Institution: Anglia Ruskin University

Unit of Assessment: 34

a. Overview

This Unit of Assessment consists of individual researchers from two departments: Cambridge School of Art (CSA), and English, Communication, Film and Media (ECFM). The overlap between the two departments within this UoA is mainly in the area of film and moving image. The specific Research Centres within the UoA are the *Centre for Children's Book Studies* (CCBS) and the *Fine Art Research Unit* (FARU), as well as the recently formed *Typographic Research Group*; these also have strong links to the University-wide research Institutes, CYRI (Childhood and Youth Research Institute) and CoDE (Cultures of the Digital Economy). Individual and collaborative research is encouraged both within and outside of these research centres or units. The UoA nurtures staff and student researchers to create a wealth of research within art and design areas. Over the last five years the UoA has completed a technical refurbishment of the in-house Ruskin Gallery, providing a focus for displaying and disseminating national and international research. It has also developed PhD supervision capacity and provided support for researchers to contribute to significant national and international research contexts, and to develop working research networks connected to other notable institutions. These include: Tate Britain; Wysing Arts Centre; Kettles Yard; Bologna Children's Book Fair; VIVID (Value Increase by VIsual Design), a project with nine European partners including NHTV, Breda (NL), Huis voor Beeldcultuur (House of Visual Culture) (NL); and Réseau peinture, a project with École Nationale Supérieure D'Art, Bourges, and École Supérieure d'Art et Design Grenoble-Valence.

b. Research strategy

The RAE 2008 submission listed several key strategic goals. Over the last five years each of these areas have been enhanced, and progress is indicated below:

- *Increase of active research staff in either research outputs or knowledge transfer*. We have had a substantial increase in research activity since the RAE. Compared to 10.54 FTE entered for RAE2008, 13.9 FTE have been entered for the REF.
- *Growth in PhD students; the development of supervisory capacity including Early Career Researchers*. Since 2008, PhD student numbers have grown by approximately eight times. Supervisory capacity has increased from 5 supervisors to 14.
- *Development of the Ruskin Gallery within a research context*. The CSA's Ruskin Gallery has benefited from a major reconstruction and refit of £360,000, including installation of a suite of video screens so it can now fulfil a dual function as either a bespoke 'digital gallery', a conventional exhibition space, or a hybrid of both. This has raised the status of the gallery, facilitated research dissemination and outcomes (both internal and external), and encouraged collaboration internally with the CoDE research institute, and externally through VIVID (a European project exploring entrepreneurship and design) and Visualise (a major public art project for Cambridge, exploring science and art through numerous external exhibitions and talks (see section e)). These goals for the gallery have been pursued particularly intensively in the past two years (see section d and e).
- *Increase in opportunities for sabbatical application.* We now have an increased success rate with University-wide sabbaticals. Five applications for sabbaticals from within the submitting unit were successful within the assessment .
- *The implementation of Graduate Teaching Assistants scholarships at PhD level*. Graduate Teaching Assistant PhD scholarships in Fine Art have grown since 2008 to a total of five, with positions in Illustration, and Graphic Design, and there has also been a successful AHRC Block Grant for Children's Book Illustration at MA and PhD level, 2011-2014.

Central to the strategy between 2008 and 2013 was the development of a strong relationship between individual research, networks and interdisciplinary work. The University-wide research institute, CoDE, has helped to bring together the research centres and in particular has facilitated interdisciplinary work and explorations of science and art. Engagement in the Visualise programme by academic staff from

both this UoA (**Ryan**) and UoA 35 (Hall, Hoadley, Toulson) demonstrated the benefits of CoDE, enabling an interdisciplinary network of scholars with interests in the digital economy. CoDE has also enhanced dissemination of research, and has already enabled several conferences and flagship events, such as Culture Hack (Arts Council supported) to bring arts organisations up to date with technology, and Games Eden (supported by the trade association TIGA) a forum for researchers, professionals and students from the computer games industry. Interdisciplinary collaborations are also supported by Anglia Ruskin University, including projects that embrace activities across departments but include members of staff within the submitting unit. These include the forthcoming symposium, 'And So On…', organised and hosted by Music and Performing Arts, which explores the arts (including painting, film and performance) in relation to ideas around repetition (November 2013), and the planned conference on 'Myth' that straddles English and Illustration, featuring Leverhulme Professor Jack Zipes (November 2013).

The research strategy for the next five years will focus on the following objectives:
- Continue to increase the number of research students in the school, and the supervisory support infrastructure.
- Further develop the international profile of the Centre for Children's Book Studies, by broadening its membership and range of research activities.
- Review strategies for external bids and income generation, enabling all staff to become pro-active in this area. Faculty targets: each researcher to bid externally for £5,000p.a.; Readers, £20,000p.a.; and Professors, £40,000p.a.
- Increase the range of research undertaken to include newly established subjects within the school, such as Interior Design, Fashion and Computer Games Art.
- Create two further research units or centres by 2016, including one to co-ordinate lens-based research in both still and moving image within the submitting unit.
- Build on the success of the Visualise project, to firmly establish the School of Art, including the Ruskin Digital Gallery, as a centre and showcase for practice and research into the links between the visual arts and the wealth of scientific innovation taking place in Cambridge.

The above reflects the unit's approach to building on the objectives of the University's Research Strategy 2012-14, including: widening the scope and participation of staff in active research and professional practice; that the Faculty of Arts, Law and Social Sciences (to which the submitting unit belongs) will host at least one nationally acclaimed research institute; and the development of knowledge transfer and public engagement in disseminating both individual and interdisciplinary collaborative research.

c. People

i. Staffing strategy and staff development
Research capability has been a central consideration in the recruitment of staff - 8 of the 17 submitted staff were appointed during the assessment period. All members of staff are subject to annual appraisal at which a their research activity is considered. This includes production of research outputs, PhD supervision, generation of research income, and impact activities. A Workload Planning Model takes account of all of these activities and helps to structure research efforts in the year ahead.

The submitting unit retains 100% of its QR funding, largely used in support of PhD bursaries, but also to provide 'seed-corn' funding or time to complete projects. We also receive project grants from central university support. For example, **Patel**'s film 'The Golden Window' (2012-13), filmed at Addenbrookes emergency post-natal care unit, was supported by the CoDE research institute as a project investigating links between science and art. Staff development funding is available to enhance individual's research goals, by enabling travel and research at other institutions, participation in conferences, etc. This is managed by the CSA's Research Committee, chaired by the Head of Department, through which all members of staff are encouraged to apply for small grants or matched funding for research projects that are deemed viable and relevant to the current research strategy by the committee. The CSA's total research support budget is currently £10,000 annually, in addition to the standard continuing professional development budget, also £10,000 p.a.

Early career researchers are supported by various structures, including formal mentoring, regular informational seminars on bidding, individual meetings with the Faculty Director of Research, and financial support (through seed-corn funding where relevant) for developing embryonic research projects. ECRs are rigorously monitored through probation and appraisal schemes. All staff benefit from generous support, including fees and teaching remission, towards completion of a PhD, where they do not already hold one. There are clear procedures for senior career advancement. **Ryan** was promoted to reader and **Salisbury** to professor during the REF period.

Staff development is informed by the Concordat to support the Career Development of Researchers, as evidenced by Anglia Ruskin's receipt of the 'HR Excellence in Research' Award in 2013. As part of that process, we undertook a gap analysis which we are now working to address, ahead of the review of the award in 2015. The submitting unit is committed to equal opportunities: All staff must successfully complete equality and diversity training. Seminars have been provided to support key research staff in considering, and training for, equality and diversity, for example a Supervisor's conference in *Diverse Routes to the Doctorate* (2012) and sessions devoted to equality and the research process. Equal opportunities are upheld in the processes of advertising for, and recruitment to, research posts within the unit. Fixed term and part time staff are encouraged to apply for full time and permanent opportunities where possible. Feedback from University staff who participated in the Careers in Research Online Survey (CROS) 2013 showed that Anglia Ruskin staff feel their contribution to a variety of research activities is more highly valued and recognised than the sector average, and that they were better integrated into the research community.

Sabbatical leave is competitive at University level. The sabbatical scheme is well subscribed (for example 47 applications were received in 2011 with 20 granted for 2011-2012 period) – and the unit has been successful in the scheme, with sabbaticals awarded to **Webster** and **Henderson** (2009), **Payne** (2010), **Patel** (2011) and **Ryan** (2013). Staff who apply for funding, research posts, or sabbatical leave, receive a formal mentor. All research bids are faculty peer-reviewed.

The UoA and Cambridge School of Art Research Committee have particularly encouraged interdisciplinary research and collaborative work, the development of research networks, and dissemination that enhances public engagement and transfer of knowledge. This can be evidenced in the various research outputs, seminars and conferences exploring areas across science and art, held locally, nationally and internationally in which staff and research students have contributed to various conferences, public talks and exhibition contexts. This has also been a key role of the gallery space, to explore new interdisciplinary research and its dissemination (see section e).

ii. Research students

The submitting unit has 24 current MPhil/PhD students, a significant growth from 3 in 2008. The subjects are mostly within the areas of Illustration and Fine Art, with further students in Graphic Design, Film Studies, Interior Design and Environmental Art. . Students are actively integrated into the research environment. This is achieved through a programme of discipline-specific seminars and talks, engagement with teaching, and contribution to research events and conferences. Four completions have taken place during the REF period (reported in REF4a), plus 2 PhDs by Publication. Research students are encouraged to participate in the research field by publication, conference and exhibition. Examples include: papers at the Third Deleuze Studies conference in Amsterdam (Medjesi-Jones 2010); *Tableau*, Central St. Martins and Tate Modern (Medjesi-Jones 2012); Avanca Cinema, Portugal (Dale 2012); and Residencies have taken place at the Chongqing Organhaus Art Space International Artist Residency 'Project 6#' in China; and VLAS award to Pakistan awarded by the Asia-Europe Foundation, and Arts Network Asia, and SPACE award, London (George 2012-13).

Mandatory training for research students is provided at university level for each stage of the PhD, drawing upon Vitae's Researcher Development Framework. This includes guidance on research methods, structure, writing approaches and viva procedures. Students also have access to the online Epigeum suite of research skills training. Regular seminars and research-focused talks are undertaken by both CCBS and FARU, drawing upon current research in the UoA. These focus on current practice, and include invited external researchers. Work-in-progress seminars are undertaken by PhD students, in which staff can also expand, disseminate and contextualize current research and

outputs. FARU visiting lecturers have included painters Claude Vergez (2010) and Phil Allen (2012), installation artists Bernice Donszelmann (2012) and Rebecca Fortnum (2013), and filmmaker Guy Sherwin (2012). Their seminars embrace an inclusive model of research-based practice, and employ analytical skills and concepts that also facilitate rigorous contextual evaluations. Postgraduate researchers and undergraduate students attend these sessions (around 20-30 students each session). The CCBS, in collaboration with Children's Literature Centre at the University of Cambridge's Faculty of Education, runs a semester-long series of joint research seminars every Spring, attended by research and masters students from both institutions. These are organized by **Salisbury** and Morag Styles (Professor of Children's Poetry at Cambridge University). These seminars have been presented by, among others, Professors Jack Zipes and Maria Nikolajeva.

Research student progress is carefully scrutinised. Annual monitoring (twice in the first year) involves assessment of student progress in completing training, research, and writing-up goals set previously. Annual monitoring meetings are chaired by an impartial member of staff from another subject and allow the student to discuss in confidence any issues without their supervisors being present. A new online system, *Progress Platform*, launched in July 2013, will make monitoring acquisition of research skills from proposal stage, MA training, to readiness to submit, considerably easier for staff and student alike. The Faculty Research Degrees Sub-Committee meets biannually to formally review student progress from proposal to completion.

PhD students on Graduate Teaching Assistant scholarships (5 since 2009) receive full bursaries (approximately £16,000, plus fees and support) and in return are expected to teach up to 6 hours per week in the area relevant to their research, as well as contributing to the relevant seminar programmes. Increasingly students are from overseas, including the USA, Brazil, Taiwan, and Korea. Anglia Ruskin operates an Undergraduate Researcher Scheme, which allows undergraduates to contribute to and gain first-hand experience of research initiatives and practices. These awards include a small travel bursary, and provides preliminary training and a recruitment ground for postgraduate study.

Anglia Ruskin has been recipient of AHRC block grant funding for bursaries for Illustration PhD and MA students, and is now a member of the New London Graduate School Consortium (with London South Bank University, Middlesex University, Greenwich University and University of East London), which will enhance training and facilities for postgraduate and doctoral provision across the unit.

Research students receive shared office space within the art school, shared computer facilities, and access to technical resources, the library, lectures, and other research resources such as Faculty seminars, symposia, etc.

Feedback from students participating in the Postgraduate Research Experience Survey (PRES) (2009, 2011, 2013) has shown that the student experience has improved significantly from 2008 to the present. In both PRES 2011 and in 2013 our respondents rated their overall experience more highly than the sector average.

d. Income, infrastructure and facilities

Owing to the nature of art practices within the unit, many of the grants for individual research have been autonomous awards for individual practices (Arts Council England etc.) and therefore not present in REF 4b. An exception to this is the Film and Digital Media Exchange (FDMX) award of £45,000 from 2008-9 which enabled a range of connections to be made between the computer games industry and new technological applications in cinema. A conference was hosted by BAFTA in 2008, initiated by Cambridge School of Art and the Anglia FDMX coordinator, to investigate the convergence of Computer Generated Image effects within both mainstream cinema and the computer games industry, and the project also made possible a series of workshops on HD technologies.

From 2008, matched funding was seen as an important element of the bidding process for individual research projects, and encouragement has been given to staff to seek external funding for research projects. The Art School has a very successful record in Arts Council and external support, based on

matched funding. The following individual grants were awarded for projects that were usually matched funded and therefore enabled by the UoA: **Webster** (£15,000 Arts Council England plus £4,000 support-in-kind from institutions in Glasgow and China); **Spencer** (£3,862 Arts Council England and £2,400 support-in-kind touring exhibition); **Sidell** (£5,000 and up to £8,990 in support-in-kind for equipment, production). **Ryan** (£12,600 Arts Council England plus £5,000 support-in-kind (production/Scelsi Foundation, Rome) and £4,300 Arts Council England for *Tower [a Composition for Architecture and Musicians],* 2012).

Finally, a successful Leverhulme award of £48,521, from a bid prepared jointly by the English Department and this UoA, has provided a Leverhulme Visiting Professor for 2013, bringing the world-renowned expert on fairy tales, Professor Jack Zipes, to support the UoA (this funding does not appear in REF4b, as it has been rolled into 2013-14 in our institutional accounts).

VIVID, a substantial (approx. £450,000) EU Knowledge Transfer and exchange project with European centres, is designed to set up networks and provide dissemination outlets for visual research. In terms of infrastructure and facilities, a HEFCE Capital 5 award of £360,000 has enhanced the Ruskin Gallery through complete renovation (2011) with multiple video screens, as well as a large-scale screen with 3D technology. The gallery now has a multiple functionality: either for completely digital presentation with sound, or a hybrid of screens and wall space, or a more conventional running space of white walls. This allows for both flexibility and ease in accommodating the diverse functions and growing needs of research groups (CoDE, CCBS, FARU, Music and Performing Arts), as well as providing more scope for the curation of shows (eg. *Poetry, Language, Code* 2012) touring exhibitions, and the dissemination of external contributions to research. Seen as a research resource, the exhibition programme in the Digital Gallery also has an associated series of talks and seminars. A Ronald Searle Archive is in the process of being set up as a research resource (with **Salisbury** on the organizing committee). This will potentially house archival material in collaboration with the University of Cambridge and the Fitzwilliam Museum, featuring both drawings and important documentary records from the studio of the late artist (a former Cambridge School of Art student).

e. Collaboration or contribution to the discipline or research base

- **Collaborative Arrangements, networks etc.**
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Internally, the submitting unit collaborates through two institutional cross-disciplinary research institutes, CoDE and CYRI, and with other university departments. Through CoDE, the unit has encouraged multimedia projects that include sound as well as still and moving images (**Ryan**, **Patel**). With CYRI the unit has engaged in joint papers and research, particularly with colleagues in children's literature. We also work closely with the department of English, Communications, Film and Media. For example, their submission to UoA 29 includes an Ashgate book on the publishing history of *Alice's Adventures in Wonderland* that draws heavily upon understandings developed through our work on children's book illustration. Our joint bid-funded Leverhulme Professor, Jack Zipes, has given talks in both departments about visual culture for children. Work on the recent history of the book and artists' books, in both typography and illustration, is evidenced in projects by **Hill** and **Butler**, as well as the CCBS launch of a publishing wing. The first publication is a facsimile edition of The Twelve Dancing Princesses, illustrated by Sheila Robinson. The original hand-made, one-off version of the book is in the collection of the Fry Gallery and Museum in Saffron Walden, with whom this was a collaborative project (along with design company, Webb & Webb). Income from sales of the book now totals around £2000 and the next publication is being planned in association with Seven Stories, National Centre for Children's Books, Newcastle. This will involve another previously unpublished picturebook of historical importance.

Externally, the submitting unit has strong networking links with Bologna Children's Book Fair and the universities of Bologna and Padova. Since 2007, **Salisbury** has been a keynote speaker and member of the Awards Jury at the fair, and at associated conferences and workshops at these universities. Other members of staff, including **Smy**, together with MA and PhD students, have been actively involved in the Bologna Children's Book Fair, where picturebook concepts are presented to the international publishing industry. The unit has also supported the organisation of various events at

Tate Britain and Tate Modern, including curated programmes of film by **Payne**, and keynote / invited contributions to conferences (*Contemporary Painting and History* 2009, Tate Britain, *Contemporary Painting in Context* Tate Britain/Paul Mellon Centre, 2013) by **Ryan.** Another symposium, *Towards an Invisible College* (2011) at the Whitechapel Gallery, was organised by **Ryan** and PhD students. **Hill** collaborated with London College of Communication to organise *Beyond the Margins*, a conference examining experimental typography, with key speakers Johanna Drucker and Teal Triggs. **Hill** has also organised *Types for the New Century*, an exhibition touring to the Leipzig Druck-Kunst Museum and Bauhaus University, Weimar. Other networks and collaborations supported by the UoA include Cemat (Music-Art-Technology) Rome, and the network *Peinture* organized by École Nationale Supérieure D'Art, Bourges, and École Supérieure d'Art et Design Grenoble-Valence. VIVID, the European networking project exploring knowledge transfer and research, includes among its partners Southampton Solent University, House of Culture, Breda, University of Applied Sciences, Breda, and Avans University, Breda. The Unit also has a growing connection with Wysing Arts Centre, now nationally significant through its links with Tate ('Plus Tate') and the Arts Council's National Portfolio. Wysing has joined as a Non-HEI partner with Anglia Ruskin in the New London Graduate School Consortium.

- **University research advisory panels or review boards**

New London Graduate School Management Committee (**Ryan**).

- **Editorial positions**

Varoom!! The Illustration Report (Editorial Board, **Salisbury** until 2012); *Handbook of Research on Children's and Young Adult Literature* (Editorial Board, **Salisbury**), Routledge NY, 2011; *Journal of Contemporary Painting* (Editorial Board, **Ryan**), Intellect/University of Chicago; *Sequence*, No.Where (Editor, **Payne**); *Writing Systems Research*, (Editorial Board, **Hill)** Taylor and Francis; *Book 2.0*, Intellect (Guest Editor, **Hill**)

- **Refereeing academic publications, scholarly awards or fellowships**

Salisbury was an invited Jury member at the Laura Orvieto Illustration Award, Giunti Publishing, Florence, 2010; the CJ Picturebook Awards, Seoul, South Korea, 2009; an invited member of the Big Picture committee (Booktrust - the Children's Laureate organisers) 2009; a judge for Paris/ Montreuil Book Fair; member of the international committee of the European Commission-funded *A Picturebook for Tomorrow* competition to design new children's book illustration. **Ryan** has peer reviewed for Routledge's *Journal of Musicological Research* (2011) and Duke University's *Critical Studies in Improvisation* (2013). **Spencer** was a judge in the national Marmite Prize for Painting (2012).

- **Doctoral Examination**

Submitted staff in the unit have been Doctoral external examiners at Brunel University (2011 and 2013), and University of Derby (2012).

- **Invited keynotes, Lectures and /or performances**

Hill chaired/convened one of the symposia at the World Oral Literature Project conference in Cambridge in June 2012. He was keynote speaker at the conference: *Typotage*, Museum fur Druck-Kunst, Leipzig, April 2011 ('Painted Words'), and gave a public lecture as invited speaker in the *Letter Exchange* lecture series, at the Artworker's Guild, London March 2012 ('Type and the Letter Arts'). **Ryan** was invited as a speaker as well as presenting his own work at *Sonic Illuminations*, an investigation of sound, film and video at the British Film Institute (2008); a keynote at Tate Britain's *Contemporary Painting and History* (invited by Camberwell School of Art) 2009; and contributor to the Earle Brown symposium *Beyond Notation* at the Isabella Stewart Gardner Museum, Boston, USA (2013). He has given invited keynote research lectures at Glasgow School of Art (The 'Friday Event' 2012); a CADRE (Centre for Art and Design Research and Experimentation) Lecture at the University of Wolverhampton (2012); and at Goldsmiths College (2010). As a performer he was invited as co-

director of Ensemble Dissonanzen for Namusica, Naples, Italy (2013). **Ryan** was also invited to chair a roundtable discussion on practice-based PhD research for the University of the Arts, held at Beaconsfield, London (May 2013). **Sidell** has been an invited speaker at the BFI as Seminar & Workshop leader: INSET: Art and Film (full day event at London BFI exploring the crossover between Fine Art practice and Cinema), July 2010. **Salisbury** has featured on BBC4's The Picturebook, a four part series, and delivered keynote lectures at Bologna University; The National Gallery of Ireland, Dublin: 'Challenge and Change in Children's Picture Books', 2009; Bibliothèque Nationale de France – Conference - *3em Rencontres Européennes de la Littérature Pour La Jeunesse: Crossing Boundaries: Storming the Bastion of the British Picturebook* 2012; and at the University of Bologna in Association with the Bologna Children's Book Fair Conference - *Children's Literature: 50 Years of Books for Children Around the World. Translating Pictures: Crossing Cultural Boundaries in Picturebooks* 2013.

- **Awards**

Awards made include **Deacon's** *Picture* award for best newcomer in Illustration (2008). **Sidell** won a Fuji-film award for his 'Mustek Mistra' best cinematography (2009) and **Webster** won the Special Award for Creativity in the Split Film Festival (2009). **Holyhead** was selected by the Government Art Collection for a prestigious commission for the British Embassy premises in Brussels (2010).

- **Other links with industry and the Field**

Several staff have work in distinctive National collections: **Holyhead**'s work was featured in the 2012 Tate Britain rehang, with two works previously acquired for the collection, and **Butler**'s artists' book *18 Minutes at Manchester Piccadilly* (2006) was purchased for the Tate Britain Artists' Book collection. Computer Games Lecturer **Hughes-Watt** is initiating links with the Cambridge Games industry (which is of international significance). Anglia Ruskin has sponsored and hosted the Games Eden events from 2010, featuring a showcase of new games developments. The seminar series 'Wired' held at the Arts Picturehouse, Cambridge, ensures direct contact with the film industry for staff and students – including leading directors, cinematographers, and producers. The University also leads and hosts Creative Front, a network of creative industries set up in 2011, including companies from the computer games, fashion, textiles, film and media industries, creating links with businesses in terms of placements and mentoring schemes. **Mayhew** has established many important connections with external organisations, creating innovative ways to introduce children to the worlds of orchestral music, ballet and opera. He uses live real-time projected drawings to narrate and illustrate popular classical music narratives. Mayhew was also production director of the Cheltenham Festival's performance of Benjamin Britten's Noye's Fludde in Tewkesbury Abbey. In conjunction with Cambridge City Council, ARU managed a budget of £150,000 as part of a major public art programme on the Cambridge campus, VISUALISE. This directly fed into collaborations with students and staff in the School of Art, and two appointments, artist Duncan Speakman and curator Bronac Ferran, have initiated events exploring the relationship between science and art, creating new collaborations showcased through exhibitions, symposia and performances. These included a major exhibition in the Ruskin Gallery on computer arts - *Poetry, Language, Code* on the centenary of Alan Turing (2012), and the commissioning of artists, including Lilliane Lijn, Gustav Metzger, Jamie Allen, and London Fieldworks, in collaboration with **Ryan**, to produce new installations for the Ruskin Digital Gallery. Duncan Speakman as lead Artist for VISUALISE, and Eduardo Kac as one of the exhibitors in *Poetry, Language, Code*, have also been developing various interactive projects exploring mobile and material technologies (linking with the research interests of several CoDE affiliates) and developing new strategies for both temporary and permanent public art-based interactions. The project has also facilitated workshops and symposia, including: 'At the Limits of Seeing' a collaboration with participants from the University of Cambridge, Anglia Vision Research Unit and invited artists; 'Future Fluxus' with collaborations from Art (**Ryan** and PhD students) and Music departments, in addition to *Poetry, Language, Code*. The project is documented in a book, *Visualise: Making Art in Context*, edited by Bronac Ferran, to be published by Anglia Ruskin in November 2013.