

Environment template (REF5)

Institution: Oxford Brookes University
Unit of Assessment: UoA34 Art & Design
a. Overview

Art & Design is located in the School of Arts (SoA) within the Faculty of Technology, Design and Environment (TDE). At the RAE 2008, Art & Design submitted 4.25fte and a total of 17 outputs all of which were graded 2* and above. 4.25fte represented five members of staff two of whom (**Lee** and **Sacks**) are also included in this return. Of the remainder who were returned in 2008 **Richardson** was awarded a Professorship by Northumbria University; **Tearne** was an AHRC Fellow in Creative and Performing Arts and has continued her connection with researchers in the SoA through collaboration with **Whitty** (UoA 35); and **Chandra** has since continued her post-colonial arts practice in Australia. Significant re-investment of QR has been made in staffing including Early Career Research Fellows in Sound Art (**Cornford** 1.0fte); and Fine Art (**Cascella** 1.0fte; **Streffen** 0.5fte); and the appointment of a Senior Research Fellow in Sound Art (**Kubisch** 0.5fte). All academic staff in Art & Design including Foundation Art and Design tutors are engaged in practice-based research supported by **ARP** (Arts Research Practice) a trans-disciplinary research group. Outputs returned by researchers in Art & Design include: monographs (**Cascella, Kurt, Sacks, Warr, Zumdick**); social sculpture processes (**Kurt, Sacks, Zumdick**); sound installations (**Cornford, Kubisch, Lee**); journal articles (**Sacks, Warr**); chapters (**Kurt, Sacks, Warr, Zumdick**); objects and installations (**Black, Streffen**); curatorial projects (**Kugler**); performances (**Cornford, Lee, Sacks**); and site-based processes (**Black, Lee, Sacks**). There are three research groups based in Art & Design: **Arts Research Practice** (ARP www.artsresearchpractice.co.uk) is an interdisciplinary group led by **Warr** focussing on practice-based research and interdisciplinary approaches to creative arts with **Black, Cascella** and **Streffen**; the **Sonic Art Research Unit** (SARU www.sonicartresearch.co.uk) led by **Cornford, Lee** and **Whitty** (UoA 35) explores approaches to sound work from experimental composition to sound art, field recording and soundscape studies engaging with **Cascella** and **Kubisch** alongside **Eastley, Newland**, and **Schaefer** (all UoA 35); the **Social Sculpture Research Unit** (SSRU www.social-sculpture.org) led by **Sacks** with **Kugler, Kurt** and **Zumdick** engages in the field of Social Sculpture practices and the legacy of Joseph Beuys. Each unit has a distinctive online presence and promotes a programme of events including fora, symposia, conferences, performances, recordings, workshops, online projects and seminars.

b. Research Strategy

The strategic aims of the unit during the assessment period were to:

- *Build on the successes of the RAE 2008 and establish **SARU** and the **SSRU** as significant, internationally recognised areas of excellence in research.*

SARU's strategic allocation of centrally held QR funds has supported the appointments of **Cascella** an Early Career Research Fellow (ECRF) in Fine Art who has particular interests in researching and writing in the area of Sound Studies; **Cornford** an ECRF in Sound Art and **Kubisch** a Senior Research Fellow. SARU was also awarded £33k from centrally held funds to support the development of research facilities and in particular specialist sound recording equipment. The SSRU has benefitted from externally funded posts: **Kugler** (Iona Stichting); and two posts supported by SoA QR funds (**Kurt** and **Zumdick**) which have increased critical mass. Both areas have benefitted from support from the Arts Research Project Fund (ARPF) for impact generating activities and outreach which have included the SARU festival of experimental music and sound art *audiograft*, and the SSRU project *University of the Trees* (www.universityofthetrees.org). The units also each receive annual support (£3k) from Arts QR to support web presence, projects and training.

Environment template (REF5)

- *Continue to develop the innovative interdisciplinary collaboration with colleagues in UoA 35 through the Sonic Art Research Unit (SARU).*

The key mechanism for interdisciplinary collaboration is *audiograft* (www.audiograft.com). This annual festival has attracted funding from ACE (£45k, 2011-14) and Sound and Music (£5k). The festival is a public platform for the research practices prevalent in the SARU (from UoA 34 **Cornford**, **Lee** and PGR students Allmont, Blow, and Kasai all presented work at *audiograft* 2013) and a showcase for international sound work and performances including Gordon Monohan, Zimoun, Phill Niblock and Rolf Julius. The practices of current AHRC Creative Fellow Eastley, ECRF Schaefer and Whitty (all UoA 35) provide an important interdisciplinary link between the fields of sound art and music. In addition the fortnightly Listening group (details below) provides a forum for researchers to engage in discussion across disciplines.

- *Establish the Arts Research Practice group as a key platform for interdisciplinary research within the unit and help build a coherent collaborative relationship across the University in particular with Architecture.*

QR funding was used to develop ARP (Arts Research Practice) with **Black**, **Cascella**, **Streff**, and **Warr** all of whom are submitting with the unit for the first time; and to develop the research practices of further staff in Arts including Chinnery, Howard, Kilsby, and Shaw, who are not returning in this exercise but have received support towards submission in future REF exercises and are engaged in practice-based research projects. **Streff** and **Cascella** are both ECRs who were added to the team with the particular aim of building critical mass. As with SARU and SSRU, ARP receives annual support from Arts QR (£3k) towards web presence, projects and training. In addition the SoA is a financial partner in the artists' residency project *Outlandia* (<http://www.outlandia.com/>) developed by **Warr** in collaboration with London Fieldworks (Jo Joelson and Bruce Gilchrist). This is a key project in the development of the research practices of staff in ARP that the SoA has committed £4k per annum to support from QR.

- *Develop critical mass in terms of numbers of research staff.*

The increase from 4.25fte submitted in the RAE 2008 to 7.6fte submitted in REF 2014 provides evidences the growth of the research base. This has been supported through a combination of external funds (**Kugler**); funding from Oxford Brookes Central Research Fund (CRF) (**Cornford**, **Kubisch**, **Streff**) and from strategic investment made by the Faculty (**Cascella**).

- *Increase the number of research students and integrate them into research culture.*

Research student numbers have increased substantially with 11 students currently enrolled and 5 conferments during the census period (see section c.). In addition to this SoA QR has been used to support a competitively awarded bursary (£10k p.a., 2011-14).

- *Expand range of sources for external research income.*

During the census period staff have received funding from ACE (**Cornford**, **Lee**, **Warr**), the British Council (**Lee**), Modern Art Oxford (**Black**, **Warr**), the Canal & River Trust (**Warr**), RMIT (**Zumdick**) and Sound and Music (**Cornford**). Researchers have made applications to AHRC, the British Academy and Leverhulme (**Sacks**, **Warr**). **Warr** is one of eight lead artists appointed for the *Frontiers in Retreat* project, involving eight network partners across Europe supported by an award of £800k from the EU Culture Fund for a five-year project (2013-18).

Over the next assessment period the UoA aims to:

- Significantly increase the number of active research staff through the appointment of high quality researchers and development of existing staff who are not currently involved in research.
- Expand the research base by increasing the number of post-doctoral and early career researchers. This will involve application for external funds including for the extension of

Environment template (REF5)

- existing contracts via the AHRC Early Career Fellowships (**Cascella, Streffen**), Iona Stichting (**Zumdick**) and the development of large-scale applications to the AHRC Research Grants Scheme (**Warr**) and support of post-doctoral researchers.
- Develop research leadership through senior appointments in key areas of the UoA's activities. The appointments of **Kugler** (SSRU) supported initially by the Iona Stichting and subsequently by TDE and of **Kubisch** (SARU) reflect this.
 - Establish support for staff to increase the international significance and impact of their research through strategic use of QR funds to support the researchers in terms of teaching relief, impact generating activities and research expenses. In 2013-14 £16.2k was allocated for this purpose.
 - Significantly increase the volume and quality of external research funding applications by embedding these in staff research plans and targeted mentoring and support of research staff.

As described, UoA34 has three research units: Arts Research Practice (ARP www.artsresearchpractice.co.uk); Sonic Art Research Unit (SARU www.sonicartresearch.co.uk); and Social Sculpture Research Unit (SSRU www.social-sculpture.org). Each unit promotes a programme of events including symposia, conferences, workshops, performances, recordings and online projects, as well as hosting visiting fellows, supporting early career researchers and acting as a mechanism for publications and funding bids.

Alongside the development of practice-based research projects ARP recently convened a panel at the 2013 AAH (Association of Art Historians) conference entitled Twitchers: Birds and Art. The annual SARU curated festival of experimental music and sound art, audiograft, provides an important opportunity for researchers and PGR students in sound art to bring their work to a broad public. A key SSRU project 'Agents of Change' has resulted in a series of interdisciplinary day-long symposia featuring international speakers including in 2011 Arran Stibbe (UK, Art and Sustainability) and Peter Gingold (Tipping Point, UK) in 'Ecological Citizenship and Sustainability' symposium; also in 2011 George Marshall (Climate Outreach and Information Network), Rachel Stancliffe (Sustainability and Healthcare) and Mark Chater (Citizenship Foundation); in 2013 Silke Helfrich (Germany) on the Commons; in 2010 Prof. Alex Arteaga (Spain/Germany, En-activism and Sensuous Knowing) and Beth Caruthers (Canada, Art and Ecology). The SSRU contributes to the field through international presentations on social sculpture by its staff and doctoral students: Fox (PhD student on Connective Aesthetics in Medicine, 2013 Berlin, Lisbon, Oxford University); **Kurt** (Global Soil Week, Berlin; Slovenia, Cultural Ministry (2010); Social Sculpture symposia, Europahaus, Austria (2012, 2013); McCallum (PhD student, Royal Holloway conference (2103). **Zumdick**: Kunstmuseum, Stuttgart (2011); Lecture tour, Australia, on role of the SSRU and social sculpture today (2013). **Sacks**: Consultant for Cambridge Sustainability Institute to integrate social sculpture focus into Nobel Laureates Symposium (2009); World Cultural Economic Forum, New Orleans (2010); 4 cities tour- Berlin, Munich, Hannover, Prague, with eco-philosopher David Abram, Sacks on 'Social Sculpture now' (2013); Keynotes on social sculpture for Research, Creativity, Praxis: Hong Kong (2012); Youth Initiative Programme, Jarna, Sweden (2012), Radius of Art, Boell Stiftung, Berlin with Michelangelo Pistoletto (2012); Verein Soziale Plastik, Achberg, (2009); Thinking with Art: with Anne Douglas, at Univ. of Ulster (2011); Forum Altenberg, Bern, (2012); KUTSCH EU Comenius Project (2010); and Zagreb, Museum of Contemporary Arts (2013).

c. People, including:**I. Staffing strategy and staff development**

The UoA has invested QR resources (Faculty and centrally held University QR) to increase critical mass in key areas of excellence and expand the research base. Two 0.2 posts were created in the SSRU (**Kurt, Zumdick**) together with an ECR position in Sound Art (**Cornford**). The success of the ECR post has led to the extension of the contract beyond the initial two year period (2009-11), and the appointment of two further ECRs (**Cascella and Streffen**), plus a senior research fellow (**Kubisch**). In addition it has further consolidated research capability by increasing fractional

Environment template (REF5)

contracts to full time (**Black**), and converting fixed term contracts to permanent (**Warr**). It has also increasing the length of an externally funded post (**Kugler**).

Staff can bid for internal QR based funding to support their work. This is held in the 'Arts Research Project Fund' (ARPF). Allocation of ARPF resources is a competitive process where projects that have the quality, significance and rigour necessary for REF submission and which demonstrate good potential for impact, are prioritised. All research staff submit a three-year plan (revised annually) upon which their research allowance is allocated. The expectation is that research staff working towards REF submission will be allocated 480-640 hours per year pro rata for research. Mentoring is provided by the School research lead (**Whitty**; UoA 35) and through the unit of assessment co-ordinator (**Warr**). Support for external funding bids is provided by the TDE faculty grants panel (Chair: **Whitty**) and the TDE Research Office including a 1.0fte Grants Officer. The TDE Grants Panel allocates an experienced mentor from across the Faculty or University to provide specialist assistance in making applications.

New researchers are supported by a programme called *Your First Three Years*. As a part of this programme (which is compulsory for all staff new to the University or new to research) RBDO run sessions relating to research support activities, bidding for external funding and running research projects. RBDO also supports researchers in the dissemination and commercialisation of their work to achieve impact and to fulfil knowledge exchange commitments to funders. Eight staff and consultants advise commercialisation and knowledge exchange, development of commercial propositions, and engagement with external stakeholders, including the public and business communities. Two staff are assigned to develop Knowledge Transfer Partnerships as a channel for knowledge exchange and to strengthen research links with external partners. All research staff are engaged through the University's human resources processes and in concordance with University's equal opportunities and diversity policies and procedures ensuring that applicants are treated fairly. The UoA fully supports the key principles of the 2008 Concordat to support the development of researchers.

c. II. Research students

The emphasis on practice-based research at doctoral level has led to a large increase in PhD applications to the UoA, which in turn has led to a significant increase in research student numbers during the REF census period (currently 11). There have also been five conferments. One student was awarded AHRC funding through the open competition. Research students are clustered around **Sacks** and the SSRU; the SARU (**Lee** and also **Whitty** UoA35) and ARP (**Lee** and **Warr**). Opportunities exist for research students to become fully involved in the activities of the unit's research. Doctoral students in the field of Sonic and Sound Art are encouraged to present works at the annual *audiograft* festival as referenced in section b. The UoA provides regular funding opportunities that PGR students are able to access including the Sound:Invention scheme that supported **Blow** in the creation of a series of inventive installation works that were presented at *audiograft* 2012 and led to his involvement in the SARU project *audible forces* developed with OCM (Oxford Contemporary Music). The SSRU involves doctoral students directly in many of its projects through, for example, University of the Trees, Earth Forum, and regular social sculpture PhD seminars. Two PhD students directly engaged with **Warr**'s research in the ARP group through the *River Runs* project. There are weekly research seminars throughout the year. A fortnightly Listening Group provides a forum for research students to present their works and to benefit from visiting scholars including Brandon LaBelle, Steve Roden, Iris Garrelfs, and Nathaniel Mann. A fortnightly practice-based research seminar encourages all practice based doctoral students to discuss issues arising out of their research amongst peers and staff. Research students are managed through the School of Arts postgraduate tutor (**Lee**) and the Faculty research student administrator who works closely with the University Graduate Office. All research students have an annual assessment by their Director of Studies and the process of registration and transfer from MPhil to PhD is managed through a University sub-committee that monitors student progress. Research students are recruited through an open selection process managed by the Faculty's research student administrator.

Environment template (REF5)

All research students are members of the Graduate College which is lead by the PVC for Research and Knowledge Exchange. The College is student-focused and oversees all matters related to the programmes and student experience. Research students are represented on the Graduate College Steering Committee, University and Faculty Research and Knowledge Exchange Committees and University and Faculty Research Degrees Committees. In addition to their supervisory teams, research students are also supported by Faculty and Departmental postgraduate research tutors who oversee their progression. The University's Graduate Office provides the central administrative support for all research students during the course of their programme from enquiry, admissions and enrolment to conferment of the degree.

d. Income, infrastructure and facilities

Successful generation of research income is evidenced through both the figures recorded in the HESA data and the quality and range of outputs produced as a result of income not reported within the HESA data (such as research projects and commissioned artwork). Income reported through HESA that has benefitted the UoA includes two AHRC creative fellowships Tearne returned in RAE2008 and Eastley who works closely with SARU and who is returned with UoA 35. The Iona Stichting foundation has supported the appointment of **Kugler** to the Social Sculpture Research Unit (£90k). The Arts Council of England (ACE) has supported *audiograft* from 2011-14 with funds totalling (£45.6k) as well as **Warr** (£8.6k, 2012). **Warr** has received funding from the Canal & River Trust (£5k, 2012), Modern Art Oxford (£3.5k, 2012) and Creative Campus initiative (£11k, 2010) for *River Runs*. **Lee** received funding from the British Council for the presentation of *Siren* in Gijon (£8k, 2008).

The range of income not reported through HESA data includes: **Black** who received Paul Hamlyn funding via Modern Art Oxford for *Plot 16*, *The Fermenting Room* (Modern Art Oxford 2010). In partnership with Leora Brook she has received public realm commissions from the International Girl Guides Association (£130k, 2009), Barrett Homes (£35k, 2013) and Oxford City Council (£15k, 2013-15). **Cornford** received Sound and Music funding for his N.O.W. Here residency (£5k, 2012) The international tour during 2008-12 of **Lee's** large-scale sound work *Siren*, submitted for the RAE 2008, was made possible by grants from the British Council (£30k), and support from host venues (£80k). **Lee's** 2011 Ethometric Museum received a Scratch Commission from Battersea Arts Centre (£1.8k), Arts Council Funding (£9k) and production support from OCM (Oxford Contemporary Music (£1.5k), Beam Festival (£0.5k), South Hill Park Arts Centre (£2k), Gravity Fields Festival Grantham (£4.5k), Bournemouth Arts Festival (£3k) and Corsham Festival (£2k). The British Council supported the work at the Tesla Museum, Belgrade, Serbia, (£3.5k). **Lee's** installation *Swarm* (2008) was commissioned by Music Centrum Nederlands (£6k). **Lee's** 2012 work *Chorus*, was commissioned by Oxford Contemporary Music (£5k) and Newbury Corn Exchange (£2k) with further support from Arts Council England (£49k), PRS Music Foundation (£5k) and production costs from Corn Exchange Newbury (£4k), Lieux Public, Marseille (£4k), Winchester Hat Fair Festival (£4k), Henley Festival (£12k), Bournemouth Arts Festival (£9k) and Constellation, Whitley Arts Festival (£3k). **Sacks** received support for her project *University of the trees* of £3k from the Creative Campus Initiative (2010); £1.3k from the Centre for Sustainability Leadership, Cambridge University for 'Thought Wedges', Nobel Laureates Symposium, (2009); £3.4k from Forum Altenberg, Berne for development of *Frame-Talks* 24-hour action (2012), £1.7k from Ueberlebenskunst Festival, Berlin (2012); and £3.8k from Citizens Art Days, Berlin (2013). Her project *Ort Des Treffens* received commissioning funds from the City of Hanover, Kulturburo, Gartenregion Projekt and Niedersaechsisches Foundation (£30.3k). **Warr's** collaborative artists residency project *Outlandia* (www.outlandia.com) was supported by Calouste Gulbenkian Foundation (£10k), Scottish Arts Council (£5k), Highland Council/Highlands (£30k), Highlands & Islands Enterprise (£3k), with in kind support from the Forestry Commission (£5k) and Lochaber College (£5k).

Research is organised within the School of Arts through the SoA Research Committee that includes the Head of Department, Research Lead (RL, **Whitty**), PGR Tutor, UoA Co-ordinators (including **Warr** for UoA34) research unit leaders including ARP (**Warr**), SARU (**Cornford**, **Lee**),

Environment template (REF5)

SSRU (**Sacks**). The RL is responsible for strategy within the SoA and reports to the Associate Dean (Research and Knowledge Exchange) in the Faculty.

Each staff member is allocated an annual research allowance in their Workload Plan as described in section c,i. and further departmental funds are available to support the activities of the research units. Mechanisms for supporting and developing researchers include an annual Research Planning process, where staff detail proposed outputs, grant applications, and contributions over a three-year period. Researchers can apply to internal schemes including the TDE 'Next 10' Research Accelerator Scheme which supports outstanding researchers through the provision of increased research workload planning hours together with a funded PhD student. A 0.5fte Impact Officer has also been funded to support impact generation activities and increase the range and scope of external funding applications. Staff have the opportunity to attend Arts and Music away days and listening (SARU) or reading (ARP, SSRU) groups relating to their specific research areas.

e. Collaboration and contribution to the discipline or research base

Black, as part of her collaborative duo brook & black, has been active in disseminating the outcomes of Plot 16: the Fermenting Room (Modern Art Oxford, 2010-12) with participation at Cultivation Field (Conference and exhibition, University of Reading, 2011), in conversation with writer Ian Sinclair at Modern Art Oxford (2011) and through three commissioned texts by Professor Jane Rendell, Dr Tracey Warr and off-site curator Sarah Mossop for IXIA Public Art Think Tank and Public Art Online (2013). She has contributed to 'Physical & Digital Surfaces' FADE Exhibition & Symposium, Chelsea Triangle (London, 2007) and has been cited in Site-Writing: The Architecture of Art Criticism (Jane Rendell, London: IB Tauris, 2006), Manual Labour: Engaging with Contemporary Art Through Collaborative Activity (Jon Lockhart, Nicolas De Oliveira, Museum of Modern Art, Oxford, 2010) and in David Toop's Sinister Resonance (Continuum Press, 2010). She also participated in the PFC and Creative Communities Unit Power in Participatory Video conference (Staffordshire University, 2012) and in Joining Forces symposium (Fabrikken, Copenhagen, 2013) discussing methodologies in collaborative practice. **Cascella's** blog *en abime* was launched October 2011. <http://enabime.wordpress.com/> and has 2750 subscribers. Her editing projects include *What Matters Now? (What Can't You Hear?)* (2013) the first anthology produced by Noch, a new digital publishing project on expanded listening; and *Transmission* published by Sound and Music and BBC Radio 3. She regularly writes for *The Wire* including articles (*Patrick Farmer* 348; 2013), book reviews (*Sonic Somatic by Christof Migone*, 342; 2012), exhibition reviews (*Soundworks at the ICA* 342; 2012) and for frieze.com including texts, book and exhibition reviews featuring Pauline Oliveiros, John Wynne, David Toop, Bill Fontana and Chris Watson. Conference contributions include *On Listening* a performance-lecture with David Toop and Salomé Voegelin at Sound and Music's *Off the Page* festival, Whitstable. **Cornford** has taken part in numerous sound art group exhibitions including Sound Art ZKM, Karlsruhe, Germany (2012-13), BodyControlled #1 LEAP, Berlin, Germany (2011), Part One V42 Gallery, Ljubljana (2010), Inner Fokus Lodz Biennale, Poland (2010), Tipping Points HBC, Berlin, Germany (2010), Asian Gates Kunsthalle Faust, Hannover (2008), Mediations Biennale Poznan, Poland (2008) and has performed at Sound//Space V22, London (2012), Unconscious Archives Café Oto, London (2012), Fierce Festival Symphony Hall, Birmingham (2012), Audio Extrapool, Nijmegen, Netherlands (2011), Extemporisation #1 GV Gallery, London (2011), Philomel Arnolfini, Bristol (2011), ArtEx Sonora MACUF, La Coruña (2009), Burst Festival BAC, London (2009), We Live Here Arnolfini, Bristol (2009), New Year, New Sounds B.A.C., London (2009), 1,442,666 Schritte Atelier Rafi, Frankfurt (2008). **Kubisch** has exhibited her work at the Donaueschinger Musiktage, (2011), Mois Multi, Quebec (2008), Tonspur, museum quarter Mq21, Vienna (2009), RUHR 2010 cultural city project (2010), and at Sound Art ZKM Karlsruhe (2012). **Kurt** received a research grant from the Altner Combecher Foundation (2011). **Lee** has made key note speeches at Sound/Space: sound art symposium, South Hill Park Arts Centre (2008) and at SPARK festival of electronic music and arts University of Minnesota, Minneapolis, USA (2009). He presented a guest lecture at the Yale Centre for British Art, Yale University, USA (2008) and has given visiting lectures on his sound art practices at numerous UK HEI's including the University of the Arts (2008), University of Brighton (2009), Nottingham Trent University (2009), University of Salford (2009) University of Reading

Environment template (REF5)

(2012). He received an award at the 2008 Prix Ars Electronica for Forcefield. He is the 2012 British Composer of the year of Sonic Art. His 2008 RAE output Siren continued to tour internationally during this period gaining significant world wide exposure being presented at festivals and venues including at Kontejner, Zagreb, Croatia (2008), LEV Festival, Laboral, Gijon, Spain (2008), International Festival of Arts and Ideas, New Haven, USA (2008), Gaudeamus Music Week, Amsterdam, Netherlands (2008), Under the Radar festival, New York, USA (2009), PUSH International Festival, Vancouver, Canada (2009), Walker Arts Center, Minneapolis, USA (2009), Wexner Arts Center, Columbus, Ohio, USA (2009) Auckland International Festival, New Zealand (2009), Melbourne International Festival, Australia (2009), Theatre Trafo, Budapest (2011), No.99 Tallinn, Estonia (2011), LAB30, Germany (2011). **Sacks** has given keynote lectures on social sculpture today and its historical development, Beuys, Goethean methodologies and connective aesthetics for international conferences including Assume Nothing, Art Gallery of Greater Victoria, B.C., Canada (2009); Research, Creativity, Praxis, Hong Kong (2012); European Permaculture Convergence, Kassel (2012); and the Youth Initiative Programme, Jarna, Sweden (2012, <http://vimeo.com/41405341>). She has also made key contributions to international symposia and panels including: a 4 cities EU tour with eco-philosopher, David Abram, Kurt and biologist-philosopher, Andreas Weber (2013); contributed on Creative Communities at World Cultural Economic Forum, New Orleans (2009); on Beuys at the Landesmuseum, Darmstadt (2008); Public-Private: Art in Public Space symposium (2008); Positionen, Art and Society, at Alanus University (2008); Radius of Art, Boell Stiftung, Berlin <http://www.youtube.com/watch?v=LgdCNrLBQxk>; with Michelangelo Pistoletto (2012); Dada South, South African National Gallery, Cape Town, (2010); Radical Nature, Barbican Art Gallery (2009); Thinking with Art: with Anne Douglas, at Univ. of Ulster (2011); KUTSCHEU Comenius Project (2010); and Zagreb, Museum of Contemporary Arts (2013). Her leadership and design of interdisciplinary research seminars include: Boell Foundation, Berlin on 'Enlivenment' with Kurt and Andreas Weber (2012); RMIT, Melbourne: The Art of Changing One's Mind[set](2010); 'From Bauhaus to Social Sculpture and Beyond': Weimar (2008, 2009); Verein Soziale Plastik, Achberg, (2009); Forum Altenberg, Bern, (2012); Agents of Change and Ecological Citizenship: 2 week seminar for 20 international participants (Oxford 2011). Her organising and contribution to 5 series of Agents of Change symposia in Oxford since 2009, have brought together activists, NGOs, art Other recognition of Sacks' contribution to the field of social sculpture includes Patricia Phillips, 5 pg. chapter in 'The New Earthwork' (2012) on Beuys and Sacks; Isis Brook's editorial in 'Environmental Values' with a focus on University of the Trees (Vol 19, no 3, 2010); radio interviews including 'Rules of Engagement' presented by Cornelia Parker. Sacks one of 8 interviewed with Chomsky, Eliasson, Metzger; and one of 6 people interviewed for a West German Radio Feature on Beuys and Steiner by Manuel Gogos (2011). She is an honorary member of Rudolf Steiner Centenary Committee which includes alternative Nobel Prize winners e.g. von Uexkuell. Collaborative writing linking social sculpture and sustainability includes a co-authored essay in 'Learning for Sustainability' to coincide with RIO summit (2012). In 2009 Sacks was invited by Cambridge University's Sustainability Institute to help shape and contribute a social sculpture process to the Nobel Laureates Climate Crisis conference. **Warr** has been in collaboration with Professor Gediminas Urbonas at MIT for the *Splitnik* project at Moscow Biennale and the five-year EU funded project, *Frontiers in Retreat* (2013-2018). She published an article with Journal of Creative Writing Practice (2013). She has edited *Wanderlust*, published by Bauhaus Universitat (2009) and co-edited *Setting the Fell on Fire: Allenheads Contemporary Arts: Art in a rural context* (Editions North 2009). She has convened, chaired and delivered papers at a wide range of conferences including for the Association of Art Historians, Norwegian Artist Research Forum (2013). She delivered keynote lectures at FEM10 (University of Girona 2010) and Performance in Screen (Watershed 2008). She is on the advisory board of Palgrave Macmillan's Performance and Technology book series, and since 2001 has been on the editorial board and peer reviews for Performance Research Journal and Body, Art and Space journal. She was a programme committee member for Digital Resources for the Humanities and Arts annual conference in 2008. **Zumdick** became a trustee for the Heinrich Böll Foundation, Berlin and a jury member of the Joseph Beuys Research Prize (Joseph Beuys Preis für Forschung), Museum Schloss Moyland.