

Institution: University of Sunderland Environment template (REF5)

Unit of assessment: 34

1. Overview

1.1 In 2009 the University took a strategic decision to focus its research activities into a small number of broad research areas calling them Beacons of Research. The Creative and Cultural Practice Beacon (C&CP) was at that time selected, as one of only four Beacons of Research, because of past performance, current capacity and future potential. The C&CP Beacon was established to support, nurture and facilitate research in and across Art and Design, Performing Art and Media. A significant proportion of the University's funding has been allocated to these beacons of research. The C&CP Beacon is managed by the Associate Dean for the Faculty of Arts, Design and Media and is one of the leading research areas in the University. The Art and Design work-stream (A&D) forms the largest research management grouping within the Beacon and is led by **Professor Arabella Plouviez**, supported by 6 professors and 4 readers.

1.2 The C&CP Beacon has been designed to be sufficiently broad to capture current and emerging research interests, but sufficiently focussed so as to highlight areas of research strength and to act as an enabling framework. It has a management group comprised of senior members of academic staff. This management group provides the context, agrees and manages targets for research grant applications, the strategic appointment of new staff, and the co-ordination and focus of research activity.

1.3 As a civic University, Sunderland provides opportunities for, engages with and participates fully in our region. While it operates on a global scale, it recognises that its location, in a post-industrial city, helps form its identity and provides opportunities for it to grow and help others. Research in Arts and Design is a major contributor to the economic, social and cultural life of the City. Eight multidisciplinary groups have been established providing a structure by which long standing research can be sustained and emerging research supported, associated with regional and national priorities, identified and a supportive research culture created in which researchers can easily share and work across the research themes. These groups are charged with the responsibility of engaging with international scholarship which impacts at local, national and international levels.

1.4 These research groupings are:

- Ceramic Arts Research Centre at the University of Sunderland (CARCuos)
- Curatorial Resource for Upstart Media Bliss (CRUMB)
- Design4Science (D4S).
- Institute for International Research in Glass (IIRG)
- International Research Centre for Calligraphy (IRCC)
- Northern Centre of Photography (NCP)
- Space/Social Space (S/SS)
- Walking, Art, Landskip and Knowledge (W.A.L.K.)

2. Research strategy

2.1 The University Research Plan (2012), assures a long term commitment to research at Sunderland, reinforces its importance to the region and sets out the context in which Beacons plan their own activities. The fundamental context for research is to underpin the academic standing of the University as a seat of higher learning and scholarship. The University is committed to being research active, with a research active curriculum, undertaking research which both enhances the learning experience of our students, engages with scholarship and delivers impact at local, national and international levels.

2.2 The strategic aims of the Beacon for Creative and Cultural Practice are to achieve; real world impact; enrichment of our dynamic, attractive curriculum; exploring innovative practice informed by world-leading internationally-excellent research; helping to further develop a sustainable and vibrant environment; support for the creative industries. The Beacon

provides an enabling infrastructure through which students, staff, the University and the wider community benefit from an enriched context of investment in ideas, analysis, innovation and production. **Plouviez**, supported by the 10 professors and readers within the area, leads research in A&D. The professoriate agrees the overarching strategy and priorities for research support, receives research plans annually from all Beacon members and delivers financial support for research through the assessment of individual applications.

2.3. The key changes and developments since the RAE 2008 have been the construction of the C&CP Beacon, positioning of researchers within the 8 research groups, encouraging collaborative research. The new positioning of the National Glass Centre (NGC), underpinned by research within in both IIRG and CARCuos, secures a keen and dynamic relationship providing opportunities for research development and cross-fertilisation of ideas. The growth of new areas of research, in both CARCuos and WALK, evidence not only the support for continuing and sustainable areas, but also responsiveness for new intellectual territories. The Beacon has brought together different but related areas of research encouraging more collaboration both for students and academics. This is evidenced in, for example, the successful application to Paul Hamlyn Foundation, ArtWorks: Developing Practice in Participatory Settings. As the leading partner of one of six successful 'pathfinders' ArtWorks North East brings together researchers from A&D, Performing Arts and Media in this 3 year (£250K) enquiry-based research project looking at and bringing innovation to progression for artists across different art forms working in participatory settings.

2.4. Research student numbers have continued to grow with applications increasing in both quality and number. To meet this demand supervisory capacity has, through staff development, been increased, A&D has 25 completions since 2008 and a further 41 current students. This has been enabled by the successful Arts and Humanities Research Council (AHRC) funded Block Grant Partnership (BGP1) with Northumbria University. The recent successful BGP-2 application evidences the excellence in research students and support, and will assist in securing growth over the next 5 years. 'The Northumbria-Sunderland AHRC BGP-2 Consortium will forge new cross-disciplinary collaborations in art and design, with a notable emphasis on integrating professional and academic rigour in the development, production and dissemination of practice-led and applied research.' The Northumbria/ Sunderland Consortium becomes an AHRC Centre for Doctoral Training in Arts and Design.

2.5. Art and Design at Sunderland has identified and supports 8 intellectual territories, which have become the focus of our research. As expected the overarching support framework of the C&CP Beacon, encourages researchers to work within and across these areas:

2.5.1 Ceramic Arts Research Centre at the University of Sunderland (CARCuos) led by Reader **Dr Andrew Livingstone** is concerned with developing and bringing together new discourse around contemporary ceramics practice. In 2012 CARCuos hosted a number of research events including the international colloquium, Exhibiting Clay: Museum, Material – Maker. Livingstone's international reputation as a ceramicist juxtaposes new and traditional elements, exploring the integration of digital media and ceramics through his practice, **Robert Winter's** research is very much related to sharing his innovative approach to enterprise - developing ceramic design, evaluating and crucially establishing production processes and design relevant to a variety of international contexts.

14 doctoral programmes include: *Towards a Sunderland Ware for the 21st Century*. (McHugh); *Body and Artifact: clay, performance, and new media towards an expanded field*. (Cushway); *The European Ceramic Work Centre as a successful model: evaluating the standing, nature and potential for practice in ceramic art residences*. (Renshaw)

2.5.2 Curatorial Resource for Upstart Media Bliss (CRUMB) was established in 1998 by **Prof. Beryl Graham** and Dr Sarah Cook (who has very recently moved to the University of Dundee). CRUMB, is the leading research group in the UK for research into curating new media art. With an extensive international network and because of its cross-disciplinary interests CRUMB researchers work with academics across the subject area. With the

expansion of social media, and the growth in museums and galleries wanting to understand the possibilities of new media art, CRUMB has led the research in this area. 'Curating New Media' (**Graham**) and the CRUMB web-site continues to be a major hub for discussion across continents in this area. Post-doctoral researchers include, Dr. Verina Gfader (2007-2010), Dr. Axel Lapp (2009), Dr. Nora O'Murchu (2013), Dr. Isabella Streffen (2013).

8 doctoral programmes include: *Collaborations between the digital and artistic sectors: how convergent, digital, technological platforms are informing curatorial practice for physical and digital spaces*, (O'Hara); *Database Machinery as Cultural Object: Art as Enquiry* (Harwood).

2.5.3 *Design4Science* (D4S) – a multidisciplinary group looks at how visual communication addresses complex science to broaden the audience and debate. Set up in 2005 as part of a Wellcome Trust funded project looking at the visual communication of bio-molecular science, major achievements include exhibitions and publications a multi-disciplinary exhibition of Design, Craft and Art at Nobel Museum Stockholm (with over 75,000 visitors) this group is led by Reader **Shirley Wheeler** who has recently completed a residency at the Paul Scherrer Institute in Switzerland and presented her research at the Centre for Research in Arts, Social Science and Humanities (CRASSH), Cambridge University (2010). **Colin Rennie**, whose major water-jet cut glass sculpture with a related seminar was shown at St John's College, Oxford University and **Dr. Andrew Richardson's** interactive multi-media work at the Oriental Museum at Durham University.

2 doctoral programmes include: *An Investigation into the Use of Generative Art as a Means to Foster Audience Engagement with Complex Concepts* (Gregg); *Truth to Material: Moving from Software to Programming Code as a New Material for Digital Design Practice*. (**Richardson**)

2.5.4 Institute for International Research in Glass (IIRG) (1998), is the research arm of the National Glass Centre (NGC) and provides a world-class environment and expertise for glass-makers and an internationally significant venue for research and research driven production. Access schemes and theme-based symposia support practice extend professional and public knowledge of creative glass. Examples include: IIRG Fellowships (Katherine Dowson), residencies leading to new work (Richard Slee, Bruce McLean, Magdalene Odundo), projects (Graham Dolphin, with no glass experience) are explored. Between 2008-2013 IIRG undertook: 15 conference/symposia/workshops, 6 exhibitions and 46 lectures. Dissemination and public engagement informed the UK glass constituency, providing artists with contextual and practical information about creative glass practice to support new exhibitions and commissions. For example, 'Glass North East' was exhibited at the Houses of Parliament, a complex cut text work by Cerith Wyn Evans was made and shown at Venice Biennale of 2011. The setting for many conferences including the second International Symposium on Architectural Glass and Parallels and Connections, **Prof Kevin Petrie's** research into the works of major German Glass artist Erwin Eisch informed a major exhibition at the NGC. **Dr Jeffrey Sarmiento** was a Research Councils UK Academic Fellow (2006 – 11) and is now a Reader, he currently has a solo exhibition 'Constructions' at the NGC (October 2013). **Sarmiento** worked in collaboration with **Inge Panneels** on the Liverpool Map, a major commission by Liverpool Museum which used large printed glass sheets to reflect Liverpool's local history. **Cate Watkinson** brings new technology to her architectural glass practice, specifically in relation to public sculptures which use solar power for lighting. The established investigation into Scandinavian glass is continued in **Dr Jack Dawson's** recent work on Tapio Wirkkila's glass. A Finnish designer and sculptor, this new exhibition and book by **Dawson** looks at his influence in glass. **James Maskrey** uses blown glass to trace histories with work recently taken into the V&A Collection.

Over 30 doctoral programmes include: *Glass in Architecture: The Manipulation of Space and Light* (Dickson). *Glass and Drawing: Integrating Theoretical and Contemporary Drawing Issues with Studio Glass Practice* (Grant). *Sand Cast and Kiln Glass: A Chinese Context* (Guan). *An Investigation into the Creative Possibilities of the Swedish Glass Technique within Large-Scale Kiln-Formed Multi-Layers in Glass*, (Mitchel), *Waterjet Cutting in Studio Glass Practice: the Development of Creative Approaches* (Trolli). *The Development and Creative Use of Novel Printmaking Techniques for the Decoration of Hot Glass* (Wightman). *Ethno/Graphic Glass: Post Colonial Glass Art Practice* (**Sarmiento**).

2.5.5 International Research Centre for Calligraphy 2006 (IRCC) is strategically placed to expand the understanding of western and oriental calligraphy with traditional and emerging technologies bringing calligraphic work into the broader context of crafts, design and visual arts. IIRC is led by **Dr Manny Ling** who in 2008 was awarded the Honorary Fellowship of the Calligraphy and Lettering Arts Society for his contribution to the advancement and development of calligraphy. Through the biannual international 'Writing Symposiums' (since 1999), master-classes, practice and publication, IIRC has created a lively research culture in the lettering arts with a growing international network. **Prof Ewan Clayton** an exhibiting artist and writer has a focus on the theoretical basis of calligraphy. His research has recently been concentrated on a major history of writing *The Golden Thread: The Story of Writing*. Which looks at the history of writing from stone carving to the digital revolution. **Clayton** was elected the Crafts Council's, Craft Skills Champions of 2013.

Doctoral Programmes in this area include: *Calligraphy with new Technology (Ling)*

2.5.6 The Northern Centre of Photography (NCP) is a strategic development from the International Photography Research Network (2001) and is led by **Prof. Arabella Plouviez**. NCP promotes critically engaged photographic practice in exploring the role of the photographer in modern society. NCP hosts the North East Photography Network (**NEPN**) supported by Arts Council England (2009 – present day) bringing together practitioners and theorists providing a context for debate. Two main directions of this work have been: Photography in the age of web 2.0, 2. and exploring socially engaged photographic practice. The major achievements of NCP include: *Futureland Now*, an exhibition by **Prof John Kippin** and related symposium (2012) at Laing Gallery Newcastle which brought together photographers, curators and researchers to explore contemporary photographic practices in the post-industrial landscape. **Marjolaine Ryley's** exhibition and book, *'Growing Up in the New Age'* (pub. Daylight, 2013) integrates her photography with archival images of the squat she grew up in, explores the aspirations and beliefs of the new age movement. Whilst **Craig Ames** uses photography and new media to explore the commodification of contemporary warfare, through his series of works *'Other Theatres'*. NCP organised an international conference *'The Versatile Image: Photography in the Age of web 2.0'* (2011), bringing together leading academics and practitioners and following this, **Dr Alexandra Moschovi**, **Dr Carol McKay** and **Plouviez** edited a book, *'Versatile Image, Photography, Digital Technologies and the Internet'* (pub. Leuven University Press 2013). **Julian Germain** a photographer working on international commissions including *'Classroom Portraits'* (pub. Prestel, 2012). **Alexander Supartono** curator and art theorist, whose work includes *'The Post-Colonial Studio'* an exhibition about photography and the post-colonial legacy, shown in Netherlands, Greece and UK. **Alistair Robinson**, curator whose work includes the touring exhibition *'Rank: picturing the social order 1516-2009'*.

7 doctoral programmes include: *While Reason Sleeps: a practical investigation into the multiple narratives of place*, (Allen). *The visualisation of the invisible illness ME, through the production of contemporary photographic practice*. (Chenery-Robson).

2.5.7 Space/Social Space (**S/SS**) provides an overarching framework for the range of research activity currently on-going within Fine Art. Research here has increasingly focussed upon issues of space in relation to a public audience, and space (types of space) encountered as physical or immaterial space. Led by Prof. **Eric Bainbridge** who was part of the major survey, *Modern British Sculpture* at the RA London and whose solo exhibition at Camden Art Centre was the catalyst for the Tate Gallery to purchase a work for the national collection, includes: **Virginia Bodman**, with a recent exhibition of paintings at BayArt Gallery, Cardiff, 2009 was an investigation into notions of the absence of the feminine in the landscape. **Ralf Brög** who took part in a major survey of sculpture associated with the Dusseldorf Akademie at the Kunstsammlung NRW In Dusseldorf, Germany. **Lothar Götz** was represented in a major international survey of wall painting at the Joan Miro Foundation, Barcelona and **James Hutchinson** whose research into the relationship between new media and craft was represented in exhibitions in California and India.

2 doctoral programmes include: *Grounds, Skills as Cultural Artefacts, and the Wariness of a Single Point of View* (Fisher); *Per-forming the Archive: The Locus+ Archive: a Curatorial Case-Study* (Hearn).

2.5.8. Walking, Art, Landskip and Knowledge (WALK) 2010, is a cross-disciplinary research group examining the way in which cultural practitioners engage with the world through walking. The centre brings together, via exhibition, publications and conference, theoreticians, arts practitioners and curators from across arts disciplines. **Prof Brian Thompson**, with site-specific sculptures in Indiana USA and his “Sculpturesque Walks” based upon journeys in the UK and Japan exhibited alongside texts at the Wordsworth Trust Museum. **Dr Mike Collier** with research based around walking often linked to place-specific social and sometimes political events. He co-curated ‘Walk – On: From Richard Long to Janet Cardiff – 40 years of Art Walking’, a major touring exhibition and recently delivered his paper ‘Street Flowers – Urban Survivors of the Privileged Land’ at the International Conference Tourism at the University of Quebec. **Dr Tim Brennan**, whose research interests lie in the area of art’s relationship to mobilities, developing the guided walk – the Manoeuvre - a paradigm shift in performance art. He has published extensively and his Vedute Manoeuvre - a guided tour of St Mark’s Square took place at the Venice Biennale (2009). WALK host, exhibitions, seminars and symposia - recently at the National Gallery of Modern art, Edinburgh (2011). ‘On Walking’ – an interdisciplinary conference at the University of Sunderland (2013) with 80 papers presented by artists and academics across a range of disciplines (painting, sculpture, photography, music and performance as well other cultural disciplines such as literature, tourism, architecture and design) from four continents. 3 doctoral programmes include: *Impact: Landscape: Sonic Arts and the Transubstantiation of Environmental Experience* (Anderson); *An evaluation of the link between abstraction, representation and language within the context of current theories of Environmental Aesthetics and Phenomenology* (Collier); *Manoeuvre: discursive performance* (Brennan).

3. People,

3.1 Staffing strategy and staff development

3.1.1 It is expected that all new academic staff hold a higher degree in an appropriate discipline. New members of academic staff who wish to become research active have the opportunity to discuss their plans and needs with their line manager, and are supported and mentored to develop their research activities. The University fully subscribes to the Concordat to Support the Career Development of Researchers, and is an HR Excellence in Research Award holder.

3.1.2 A range of research training programmes are available within the University including project management and financial management for PIs. Staff taking up research supervision must have completed training and become accredited supervisors. All academic staff will have the opportunity to engage in research activity as part of their agreed workload. The University values and promotes equality and diversity for staff and students. In line with our strategic aims, we work to ensure that all members of our community treat one another with respect and dignity. The University is an Athena Swan Bronze award holder, holds Investor in People status, is a Stonewall Diversity Champion, and subscribes to the “two ticks” “Positive about Disability” scheme. In collaboration with the Universities of Northumbria and Teesside, Sunderland developed and piloted a Leadership Foundation funded programme “Leading on Research Excellence”, a tailor-made strategic leadership programme for Readers and Professors across the region.

3.1.3 The Faculty’s staff development strategy is to encourage all staff in the beacon to develop their research. Annually, all staff are invited to complete a research plan, recording their area of interest, their current activity and their future research plans. Members of the professoriate meet with all individual staff within their area to discuss research strategy and research plans and provide mentoring support. The annual appraisal process enables the strategic deployment of staff and resources. Researchers are encouraged to make use of the range of staff development opportunities. All staff have the equivalent (pro-rata) of at least one research day per week. Additionally staff can bid for periods of sabbatical leave and further teaching remission. A fast track support scheme addresses research opportunities with short lead times.

3.1.4 Research profile or potential is an appointment criterion. All staff are appointed to a team, with a research leader, and usually fall within one of our supportive research groups. A mentoring system is in place for new and inexperienced researchers and early career

researchers are able to benefit from the University Research Development Fellowships. Direct research support has improved through increased spending on: research grants, teaching remission, sabbatical leave, conference and international research travel.

3.1.5 We have also significantly improved the support infrastructure for researchers.

Individual researchers receive: advice, mentoring, training, development and support across the Beacon and within the research groups.

3.2 Research students

3.2.1 The University ensures that our Postgraduate Research (PGR) students enjoy an excellent student experience, that their work is of the appropriate standard, and that they achieve their qualification within an appropriate time period. In 2012 the University undertook a review of the PGR provision at all levels which highlighted our strengths and identified areas for action.

3.2.2 Graduate Research Support (GRS) provides administrative support for PGR students, their supervisors and procedural aspects. Academic Services provide a comprehensive offering of PGR student training programmes, which span the VITAE researcher development framework. All PGR students are required to attend this programme, and annual reviews of their progress.

3.2.3 Recent PRES surveys have shown good scores for student satisfaction with their skills development, ranging from 73% for transferable and research skills to 85% for analytical and project management skills and 87% for independent learning. The recent university-wide PGR review identified this as “a comprehensive skills training programme.” Art & Design provides subject-specific training, including access to Masters’ modules where appropriate and linked to the technical support.

3.2.4 **Professor Beryl Graham** is the Art & Design Research Student Manager with day-to-day responsibilities for research students, delivering monthly Art and Design specialist training for research students and supervisors. These sessions include a concentration on methodologies, and include on-line learning materials (www.sunderland.ac.uk/~as0bgr/asunder/lemods). Since 1998 **Graham** has run the on-line resource “Materials for Art-Practice-Led Researchers”. All research students follow the GRS Personal Development Planning process.

3.2.5 The AHRC supported Block Grant Partnership (BGP) collaboration with Northumbria has enabled a vibrant link between the students and the institutions, and this has spread beyond the BGP funded students. Workshops and training for PhD students is well established, both in terms of a core generic programme run centrally by the University and subject specific training within the department. PhD students are also encouraged to take part in conferences, both internal and external, giving papers and sharing their research. Two students gave papers at the Royal College of Art conference, The Edge of Our Thinking Research in Art & Design (2011). Applications for PhD opportunities are advertised broadly – for BGP studentships these are have a joint Sunderland Northumbria web-site. Interviews include potential supervisors and staff from both Universities, to ensure equality process.

3.2.6 Where appropriate, students are offered the opportunity to teach undergraduate classes, to develop their teaching skills. Often research students work alongside academics, for instance in exhibition - the Kith and Kin exhibition at the NGC, CIVIC International Festival of billboard art in Sunderland, Essen and Thessaloniki.

3.2.7 We provide equipment, technical support including Health and Safety guidance and cross-University/Faculty access to resources, services and facilities (IT, library, etc). Each student has access to a workstation (as appropriate to their subject area), is able to work in studios and is integrated into the Art & Design culture.

4. Income, infrastructure and facilities

4.1 The Research Support team provides support for postgraduate research students, research active staff, research project managers, and senior management through the provision of management information and the identification of funding opportunities, bid writing and submission. In addition to the funding allocated to the Beacons and Centres, the University has established a central Research Development Fund which has been used to support individual staff who have demonstrated research excellence, early career researchers and to fund a small number of research studentships. The University work-

loading system ensures all research active staff have designated time to fulfil their research plan.

4.2 In a major strategic investment in Art and Design the university up-graded its facilities in: glass and ceramics as part of a major redevelopment of the National Glass Centre. This includes a new hot shop, water-jet studio, glass and ceramics printmaking studio, lampworking studio, computer aided design suite, research gallery and research reading room; The Northern Centre of Photography has moved into newly refurbished accommodation with state of the art digital and up graded studio accommodation. Fine Art has a new digital studio and Gallery and the Design Centre provides some of the best equipped studios and workshops of their kind, with state-of-the-art equipment and constantly updated industry standard software. Cutting edge digital technology is further enhanced by state-of-the-art laser cutting, 3D scanning and rapid prototyping equipment. The technical support provided across the Faculty has been further developed through staff development of technical staff skills updating, on H&S matters and subject development through enrolment on programmes at Masters level.

4.3. As is to be expected in the profile of disciplines in A&D the majority of External funding supporting research comes from costs of dissemination ie support on kind from galleries. In addition we have succeeded in gaining awards from AHRC awarded BGP-1 (2009-2014) and BGP-2 (2015 – 2020) support for research students, collaboration between Universities of Sunderland and Northumbria. The Paul Hamlyn Foundation Artworks project (3 year £250K) is across disciplines, research into artists working in participatory settings.

4.4 NGC in collaboration with Northern Gallery for Contemporary Art (NGCA) gained National Portfolio Organisation support from ACE (2012–15), as well as Heritage Lottery Funding (£2.2M) for re-development.

4.5. Appropriate to the high proportion of practice-led research, the Art and Design area benefits from a number publicly accessible gallery and show case spaces at: The National Glass Centre - Glass and Ceramics; the IIRG Research Gallery showcases research in glass and ceramics; the IIRG Research Reading room holds PhDs and access to research outputs from our IIRG and CARCuos; Design Centre Gallery – Design and Photography; Priestman Gallery – Fine Art and Photography. NGCA – a publicly funded gallery with links to the NCP and WALK research groups ie You Are The Company In Which You Keep exhibition;

5. Collaboration and contribution to the discipline or research base

5.1. Scholarly Collaborations

Art Circuit Touring Exhibitions, (WALK); Cohesion USA/Sunderland, (IIRG); Eyebeam in New York, (Graham); 'Firing Up' North East Region, Crafts Council, (Livingstone); Paul Sherrer Institute, Switzerland, (Wheeler); Visiting Research Fellow, Princeton University, (Moschovi); Visual Arts in Rural Communities, (WALK); Wordsworth Trust and its Museum and Archive, (Collier and Thompson). AHRC Collaborative Doctoral Studentship with Sunderland Museum and Winter Gardens. 2010. (IIRG). AHRC Collaborative Doctoral Studentship with Locus +. 2010. (S/SS). Royal Society, Summer Science Exhibition for the 350th Anniversary of the Royal Society June 2010, (Wheeler); Invited by Dr Brad Amos to support and demonstrate at the exhibition for the Laboratory of Molecular Biology, Cambridge at the Royal Society 350th anniversary at Royal Festival Hall London - Improving the Magnifying Glass: a New Giant Lens. 2010, (Wheeler); Folkwang University of the Arts, Essen, AugenBlicke, European City of Culture E.C. Project, (NCP); PARC, London College of Communications (Rley).

5.2. Advisory Boards, Professional Subject Association, Learned societies:

Calligraphy and Lettering Arts Society, (Ling); Centre for Islamic Arts in Lahore, Pakistan, trustee (Clayton); Crafts Study Centre at The University for the Creative Arts, Farnham, trustee (Clayton); International Journal of Learning, Associate Editor, 2009, (Petrie); International Journal of The Image. Member of International Academy of Ceramics, Geneva, (Livingstone); Associate Editor, 2011,(Petrie); Shu Fa (Chinese Calligraphy) Society for Europe, Vice-chair, (Clayton); Museum of Steel Sculpture, trustee, (Thompson); Typographic Circles and Letter Exchange, Full member, (Ling); Member NACHE National Association of Ceramics in Higher

Education, (Livingstone); Contemporary Studio Ceramics - Subject Specialist Network, York Museums Trust and Arts Council England, (Livingstone); *Chair of the Association of Photography in Higher Education*. (Kippin); *Chair / Trustee of Locus +, Newcastle upon Tyne*, (Kippin)

5.3. Conferences, Lectures and Symposia:

British Glass Biennale Symposium, 'Creativity and Innovation in Glass'. Keynote speaker. University of Wolverhampton, 2010, (Petrie); British Library, 2010 Keynote, The Calligraphy and Lettering Arts Society, (Clayton & Ling); University of Kankaanpaa, Finland, International calligraphy conference, 2012, (Ling); Laing Art Gallery, Futureland Now Symposium, 2012, (NCP). The Versatile Image, 2011, (NCP). University of Wolverhampton, 2010 Keynote, British Glass Biennale Symposium, 'Creativity and Innovation in Glass'. (Petrie); Magdeburg. 2010, 'The 10th European Society of Glass Conference', (Petrie); Monash University, Australia, International Multi-Disciplinary Printmaking Conference, 2011, (Petrie); The Heritage Crafts Association 2010, (Clayton); Westerwald Museum, Germany, 'The Figurine; from mantelpiece to mimesis'. 2013, (Livingstone); Bergen Academy of Art, Norway. 2011 the contexts of contemporary ceramics, (Livingstone); Gothenburg, Sweden. Published. 2011, Ceramic Design and Sustainability International Conference (Livingstone); Kongju University, Hanyang University, Seoul National University, Korea 2010, Invited Lecture 'Conceptual approaches to ceramics a UK perspective' (Livingstone); Gothenburg University, Design and its role in Science Communication 2011. (Wheeler); Land, Wind and Water research presentation, University of Plymouth, (Kippin); Presentation landscape symposium University of Falmouth, (Kippin); Presentation to Manchester Metropolitan Research group, (Kippin); Scottish National Gallery of Modern Art, Edinburgh Critical Dialogues on Walking, Art, Landscape and Knowledge (2011), (Brennan & Collier); Futureland Now conference, Laing Art Gallery, (Kippin); University of Westminster, 'Not Exhibiting Photography' presented at the 'Exhibiting Photography' conference, (Kippin); National Photography Conference, Cheethams, Manchester, (Kippin); AAH 2012, (Moschovi, McKay, Plouviez).

5.4 PGR External Examining

Bath Spa University, (Kippin); Curtin University of Technology, Australia. 2011, (Petrie); De Montfort University. 2009, (Petrie); DeMontfort University. 2011, (Petrie); Edinburgh College of Art. 2011, (Petrie); Swansea Metropolitan University. 2009 (Petrie); University of Central Lancashire. 2008 (Petrie); University of Central Lancashire. 2011, (Petrie); University of Derby, (Kippin); Northumbria University, (Kippin); Northumbria University, 2011, (Thompson); University of Plymouth, (Kippin); University of Sydney (Aus), (Kippin); University of Westminster, (Kippin); University of Wolverhampton. 2010, (Petrie).

5.5 Review, Selection panels and Editorship

AHRC Peer Review College: (Petrie, Graham); Australian Science Fund (Arts) research council reviewer, (Graham); Berlin Humboldt University, Transmediale special advisory panel, (Graham); Biennial symposium for glass & ceramics on Bornholm, Denmark, (Sarmiento); ISEA 2009 & 2011 (Graham), Database of visual art, International Advisory Board (Graham); The International Journal of the Arts in Society, Associate Editor, 2011 (Sarmiento). Leonardo Electronic Almanac Editorial Board, USA, 2010, (Graham); Photographies, reviewer, (Kippin); Proctor/ANU, Ausglass, Jerwood Makers, selector: (Sarmiento); Routledge, reviewer, (Kippin); University of Wales, Research reviewer WIRIAD, 2013, (Livingstone); UCLAN, (Collier); EVA London Conference in 2013 (Richardson); Adjudicator (2012), COE (The Irish Open Exhibition of Contemporary Art). Peer review of published papers. UK National Commissioner, European Glass Context 2012, (Sarmiento); (Clayton & Ling); Swedish National Council for Higher Education for their Award of excellence in Design Education, 2008, (Wheeler); Annual international 'Writing Symposiums' (IIRC); International Committee Member, 2010; exhibition selection panel, Harris Museum, Preston, 2011-Current (Graham).