to develop and realise his research-through-practice, *Garage Band*, for presentation at *Mayfest 2012*; Hassall, who is one of four named Co-Is (PI: Prof Carl Lavery, University of Glasgow) on an AHRC Care for the Future-funded multidisciplinary research project, gained a £500 Study Support Programme grant from the Japan Foundation and £1,750 from the Universities of Aberystwyth and Glasgow to enable his participation in a project team visit to Japan in 2013; Sarah Key gained a £4,968 ACE Grants for the Arts Award in 2009 to support her solo exhibition, *Walter's Attic*, City Art Gallery, Leicester; Lovejoy gained a Sampad European Placement Programme for Digital Learning award (value: £2,300) to enable her to undertake a three-week placement at the 2013 *Ars Electronica Festival*, Linz; Payne gained a £6,000 Turning Point West Midlands Award in 2012 to develop a research residency for artists. Artists' % for Art commissions for The Hive were achieved through funding of £210,000 (from Worcestershire County Council, PFI provider and UW) and two paintings by Fisher were acquired for it by WLHC ProjectCo. IHCA supported colleagues' generation of research income through one-to-one and peer mentoring, and providing time to develop collaborations, partnerships and bids with colleagues based at other HEIs. UW's new Research Office latterly grew infrastructural support for income generation, including assistance to identify funding streams

and develop applications (from which the unit will benefit in the next REF period).

### **Scholarly, organisational and operational infrastructure**

The Hive, Worcester's £60M award-winning new library, opened in July 2012. The first joint academic/public library in Europe, it houses over 250,000 books, 12 miles of archival material and more than 26,000 records of historic buildings and monuments. UW has continuously invested in online resources and maintaining book and journal currency, with expenditure increasing by 30% over the REF period (approaching £600,000 in 2013/13). The unit worked closely with academic librarians on development and acquisition of art and design collections and e-resources (most recently Art Full Text). The Hive achieved significantly increased shelf space for art and design books/journals as well as greatly enhanced access to study spaces and computer terminals. As well as housing internationally significant art commissions (see above), it is conceived as a hub of local public engagement staging, for example, the first final show for UW's new MA Creative Digital Media in autumn 2012.

Some £150M of investment has transformed UW's estate in the period, creating two new campuses (City Centre and Riverside) and a number of new buildings nearby. The operational infrastructure for art and design has developed within this context. A £1.3M building, The Garage (Worcester's remodelled fire station garage) was opened 2009-11, providing 800 square metres of additional art and design studio/seminar/digital lab/workshop space. The Garage supplements refurbished studios, two additional Mac labs (63 Mac workstations in studio layouts), a new digital editing studio (with six fully equipped editing suites) and the existing Digital Arts Centre (DAC) on the St John's campus. Related facilities (new radio studios; refurbished television and recording studios; an additional, fully equipped performance space; a new dance studio) have also extended the range and extent of available specialist resources. Alongside investment in buildings, there has been significant investment in art and design equipment (eg silkscreen bed and other printing presses and equipment; a range of photographic, AV and sound equipment; ENG video cameras; light boxes; a stop motion animation rig; Wacom tablets) and software (eg continual updating of the Adobe Master collection, with recent expansion to a full site licence, and addition of Avid Media Composer, ZBrush, Fontographer). All of UW's specialist art and design facilities are available to UW researchers and can be used by visiting researchers (eg *Juneau Projects* in early 2013 – see **b. (v)** above). Studio space for Fisher's bursaried PhD student (see **ii** above) will be provided at The Garage. A further new building to replace existing specialist space for Illustration is now in development. Specialist technician support has increased from 2.5 to 5.2 FTEs in the period.

UW also invested substantially in overarching organisational research infrastructure: the physical staff resource of its long-established GRS grew; a new Research Office (led by a Director of Research Development and supported by a Research Support Officer) was established to support external income generation, develop and co-ordinate implementation of research governance systems, and assure research quality and integrity.

UW's Research & Knowledge Transfer Committee (RKTC) answers to its Academic Board on development and implementation of research policy and governance. The GRS Committee, responsible for research degree programmes and associated training, answers to RKTC, the agenda of which is disseminated and implemented via academic Institutes' RKTCs, which manage local business and strategy development/implementation. IHCA's RKTC comprises academics from across the Institute, including three representatives from the unit (Fisher, Hassall and James). Within the context of this broader frame, operational matters specific to the unit are progressed through overall planning and decision making within IHCA's Division of Art, Design & Creative Digital Media, to which research activity is integral.

Maintaining a balance between scholarly, organisational and operational infrastructural investment rests on ensuring that analysis of requirements aligns with UW strategic aims/objectives and progress in achieving them. Academic Institutes bid for subsequent years' infrastructural enhancement (staffing/facilities/equipment/scholarly resources) through UW's annual planning round. Research strategy requirements are integral to IHCA's formulation of bids, prepared in consultation with the four Heads of Division and, from 2013/14, its new Associate Head (Postgraduate Programmes & Research). UW's overall balancing of research need is informed by Institutes' planning submissions as they speak to UW strategic research aims and objectives.



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

Allen was invited to participate in the AHRC-funded Object Theatre Network in 2011-12. Fisher was invited to present work in *The ING Discerning Eye Exhibition*, Mall Galleries, London (2010) and *Bite, Artists making Prints*, Mall Galleries (2011), and to include two paintings in both the 2010 and 2012 Royal Academy Summer Exhibitions as an 'Encouraged Artist'. He was selected for the Northern Print Biennale, 2009. Grobler's illustrations were awarded a Golden Apple at the *Biennale of Illustration, Bratislava XXII*, 2009, with his work included in the IBBY-organised exhibition of prizewinners and participating illustrators from Japan, touring to five venues in Japan (Chiba City Art Museum; Hiratsuka Museum of Art; Asikaga Museum of Art; Urawa Art Museum) 2010/11. He was awarded the Alberto Burnichon Prize at the 2009 Cordoba Book Fair, Argentina and the 2010 IBBY and Göterborg Book Fair Peter Pan Award for best translated picture book in Sweden. He was an invited participant in a round-table discussion, *Illustration as a means of representing minorities* at the International Board on Books for Young People (IBBY) conference, Santiago de Compostela, 2010, and in a panel discussion and workshop on *African Picture Book Illustration* at the Gothenburg Book and Library Fair, 2010. He was invited to show 10 illustrations in *Illustra Mundos*, an exhibition to accompany the *Campus Culturae* conference, University of Santiago de Compostela, 2012, and to present at the 2011 *Annual Baltic Meeting of Illustrators*, Gdansk. With writer Wendy Cooling he gave an invited presentation to the FCBG (Federation of Children's Book Groups) Annual Conference, Berkshire, April 2012. He is a member of the Advisory Board for *Fadamorgana*, children's literature journal of the University of Santiago de Compostela. Hickey's work was selected for the AOI's *Images. The Best of British Contemporary Illustration* exhibitions 32-35 (London College of Printing 2008-10 and Bankside Gallery, London, 2011); in the REF period, his work was commissioned by The Guardian, the Independent on Sunday, The Observer, The Daily Telegraph, Oxford University Press and many other internationally distributed publications. Some of his illustrations for the Guardian's *Comment & Debate* page were selected for *The Graphic Art of Comment* exhibition held at The Guardian newsroom, 2008 and he was a featured artist in *Creative Quarterly*, 24 (2011). Hassall was an advisory panel member for development of the AHRC's Landscape and Environment Programme Conference 2009, *Living Landscapes*, hosted by the University of Aberystwyth, and contributed a paper and a performance (staged at the National Library of Wales). He was invited by Meadow Arts to co-curate its *Tell it to the Trees Performance Day* (Croft Castle, 2010) and also contributed a performance lecture. He is one of four named Co-Is for Prof Carl Lavery's current AHRC-funded research project, *The Future of Ruins: Reclaiming Abandonment and Toxicity on Hashima Island* (<http://careforthefuture.exeter.ac.uk/wp-content/uploads/2013/06/Lavery-The-Future-of-Ruins.pdf>). Hazell was commissioned by the University of Cambridge to design a web user interface for the *Cambridge University Herbarium: Darwin Beagle Voyage Plant Collection*, launched 2009. He was named as a visiting researcher in a £1.2M Research Council of Norway bid, led by Dr Kjetil Fallan (University of Oslo). Key was selected to contribute to Anthony Gormley's 2009 *One & Other* Trafalgar Square Fourth Plinth project and invited to present work in exhibitions including her solo exhibition, *Walter's Attic*, Leicester City Gallery, 2009. Payne was a member of the AHRC's Research Committee and Convenor of the AHRC's Peer Review Panel 2: Visual Arts & Media to April 2009. She was invited chair (and gave a keynote introduction) for the 2008 LCACE (London Centre for Arts and Cultural Enterprise) and VAGA symposium: *Developing partnerships between academia and the visual arts sector*, Birkbeck, University of London, and invited chair for a SITUATIONS, Bristol international focus group, *Locating the Producers Reunion*, 2010 (closing event for the GWR-funded *Locating the Producers* three-year research project). Fisher, James and Hassall are IHCA R&KTC members; Payne is a member of UW's R&KTC, chaired its newly formed Professoriate (2011-13) and, within the period, contributed to UW panels to consider professorial title submissions, honorary awards, and Research & Project Leave Scheme applications; she has co-led GRS staff research training workshops and contributed to development of UW's current Research & Knowledge Transfer Strategy. Stevenson's knowledge transfer work with Worcester City Council on digital mapping was instrumental to its winning the national *2010 MJ Achievement Award for 'Sustainable Infrastructure Achievement of the Year'*.