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Institution: University of Newcastle Upon Tyne
Unit of Assessment: 34 – Art and Design
a. Overview

The ethos of the Unit is to develop and promote world-class research in Fine Art, Art History and Digital Media. Our 28 staff (20.45 FTE) comprises 25 practitioners and 3 art historians, and is a dynamic mix of well-established, mid and early-career researchers, in a structure that facilitates interaction and innovation. With a REF return of over 82% of eligible researchers, much of our strength derives from being a small focused unit supported by, and integrated with, the broader creative, intellectual and technological environment of a large and well-resourced university.

Fine Art is part of the School of Arts and Cultures, and along with Music, Cultural and Media Studies, and Heritage and Museum Studies, it forms a constituent School of the Faculty of Humanities and Social Sciences. Researchers in the unit are based at the centre of the University campus, which provides purpose-built studios for Fine Art researchers, and other excellent facilities and resources to support the full spectrum of our work, including Culture Lab - the university's focal point for research in human-computer interaction and digitally-based creative practice.

Our reputation is built on world-leading research, disseminated in the form of publications, exhibitions, installations and interventions. The quality of our research culture is such that we were able to attract significant new researchers to the unit, for example the unit was successful in securing 17% of the UK's PhD studentships in Fine Art and Digital Media/Film from the Arts & Humanities Research Council BGP1 scheme. The unit's strategy also involves inviting researchers into the unit to work alongside us – artist-fellows and other researchers on short term projects, facilitating their research. To this end, we have a firm commitment to supporting research around the full range of traditional, contemporary and emerging studio-based art practices, along with the associated theoretical and historical discourses. This commitment matches our long-standing pluralistic philosophy around UG and PG teaching, where we have a well-established four-year UG Fine Art BA and two-year MFA programme. Our staffing policy reflects this approach and we continue to reinvigorate our staff-base with a balance of appointments across the range of visual art practices.

We are partners in large RCUK-funded collaborative and multidisciplinary projects – including 'Social Inclusion through the Digital Economy', (SiDE), and 'Creative Exchange'. We are aligned with the University's research institutes and initiatives, NISR and NICAP – the Newcastle Institutes for Social Renewal and for Creative Arts Practice, which now provides an ambitious new framework for research and doctoral training for creative practitioners across the university.

b. Research Strategy

Since 2008, the unit has achieved its aims, and has ensured continued research vitality and sustainability through:

- **New Appointments:** twelve staff, including artist-fellows and a Leverhulme Fellow have been recruited since RAE2008 - all but two as ECRs, thus reinvigorating the research base and research culture.
- **Significant Investment in Research Infrastructure:** the university has invested £3.6million in the unit's capital infrastructure, and in research initiatives that forward the unit's goals, including, for example £96K for 'Intersections', which investigates the intersection of art, the public sphere, and the interface between the cultural sector and the university.
- **Strategic use of Endowments:** we have again enhanced the research base in sculpture and ceramics, through the Lipman Trust, appointing 5 artist fellows for one year each, including two International residencies in collaboration with Middlesbrough Institute of Modern Art, MIMA. Also, the Bartlett Trust has funded a one year artist-fellow in conjunction with Matt's Gallery.
- **Involvement with appropriate institutional initiatives:** the unit is a lead partner in the newly-launched Newcastle Institute for Creative Arts Practice (NICAP). Formed in recognition of the critical mass of creative practice-led and theoretical research in the university - Fine Art, Music, Creative Writing, Architecture, Digital Media, Theatre, Film, Curatorial Studies, it will provide a substantial framework for cross-unit dialogue, collaboration, exchanges of methodologies, PGR training, and cross-fertilisation of ideas, for both staff and research students.

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- **Development of collaborative research networks:** the unit has actively developed networks and collaborative projects across the university, and beyond into industry. For example, we are currently engaged in The Creative Exchange, (2012-2016), a £4.2M AHRC funded KE project.
- **Growth in the Research base:** Postgraduate research students form an integral part of the unit and as such the unit has taken a considered approach to attracting and retaining PGRs who augment and broaden its research areas. The unit has had significant success in attracting funding to support this through the AHRC's Block Grant Partnership, Collaborative Doctoral awards, and studentships via RCUK awards.

The success of these initiatives can be seen in the continuing quality of outputs, a wider diversity of research types, and the increased number of staff and outputs that the unit is submitting, in comparison with the RAE 2008 period. Our aim as a unit continues to be to support excellent research in visual art practice and associated discourses around theory and history, exhibiting, collaboration, technologies and making. Our research strategy is rooted in evolving Fine Art practice, supporting and promoting curiosity, creativity, rigour, new thinking and innovation. It is based on respecting and advancing equally the value, importance and distinctiveness of individual practices and directions in research, as well as the research and KE value of interdisciplinary and collaborative work.

As a unit, we value highly the importance of both making and of sustained studio practice as the foundation of much of our research, and we celebrate the distinctive knowledge and insights that informed and reflective studio practice can produce and reveal. Our facilities and our research strategy very much aim to support this. For example, staff continue to have dedicated studios in the building, and therefore work alongside UG, PGT and PGR students. We have also aimed to bring new artists/researchers into the unit to work alongside us; for example, the unit has hosted five 1-year artist-fellows, and three 6-months, international, technology-based artists' residencies, which had the aim of developing research leading to innovative public artworks. A notable success was Zachary Lieberman's Hadrian's Wall installation 'Connecting Light', commissioned by LOCOG (London Organising Committee of the Olympic and Paralympic Games). The British Council and the Charles Wallace Trust has also funded two young artists from India for three months each.

The above strategy and initiatives combine to complement our continuing key research themes, **Material and Process; Digital Media;** and **Site, Curating and Exhibiting** – which have been framed to embrace and interrogate work developed within the rigorous intellectual environments of specific disciplines, individual practices and cross-disciplinary and collaborative projects, while also responding to the research directions of new staff, and new directions in the methods and research interests of existing staff.

The research themes act as the focus for PGRs looking to join the unit and for those staff and PGRs with cognate research interests - each theme being linked to workshops, seminars, lectures, events and exhibitions. For example, the '**Gallery of Wonder**', initiated by **Brown**, sits within the **Site, Curating and Exhibiting theme**, and is a series of curated exhibitions that aims to encourage the questioning of the conventional relationships between presentation, art and science, gallery and museum. The subsequent 'Working Wonder' conference aimed to investigate the circumstances for the re-emergence of wonder in contemporary artistic practice and discourse. <http://conferences.ncl.ac.uk/wonderconference/>. Stemming from this, and in order to engage with the notion of 'wonder' in technology, **Brown** and **Bowers** developed a set of interactive sound sculptures provocatively mixing high and low technology for the British Science Festival 2013.

Staff individual research can be framed through the following three themes:

i) **Material and Process**

The critical base in this theme is a concern for the particular forms of creativity and engagement specific to studio-based practice, and materials and processes. It is set against the background of the availability of new technologies and methods, and of a critical and historical understanding of traditions and orthodoxies within disciplines. Departure points include questions relating to intention and form; the relationship of practice to tradition, craft and notions of discrete disciplines; issues of collaboration with audiences, artists or technical specialists. For example, **Fox** through painting, video and drawing explores floriography, its links to desire and longing, and the interface between 'art' and crafts. **Hebson** explores her own position as a painter in relation to overlooked

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historical figures through painting, installation and collaboration, and **Talbot's** practice-led, theoretical and historical research explores the complex relationships between drawing systems, depiction and its histories. While much of our individual research and professional practice entails some element of collaboration, various models of collaboration as a basis for research are becoming increasingly common; for example, projects by **Weileder** and **Burton** have respectively included working with traditional craftsmen in Singapore, and brick-makers in India, thus contributing to discourses on the nature of authorship, the perception of public spaces and relationships between art, craft and architecture. The issue of scale in contemporary sculpture has been specifically examined by **Wells**. Research in sculpture that specifically explores ceramics has again been expanded with the appointments of **Cuddon**, artist-fellows **Karstiess** and **Cobbing**, and a Lipman Trust-funded Writer-in Residence, **Manchester**, who will be interrogating ceramic practice through writing and researching the relationship of clay to the body.

(ii) Digital Media

This theme addresses not just the aesthetically-informed creation of digital artefacts but also the investigations of how the digital impacts traditional practices and materials. The research in the theme is trans-disciplinary in character, drawing on multiple scholarly perspectives, with both theoretical inspiration and empirical groundwork motivating research and the design and creation of artefacts and artworks. An important concern of the theme is therefore to impact communities and academic fields that have a practical concern for the design and use of digital technologies. Accordingly, much of the research here is delivered to computing conferences and publication outlets (especially in Human-Computer Interaction). Specific research topics have included: the use of sensor-based systems to connect computation with other materialities, digital fabrication, the use of design traditions to inform the development of innovative interaction ideas, exploring digital technologies in live performance settings, sound art, improvisation and intermedia performance, interventions in tourism and cultural heritage sites. Based in, and supported by Culture Lab, Digital Media involves close collaboration with researchers across the arts and humanities, and, notably, with computer scientists in the university.

New staff have brought a design research orientation to work in Digital Media. For example, **Bowers'** multifaceted practice draws on design traditions to create interactive digital artefacts, including Prayer Companion, (**Bowers 2**), which by using news-feeds and a subtle scrolling digital ticker tape, alerts a closed order of nuns to issues that need their prayers. **Durrant** (Leverhulme ECR Fellow) considers the creative role of design in supporting how people shape, and are shaped by, digital technologies.

(iii) Site, Curating and Exhibiting

This theme includes research into site-specificity, museums, galleries and exhibitions, from a range of perspectives, including theoretical, historical and creative artistic viewpoints. Projects explore the politics and poetics of siting art within different contexts: institutional, urban and the landscape. Curatorship is explored both as a scholarly practice, and a creative one, and is a theme strengthened for example by **Grayson's** work as an artist, curator and writer, and **Becker**, where through a combination of text, painting and performance and 'imposture', he explores the relationship of artist to the studio, and the myth of the artist. **Jones'** work brings together investigation of site, assemblage construction and "un-monumental" form, with work characterised by small-scale, rudimentary material and understatement.

The unit increasingly sees the role of our website as a tool to invite, promote, disseminate and interrogate our research (<http://www.ncl.ac.uk/sacs/fineart/research/>). Sharing knowledge within the unit also happens in a variety of other ways, e.g. **Lectures and presentations of research and practice**, including the public **Bartlett Research Visiting Lecture programme**, <http://research.ncl.ac.uk/fineartvisitingspeakers/home.html>, which includes weekly two-day visits from some of the most interesting artists, critics, curators, historians and art professionals working today, and the '**lunch-bites**' seminar programme in Culture Lab, which has an emphasis on creative practice and research that involves digital/ interactive technologies.

The presence of 'specific disciplines' clearly remains an invitation to cross and blur boundaries – between theory and practice, and between methodological paradigms; to this end, **Connecting Principle**, <http://research.ncl.ac.uk/connectingprinciple/presentations.html>, organised by **Weileder**, includes an on-going series of events creating a forum for experimentation, collaboration and

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'blurring of boundaries', and brings together researchers (and PGRs) and practitioners – including artists, writers, musicians and scientists, from and beyond the campus, around a particular theme.

A distinctive strength of our research culture therefore flows from a diversity of research types and methods, and the interfaces we have developed between academe, professional practice and with the wider public, as well as our intersections with wider university research initiatives, and more local unit-based initiatives. The result is a rich two-way flow of ideas, expertise, knowledge and practices between the Unit and external bodies and groups, for both staff and research students.

Research Strategy post 2014:

Beyond 2014 we will continue to promote innovative visual arts research in our established and emerging fields, developing both practice-based and theoretical research, and the integration of critical and creative work. We will continue to initiate research projects and sustain research collaborations with regional, national and international partners. Our strategy for the future is based on our successful 2008 – 2013 strategy with some notable revisions:

- Staff research income and grants: We aim to increase the number and value of open competition awards from RCUK, EU and other sources. This will build on current successes, for example, **Weileder's** 'Jetty', recently awarded an AHRC Standard Grant of £347,195.. To this end, the unit will strategically support staff in aiming for effective research project design, funding applications and delivery.
- Staff Development: Through both training and strategic collaboration we will enhance our staff's skill base enabling them to maximise the potential of their research and collaborations, including their impact beyond academia.
- Student support and development: We will capitalise on the PGR training and research opportunities available through NICAP, further integrating strengths in practice-based research across the university. We will seek to maximise the opportunities for PhD students to undertake placements with external organisations, and for them to engage in interdisciplinary and cross-institutional work with universities elsewhere in the region, in particular Durham University and Queen's University Belfast - partners in our AHRC Block Grant 2 award. We will aim to develop our staff into more effective supervisors, and to increase the number of Collaborative Doctoral Awards (CDAs).

c. People, including:

I. Staffing strategy and staff development

Our recruitment policy aims to achieve an optimum breadth of expertise and research across a broad range of art practice, thereby reinvigorating the staff base, and enriching the research environment. We have been keen to recruit artists who are new to academia and whose work embodies demonstrable research agendas; many of these have subsequently gone on to permanent appointments, here and elsewhere. Twelve new staff, including artist-fellows have been recruited since RAE2008 - all but two as ECRs, thus demonstrating clear support for new researchers.

The unit has robust mentoring arrangements for new researchers who are guided by experienced colleagues under a well-developed and resourced scheme in which training for all parties is provided by Staff Development Unit (SDU). Additional development is available in the Certificate in Advanced Studies in Academic Practice (CASAP) which includes modules on research methods and PGR supervision and which is compulsory for new staff. The unit also provides regular bespoke training in a range of areas including PhD supervision, ethics procedures and research grant writing. SDU provides a training budget and offers a wide range of other specialist, generic research and personal development workshops (<http://www.ncl.ac.uk/staffdev/>). Training needs, along with individual research strategy, plans and funding applications, are discussed informally and formally (with the Director of Research) through a regular Performance Development Review.

The unit has a good record of securing permanent positions for its fixed term staff, and of supporting its staff in promotions. Recent fixed-term researchers, **Talbot**, **Cuddon** have become permanent staff, and research excellence has been recognized through promotion to Professor, **Burton** and **Jones**, and to Senior Lecturer, **Talbot**, **Huber** and **Pollock**.

A transparent workload model ensures research time for staff is protected in several ways; firstly there is a research leave rota, where one semester every four years is protected for research, and

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staff have the flexibility to work on research or undertake external residencies, for example. Secondly, at least one day per week during term-time is protected for research, with additional flexibility and time allowed for preparing exhibitions and conferences. ECRs benefit from reduced and graduated teaching and administrative loads for the first three years of their appointment. The university's efforts in this area, including incorporating the QAA Code of Practice for Research Degree Programmes and the Concordat to Support the Career Development of Researchers led it to be awarded a HR Excellence in Research Award in 2010.

The UoA supports diversity and equality in line with the University's diversity strategy. The Equality and Diversity Annual Report (<http://www.ncl.ac.uk/diversity/publications/annual-report.php>.) presents findings resulting from monitoring procedures and appointments. In the recent Equality Analysis in the REF Code of Practice, our faculty was found to be comparable in terms of age distribution to the other faculties within the university, with a higher percentage of younger staff likely to be submitted to the REF. Disability and black and ethnic minority levels were comparable. The proportion of female staff being submitted in the unit stands at 50%. This is higher than the figure of REF eligible female staff (44%) in the faculty, which in turn is higher than the university as a whole.

c. II. Research students

The Unit has a thriving community of PGRs; it has built a strong reputation for quality of supervision, and for excellent resources for practice and research. This is evidenced by the exceptional success in AHRC BGP1, where, for the 5-year period, the unit secured 17% of all the UK's PhD studentships in Fine Art and in Digital Media/Film. In addition we have two AHRC CDA studentships - linked to FACT in Liverpool and the North East's AV Festival. The result of this is that of the 19 Research students currently based in the unit, 13 are RCUK-funded. 9 PGRs have graduated in the census period. We aim to maintain these numbers through new RCUK projects and through our AHRC Doctoral Training Partnership with Durham and Queen's Belfast.

Many PGRs come to us with an existing substantial professional profile, and apply specifically because of our interdisciplinary ethos and excellent institutional/environmental resources. The unit selects students on the basis of the quality and viability of the research proposal, previous practice, and supervisory fit. Within the process the unit follows strict university guidelines, and staff undergo Equal Opportunities Training. Successful applicants are provided with dedicated studios with WiFi provision, full access to workshops, social facilities and 24/7 access. Students whose projects are more digitally-oriented are based in Culture Lab with its attendant facilities; they therefore benefit additionally from working alongside researchers (Staff and students) within Computing and those attached to SiDE and Creative Exchange. <http://dm.ncl.ac.uk/blog/category/people/>

All students are encouraged to participate in the Unit's research culture by involvement with research seminars, including churning seminars with visiting artists/researchers. The unit encourages students (both MFA and PhD) to engage with research across the university so they are aware of the multidisciplinary potential of their own research. It helps facilitate contacts and networking, and supports dedicated channels for disseminating opportunities e.g. mailing-lists. Students are supported (financially and intellectually) to organise and present at national and international conferences. The 'Revisiting the Beach' conference is a good example of this (<http://conferences.ncl.ac.uk/beachconference>). Organised by **Mieves** (PGR), it involved numerous other UK and international institutions, and was financially supported by an AHRC award. Students can undertake the Introduction to Teaching and Learning in Higher Education (ITLHE), provided centrally by the university, and can contribute up to 3 hours per week BA/MFA teaching.

Research training for PGRs is provided at both faculty and unit-level; at faculty level, our students benefit greatly from working alongside research students from across disciplines, and take part in training that engages with:

- theories of knowledge, explanation and enquiry
- a broad range of methodological approaches
- the broader research and practical skills and competencies necessary to complete their research projects – including training in ethical issues
- the acquisition of key professional and transferable skills and knowledge about career paths.

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Our subject-specific doctoral research training (to which MFA students are invited) provides a rich diversity of activities in the areas of practice-based, theoretical and historical research, including:

- seminars on individual practice, and peer review
- writing in relation to studio-based research and practice
- appropriate methodologies for practice-based research
- preparing papers for specialist journals and conference presentation

Further training is available through *Creating a Context* (<http://creatingacontext.co.uk/>), an extended Erasmus/British Council Intensive Programme project led by the unit. Training is also integrated with the cross-disciplinary **Connecting Principle** seminars and events, which presents broad interdisciplinary and collaborative opportunities for PGRs.

Academic progress of PGR students is ensured by:

- Learning Agreements and registration on the Faculty Research Training Programme
- discipline-specific joint supervision with a minimum of 10 formal meetings per year
- an electronic progress record - 'e-portfolio'
- independent Project Approval and Annual Progress Panels

PGR students have been successful in securing **academic** and **research** positions; for example **Mieves** - an SL post at Wolverhampton; **Streffan** - post-doc positions at Manchester University and Oxford Brookes; **Dee** - a post at UCA, Kent; **Keay** - awarded the ACE Helen Chadwick Fellowship, in conjunction with BSR and Ruskin College Oxford, while studying here.

d. Income, infrastructure and facilities

Income: Total income from external sources over the period amounts to over **£1.1 million**.

In addition to the **£597,000** included in HESA returns, the unit received the following monies:

£166,894 from Arts Council England for individual's project-specific research;

£140,912 from Commissions;

£122,250 from bodies such as the British Council, Creative Scotland, Wellcome Trust, Beck's, Henry Moore Trust, National Lottery: Awards for All. International sources include the Hellenic Ministry of Culture, Australian Arts Council, Canada Council for the Arts, Sasakama Foundation and Daiwa Anglo-Japanese Foundation.

£155,960 in the census period from bequests/trusts, aimed at artist-fellows and their research.

In addition, **£213,563** has been awarded to individuals from competitive university research funds. (ECR Faculty Research Fund, Bid Preparation Fund, School Research Fund, Faculty Strategic Initiative Fund – see below)

£32,000 has been awarded in Prizes. Our research has also had significant in-kind support through numerous residencies and exhibitions world-wide.

Infrastructure:

There has been substantial institutional investment in the unit directly through, for example, '**Intersections**' (£96K from Faculty Strategic Initiative Fund), and in its areas of research through the development of **NICAP** and the **Centre for Research in Film and Digital Media**. Together with other formal and informal structures these initiatives help create and support both a collegiate environment and a strong culture of practice, research and cross-disciplinary participation.

The university has a comprehensive research development infrastructure, with University and Faculty committees for Research. The unit is also fully integrated with Faculty, School and unit Directors of Research. Research is promoted and monitored within the unit through the School's Research Committee (SRC) which has oversight of research ethics procedures.

The unit and School research committees support all staff in the planning, preparation, review and submission of grant applications. The unit provides 1.5 FTE of dedicated research admin and provides strategic funds to which staff may bid for monies for project development (circa £2,500 per application), along with an annual £950 for personal development. The unit runs annual workshops to facilitate the sharing of research success and raise awareness of opportunities and application processes. Other support for the development of research projects includes <£5K funding directed at ECRs and <£10K funding for 'buy-out' time for research grant bid preparation.

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Facilities: The unit has received £3.5M capital investment since 2008, enabling full refurbishment of the studio space and the provision of new workshop and technical facilities. The unit now offers:

- dedicated exhibition and research spaces, plus excellent workshops and technical support in digital media, video, printmaking, woodwork, metalwork and photography.
- recording studio, film production and green screen facilities, robo-cam, and motion capture.
- digital prototyping and fabrication workshops including 3D printers and a high precision CNC milling machine, all with full technical support.
- expertise and facilities in computing and Digital Interaction through Culture Lab.

Collectively these facilities constitute a superb infrastructure for practice-based research.

e. Collaboration and contribution to the discipline or research base

The unit has significant regional and international collaborations both within and outside academe. The following represents some highlights and is far from exhaustive:

Partnerships and collaborations:

The unit has instigated the following:

- **Weileder's** AHRC-funded (£347,195) 'Jetty' - a temporary large-scale architectural artwork, integrated within a Grade II structure, which acts as a catalyst for research into meanings, interpretations and understandings of sustainability.
- **AHRC Network 'Inbetween'**: Cultural Regeneration in Market Towns: Networking events that explore issues facing 'inbetween' towns (ie not rural, not urban) and the role of culture in potential regeneration. **Butler** and **Pollock**; project arising from **Intersections** project - (<http://intersectionspublicart.org.uk/about/>).

And staff in the unit are co-investigators in the following:

- **Social Inclusion through the Digital Economy (SiDE)** (2009-2014), £12M EPSRC Digital Economy hub based in Culture Lab. **Bowers** is CI on this project, which aims to tackle social exclusion by enabling access to the life-changing benefits offered by digital technologies.
- **The Creative Exchange** (2012-2016). £4.2M AHRC. Culture Lab, through **Bowers**, along with the Royal College of Art is a key partner in this 4-year Lancaster University-led Knowledge Exchange hub. This project specifically aims to develop industry and cultural-sector partners.
- **Northumbrian Exchanges:** AHRC-funded, investigating the role of culture in regeneration, bringing together expertise from Fine Art and Music, the university's Centre for Rural Economy, and the Creative Economy Unit within the Business School.
- **Recall** (funded by EC Culture 2007-13). This research project involves fine art, archaeology and architecture and focuses on difficult histories and heritage, such as those coming from conflicts and wars across Europe (www.recall-project.polimi.it).
- **'Creative & Community engagement with the Bloodaxe poetry archive'**. AHRC-funded, and led by School of English. This also involves staff based in Fine Art and Culture Lab.

Our staff maintain active academic and professional links with important national and international galleries and organisations, thereby significantly enhancing the unit's research culture and intellectual infrastructure. We have also established partnership projects with organisations such as **Locus+** on the ACE-funded Katie Paterson *Second Moon* project; with **Matt's Gallery** in London on a Bartlett-funded artist fellowship - **Stokes**; with **Northern Print** on the International Print Biennale; and with **MIMA** in conjunction with our 3 Lipman-funded artist and writing fellows.

As well as bringing in artist-fellows to work in the unit, many staff in the unit undertake artists' residencies elsewhere; in the assessment period, staff have undertaken over 25 residencies, spread over 5 continents. This results in a rich two-way exchange of expertise and experience. Residencies include: **Bailey:** Marfa, Texas. **Becker:** Henry Moore Institute, Leeds. **Bromwich:** Australian National University, Canberra School of Art; International Artist Residency, Artspace, Sydney; HIAP International Artists Residency, Helsinki. **Burton:** National Crafts Museum, New Delhi. **Cobbing:** Turquoise Mountain Foundation, Kabul; Berwick Gymnasium Fellowship; Camden Arts Centre. **Cuddon:** Sainsbury Scholar in Sculpture, BSR; Camden Arts Centre. **Fox:** National Glass Centre, Sunderland. **Grayson:** ArtSpace, Texas. **Hebson:** Durham Cathedral; British School at Rome. **Huber:** Rome Scholarship. **Jones:** Bundanon Trust Artist in Residence; Hill End Residency, Australia; **Kogelsberger:** Christiania, Copenhagen. **Richardson:** Artpace, Texas; Southern Alberta Art Gallery. **Weileder:** Fine Art Research Residency, University of Sydney.

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Prizes/awards: **Burton:** Vallauris Biennale Internationale - Creation Contemporaine et Ceramique; British Ceramics Biennial, Potteries Museum, Stoke on Trent. **Fox:** John Moores Painting Prize. **Hebson:** Sovereign European Art Prize.

Non-recurrent Conferences organised and held at Newcastle have been:

The **Robert Walser Festival**, which brought together international writers, musicians and artists, with academics and non-academics. <http://www.instituterobertwalser.com/>.

Working Wonder, focusing on the re-emergence of wonder in contemporary artistic practice and discourse. <http://conferences.ncl.ac.uk/wonderconference/>.

Pasmore & Hamilton – conference, <http://www.ncl.ac.uk/sacs/fineart/conferences/pasmore/> focusing on the theory, practice and teaching of the two artists.

In addition to numerous peer-reviewed presentations at conferences and symposia, **invited conference keynotes, lectures and/or performances include:**

- **Bowers:** Banff Centre Canada, Pikel Bergen (three times); Electropixel, Nantes; SPILL, Ipswich; BEAM London; BUZZCUT, Glasgow (twice); Untouchable London; Metamorphoses of the Virtual - Co-lateral Event of the Venice Biennale, Italy; Guerilla Zoo's Modern Panic London; Fylkingen Stockholm; WORM, Rotterdam, Rijksakademie, Amsterdam.
- **Bromwich:** *Critical Conversations:* Dialogues around the practice of arts in Participatory settings, Baltic Centre for Contemporary Art; Dialogues on Art and Public Space, ANU School of Art; *The Art Lending Library*, a public lecture, The Mitchell Library, Glasgow.
- **Burton:** Hot Clay, Oslo National Academy of the Arts; European Ceramics in Context, Bornholm; British Ceramic Biennale Exhibition at Potteries Museum, Stoke and conference; The Future of Ceramics Education, EKWC, Holland, 2011.
- **Huber and Talbot:** Max Planck (History of Science) Institute, Berlin.
- **Grayson:** Artists and Subcultures, Barbican Art Gallery; Marginalia: towards an invisible college, Whitechapel Art Gallery, London; The Artist as Critic; Venice Agendas: Venice Biennale; The Known Unknowns, Spike Island, Bristol; Hinterlands symposium: Artists and Social change, Nottingham; A conversation with Susan Hiller, Tate Modern; Art and the Spiritual, Kunstihoone Tallinn; Hi Tech Low Tech: Technology in Art and Curating, ICA London.
- **Pollock:** Edvard Munch in Scotland, National Galleries of Scotland.
- **Spalding:** Annual Seymour Lecture, National Library of Australia, Canberra, 2011; Nuffield College, Oxford; Churchill College, Cambridge; Gresham College, London; The Art Fund.
- **Talbot:** International Drawing Research Initiative (IDRI), University of New South Wales; Invited Chair of 'Drawing', a discussion with Sian Bowen, David Musgrave and Kate Davis, Middlesbrough Library; Invited lecture: 'Based on Paper - The Marzona Collection', MIMA.
- **Turnbull:** The Dresden Archive Project, The German Historical Institute, London.
- **Weileder:** Solutions for a low-to-non carbon future, University of South Australia, Adelaide; Back to the City: Art and Architecture, Newcastle NSW Art Gallery, Australia; 18th International Bremen Film Conference, University of Bremen.
- **Wells:** Modern Art Oxford; Ashmolean Museum; The Photographers' Gallery, London; AAH Schools' Conference, Tate Britain.

Other esteem indicators.

Staff peer review for Research Councils and for Journals: **Burton** and **Pollock:** Members of AHRC PRC. **Pollock:** Peer reviewer for International Journal of Art and Design Education, *Urban Studies*, *Geography Compass*, *Social and Cultural Geography* and *Space and Policy*. **Spalding** is an advisor to the Leverhulme trust, and a referee for Yale University Press, Oxford University Press and Lund Humphries. **Talbot:** Peer reviewer- *Tracey*, on-line drawing journal, and *Nexus Journal of Architecture and Mathematics*. **Wells:** editorial reviewer *Immediations* and *Photographies*.

Examination of Doctoral Degrees: **Bowers** - London, Montreal, Limerick, Cork; **Burton** - Sunderland; **Spalding** - York, Oxford, Cambridge and UEA; **Talbot** - Sunderland, Northumbria.

Memberships of and positions within other external organisations include: **Brown:** Great North Museum Academic Teaching and Research Committee, and the Hadrian's Arts Trust. **Pollock:** Advisory Board of PAR+RS: Public Art Scotland. **Burton:** National Glass Centre Advisory Board. **Cobbing:** member of Fine Art Faculty British School at Rome. **Talbot:** International Print Biennale Steering Committee.