

Terence Flaxton
Faculty of Arts, School of Drama: Theatre, Film and Television
Cantocks Close
Bristol BS8 1UP

Senior Research Fellow, AHRC Knowledge Transfer Fellow, September 1st 2010
Originally appointed as AHRC Creative Research Fellow, September 1st 2007 (Senior Research Fellow)

Previous Appointments

Since leaving University in 1979 I have been primarily a freelance Cinematographer in the UK film and Television industries, I have also formed and ran companies and worked in various roles including management in that industry. As a Cinematographer I have lit and shot drama, including 4 feature films, various television dramas (i.e. BBC2), concerts (technically directing multi-camera set-ups up to 19 cameras, the largest yet to take place in Northern Ireland), documentaries (such as a History of English Painting with Andrew Graham Dixon), Music Promos (Kirie Te Kanawa, Van Morrison) and technically directed live satellite broadcasts (10 cameras, 18 countries - this includes satellite configuration). My experience also covers production, direction, scriptwriting and editing for terrestrial television (I wrote directed and produced on subjects such as Soviet Foreign Policy in the Third World, Female Circumcision, 5 part series on Video Art, 2 part History of the Health Service, 5 part series on Japanese food, astronomy programmes etc and collaborated with people such as Jonathan Steele (then of the Guardian) and it was my privilege to work with Noam Chomsky on The Cold War Gar: The USA. I have also received scriptwriting awards for feature films from Channel 4 and South West Screen plus I have also managed television facilities companies in the heart of Soho.

During this period I taught at various universities as a visiting lecturer (University of Westminster, Goldsmiths, Coventry, Dundee, University of West of England etc) and spoken in various national forums about the Development of High Definition Technologies (i.e. National Film Theatre).

Qualifications

BA Hons (2:1) Communication Design

Special Awards, Honours and Distinctions

In 25 years in the film and television industry I was nominated for various awards (a nomination was often prestigious), those underlined were awarded: Prix Italia, 5 Grierson Best Documentary Nominations, Royal Television Society Award, BAFTA shortlist Nomination, Prix Graph, Montbeliard, Prix Nike Amsterdam, Prix Graph, Locarno Individual Gold, Silver and Bronze Promax awards, South West Screen Production Award, Rhode Island Film Festival Grand Prize, Special Commendation Wroclaw Documentary Festival, Special Commendation, The Lights of Constantine, Algiers Documentary Festival etc. My work has been shown in over 25 countries in more than 80 international festivals (<http://www.flaxton.btinternet.co.uk/terry9a.htm>), plus I have also had retrospectives of my work and had recent one person shows in Yokohama, Bergen, Strasbourg and New York. In the last 4 years my research work has been exhibited in China, USA, Italy, Malta, France, Norway, Sweden and the UK.

Research

Since joining the University of Bristol having won my 1st AHRC research fellowship, my post has been research oriented and my research methods have been drawn from my professional background. Having had professional experience at the highest levels, combined with a career as an artist I have been uniquely placed to make this exploration. My core research question has been:

‘In what ways will high resolution imaging change the work produced in the convergence of art and visual technologies and consequently, our experience of that work?’

This question reflects the state of affairs in 2007 when emerging technologies offered a set of possibilities concerning what an image was and how we might view that image. In trying to answer this question I have pursued the idea that, as with a medieval painter who had to know how to mix their paints, it is important to understand the material construction of the contemporary digital image, so that one might understand its social, cultural, political and aesthetic effects. This has meant that I have undertaken an enquiry in both academic and professional fields and I have sought to create situations where both academics and professionals feel comfortable together and have a method or language of exchange.

A direct example of my description of my research area can be found in a 10 minute talk entitled ‘Digital Cinematography So Far’ which I gave to the University of Westminster’s research organisation, The Centre for Research and Education in Arts and Media, at the end of 2010. This can be found here: <http://www.flaxton.btinternet.co.uk/vhwestterryflaxton.htm>

My methodological contention has been that technical and aesthetic investigations have to be performed in the medium itself, using the form to inquire into itself, to speak in its own language side by side with the written word. Then critical reflection might take place to reveal the formal nature of the insights in research form. To fully exploit this I have created 3 Practice as Research Portfolios which are comprised of artefacts, exhibitions, online digital support material, internet publications, journaled articles and papers at conference.

At all points I have sought to engage the public by seeking out venues where art and more specifically research is not often shown (such as a 6 cathedral tour I staged in 2008), moreover I have sought to engage communities in the production of the work as well as engaging with new audiences that do not often find their way to art galleries or exhibitions, thus extending the reach and significance and therefore impact of the research. Public audiences currently amount to around 320,000 people who have seen various elements of the work.

At the same time I have introduced my research into academia via papers and journal articles. Even within high level professional exchange, as the subject has so recently established itself, it is continuously in development (even the descriptors of activity and techniques are changing as developments occur) so I have various initiatives underway to create knowledge exchange between sectors - an example is ‘The Look from Capture to Display’ which I organised with a colleague (Dr Richard Misek) in 2011 which sought to establish the pathways of contemporary production as a public agreement and development of language between professionals and academics: <http://www.flaxton.btinternet.co.uk/KTTheLook.htm>

All items beneath are numbered as IRIS items and can therefore be found on the system with attendant papers or videos. Regarding Practice as Research Portfolios, Digital Media and Internet

Publications, you can use these links to see what these kind of outputs are. I have tried to follow all aspects of the University of Bristol CV, but in so doing I've had to split up elements of my work which usually remain together. An artefact is the first phase of exploring a research idea but requires an exhibition to further test the idea on the public, this then requires critical reflection which eventuates in both journal articles and conference papers before then completing the research continuum by feeding back into the next artefact. I regard this form of work as a building block in my continuing thesis on the developing computational abilities which power the developments in digital motion imaging.

As far as I am aware, there have been no other coherent practitioner led research projects into high definition video underway in UK HEIs.

Website including link to KT Fellowship and resources: <http://www.flaxton.btinternet.co.uk/>
University of Bristol Staff Page: <http://www.bris.ac.uk/drama/staff/terry-flaxton/>
Academia Page (including access to papers): <http://bristol.academia.edu/TerryFlaxton/About>

Academic Journal Papers (refereed)

'HD Aesthetics', *Convergence, The International Journal of Research into New Media Technologies*, (pp. 113-123), 2011.

'The Technologies, Aesthetics, Philosophy and Politics of High Definition Video', *Millennium Film Journal*, No 52, (pp. 44-55), 2009.

'Time and Resolution: Experiments in High Definition Image Making', *The Journal of Media Practice*, 10.2 & 10.3, (pp. 123-147), 2009.

Chapters in Edited Books

'HD Aesthetics and True Digital Cinematography', in Sean Cubitt (Ed.), *Genealogies of Digital Light*, 7000 words, 2012.

Conference Contributions

'High Definition Imaging: the Paradox of Creativity within the Academy', Watershed Media Center, *Journal of Media Practice Symposium 2011*, 2011.

'Notes on the Developing Aesthetics of Digital Technology and its effects on Transmedial Disciplines', University of Bristol, *Technologies of Transmediality*, 2011.

'The mimetic and the diegetic in the creation of Art', Athens, *8th International Conference on Mass Communication*

'New Understandings of the Mimetic and Diegetic in the Creation of Art', Xi'an Academy of Fine Art, 2010.

'The Concept of Colour Space as seen from the Practitioners Standpoint', Arnolfini, Bristol, 2009.

'High Definition Aesthetics', University of Cardiff, Newport, 2008.

'Exploring High Definition', Anglia Ruskin, 2007.

Professor Martin White & Terry Flaxton 'The Creation of The Chamber of Presentations', Dartington College of Arts, 2007.

Professional Journal Papers

'Feeding the World', *Showreel Magazine*, (pp. 33-35), 2008.

'Lighting a Jacobean Tragedy', *Showreel Magazine*, (pp. 21-23), 2008.

Other Publications - Internet Publications

'High Definition and High Resolution Motion Imaging', <http://highdefinition-nomercy.blogspot.com/>

'Some Notes Towards the Theory and Practice of Innovation in Theatre, Film and Television Education', *Academia.edu*, 2010. <http://bristol.academia.edu/TerryFlaxton/Papers/>

Other Publications - Digital or Visual Media

Online Resources Discussing Digital Motion Imaging, Online Digital Resources, Video and Text, <http://www.flaxton.btinternet.co.uk/KTVP3RESOURCE.htm>

The Verbatim History of the Aesthetics, Technologies and Techniques of Digital Cinematography, Digital Video Online Oral History, <http://www.flaxton.btinternet.co.uk/indexHDresource.htm>

Flaxton, TR & Dr Richard Misek. *The Look From Capture to Display*, Online Record of Academic and Professional Symposium (5 hours recorded resources), 2011. <http://www.flaxton.btinternet.co.uk/KTTheLook.htm>

The Idea of Digitality in a Post Digital Age, Online Digital Resource, 2011. <http://www.flaxton.btinternet.co.uk/KTWest.htm>

Other Publications - Practice as Research Portfolios

Practice as Research Portfolio 1: Understanding the Effect of Increased Resolution in Motion Imaging with Regard to the Creation of Images of the Immediate Environment, PARP with artefacts, exhibitions, internet publications, journal articles, conference papers and invited talks to research communities, <http://www.flaxton.btinternet.co.uk/educationParp1.htm>

Practice as Research Portfolio 2, Understanding the Effect of Increased Resolution in Motion Imaging with Regard to the Creation of Iconic Images, PARP with artefacts, exhibitions, internet publications, journal articles, conference papers and invited talks to research communities, <http://www.flaxton.btinternet.co.uk/educationParp2.htm>

Practice as Research Portfolio 3, Understanding the Effect of Increased Resolution in Motion Imaging with Regard to the Creation of Images of Portraiture, PARP with artefacts, exhibitions, internet publications, journal articles, conference papers and invited talks to research communities, <http://www.flaxton.btinternet.co.uk/educationParp3.htm>

Other Publications - Artefacts

Portraits of the Working People of Somerset, High Resolution Digital Installation, Various (1st Exhibition, Somerset), 2011. <http://www.visualfields.co.uk/>

Myth and Meaning in the Digital Age, Single Screen Digital Artwork, Salisbury Arts Center, 2010. <http://www.flaxton.btinternet.co.uk/history0.htm>

Portraits of Spitalfields, London, High Resolution Digital Installation, Various (1st Exhibition, London), 2010. <http://www.visualfields.co.uk/sixscreen.htm>

Portraits of the Arrow Tower, Beijing, High Resolution Digital Installation, Various (1st Exhibition, London), 2010. <http://www.visualfields.co.uk/sixscreen.htm>

Portraits of the Flat Iron Building, New York, High Resolution Digital Installation, Various (1st Exhibition, London), 2010. <http://www.visualfields.co.uk/sixscreen.htm>

Self Portrait in the Digital Domain, Low to High Resolution Digital Installation, Various (1st Exhibition, Salisbury), 2010. <http://www.flaxton.btinternet.co.uk/history0.htm>

Six Moving Image Works to Investigate Ideas of 'Place and Space', High Resolution Digital Installation, Various (1st Exhibition, London), 2010. <http://www.flaxton.btinternet.co.uk/history0.htm>

Other Publications - Artefacts - Continued

- Three Moving Image Works of Extended Portraiture*, High Resolution Digital Installation, Various (1st Exhibition, London), 2010. <http://www.visualfields.co.uk/alfglasspole.htm>
- Three Unavoidable Moving Image Works Created on Consumer HD Cameras*, Digital Single Screen Artwork, Various (1st Exhibition, Salisbury), 2010. <http://www.flaxton.btinternet.co.uk/history0.htm>
- Until I'm Gone, an examination of abstracted digital Self Portraiture*, High Resolution Digital Installation, Various (1st Exhibition, Salisbury), 2010. <http://www.flaxton.btinternet.co.uk/PRINTS.htm>
- Portraits of the Somerset Carnivals*, High Resolution Digital Installation, Various (1st Exhibition, Somerset), 2009. <http://www.visualfields.co.uk/carnivalembd.htm>
- The Sum of Hands*, High Resolution Digital Installation, Various, 2009. <http://www.visualfields.co.uk/sumofhands.htm>
- Portraits of the Centenary, University of Bristol*, High Resolution Digital Installation, Various (1st Exhibition, Arnolfini, Bristol), 2009. <http://www.bristol.ac.uk/centenary/look/art/portraits-film.html>
- Dance Floor*, High Resolution Digital Installation, Various (1st Exhibition, Somerset), 2008. <http://www.flaxton.btinternet.co.uk/NEDANCE.htm>
- In Other People's Skins*, High Resolution Digital Installation, Various (1st, exhibition Winchester Cathedral), 2008. <http://www.flaxton.btinternet.co.uk/IOPVideo.htm>
- In Re Ansel Adams*, High Resolution Digital Installation, Various (1st Exhibition, Bristol), 2008. <http://www.visualfields.co.uk/ANSEL.html>
- Portraits of Glastonbury Tor*, High Resolution Digital Installation, Various (1st, Somerset Rural Life Museum), 2008. <http://www.visualfields.co.uk/TORPORTRAITS.htm>
- Ritratti di Cannaregio (Portraits of Cannaregio)*, High Resolution Digital Installation, Various (1st Exhibition, Venice), 2008. <http://www.visualfields.co.uk/cannaregio.htm>
- The Dinner Party*, High Resolution Digital Installation, Various, 2008.
- The Unfurling*, High Resolution Digital Installation, Various (1st Exhibition, Bristol), 2008. <http://www.flaxton.btinternet.co.uk/NEUNFURLING.htm>
- Un Tempo Una Volta*, High Resolution Digital Installation, Various (1st Exhibition, Venice), 2008. <http://www.visualfields.co.uk/untempo.htm>
- Water Table*, High Resolution Digital Installation, Various, 2008. <http://www.flaxton.btinternet.co.uk/NEWATER.htm>

Other Publications - Exhibitions of Research Work

- Portraits of the Working People of Somerset*, Glastonbury Abbey, Somerset, 07/10/11-22/01/12, 2012. <http://www.visualfields.co.uk/>
- Portraits of the Working People of Somerset*, Bath Museum of Work, 08/07/11-27/09/11, 2011. <http://www.visualfields.co.uk/>
- Time and Resolution: Experiments with High Resolution Imaging*, P3 Gallery, London (University of Westminster), 07/12/10-21/12/10, 2010. <http://www.visualfields.co.uk/P3exhibition.m4v>
- 3 International Exhibitions (France, USA, Japan)*, Museum of Modern Art Strasbourg, Yokohama Creativity City Center, New York Center, Millennium Magazine, 2010. <http://www.flaxton.btinternet.co.uk/history0.htm>
- In Other People's Skins*, The Cathedral of St John the Divine, New York, 07/06/10-07/11/10, 2010. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

Other Publications - Exhibitions of Research Work - Continued

In Other People's Skins, Vasteras Cathedral, Sweden, 19/02/10-06/04/10, 2010. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

In Other People's Skins, Xi'an Academy of Fine Art, 01/07/10-31/07/10, 2010. <http://www.flaxton.btinternet.co.uk/chinareports.htm>

Myth and Meaning in the Digital Age, Salisbury Arts Center, 27/10/10 2010.

One Person Show of research works from AHRC Fellowship, Salisbury Arts Center, 01/10/10-31/10/08, 2010. <http://www.visualfields.co.uk/P3exhibition.m4v>

In Other People's Skins, Walcott Gallery, Bath, 12/11/10-14/11/10, 2010. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

Digital Cinematography, The Barbican, London, 2009.

High Definition Technologies and Aesthetics, Watershed Media Center, 2009.

Imaginisists - 2 small exhibitions of work from Venice, Gallery 204, Bristol - The Phoenix Arts Center Glastonbury, 2009. <http://www.flaxton.btinternet.co.uk/imaginiststalking.htm>

In Other People's Skins, Fabricca del Vappore, Milan, 22/04/09-27/04/09, 2009. http://www.bestup.it/new/images/stories/home/Comunicato_FD_V_inglese.pdf

In Other People's Skins, Southwell Minster, 14/04/09-08/05/09, 2009. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

In Other People's Skins, The Phoenix Arts Center, Glastonbury, 2009. <http://www.flaxton.btinternet.co.uk/history0.htm>

Portraits of the Somerset Carnivals, Somerset Rural Life Museum, Glastonbury, 10/09/09-05/10/09, 2009. <http://www.visualfields.co.uk/carnivalembd.htm>

Portraits of the University of Bristol's Centenary, University of Bristol Assembly of the Court, Wills Building, 2009. <http://www.bristol.ac.uk/centenary/look/art/portraits-film.html>

Screening of Research work, Bergen Elektronisk Kunst Senter, Norway, 2009. <http://www.flaxton.btinternet.co.uk/history0.htm>

Two Italian Exhibitions: Rome Film Festival and Milan InVideo Festival, Rome & Milan, 2009. <http://www.visualfields.co.uk/blinkart1.html>

A series of 4 HD installations over four days, Wickham Theatre, 22/09/08-26/09/08, 2008. <http://www.flaxton.btinternet.co.uk/NE57.htm>

A series of 4 HD installations over three days, 18/09/08-20/09/08, 2008. <http://www.flaxton.btinternet.co.uk/history0.htm>

In Other People's Skins, 6 Cathedrals & Bath Abbey, 07/02/08-16/05/08, 2008. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

In Other People's Skins, St James Cavalier Center for the Arts, Malta, 01/10/08-31/10/08, 2008. <http://www.flaxton.btinternet.co.uk/indexArt2.htm>

In Re Ansel Adams, Gallery 204, Bristol, 26/09/08-27/09/08, 2008. <http://www.flaxton.btinternet.co.uk/history0.htm>

Portraits of Glastonbury Tor, Somerset Rural Life Museum, Glastonbury, 16/09/08-21/09/08, 2008. <http://www.visualfields.co.uk/TORPORTRAITS.htm>

Ritratti di Cannaregio (Portraits of Cannaregio) & Un Tempo Una Volta (Once Upon a Time), Scarabocchio Studio Grafico, Cannaregio, Ponte degli Ormensini, Venice, 12/09/08 2008. <http://www.flaxton.btinternet.co.uk/NEPortraitsCannaregio.htm>

The Dinner Party, Phoenix Arts Centre, Glastonbury, 17/10/08-20/10/08, 2008. <http://www.flaxton.btinternet.co.uk/history0.htm>

Analogue & Digital: Pioneering and Contemporary Artists' Video, London, 24/11/07-16/12/07, 2007. <http://www.meigh-andrews.com/reviews/analogue-digital>

Forthcoming Publications - Other

'Understanding Digital Cinematography' Internet Publication

Research Grants (calculate 80 per cent of ACE and AHRC awards)

PI on 2010 Heritage Lottery Award, £39,500, 12 months

VC Innovation Award, 2010, £5000 24, months

PI on AHRC Knowledge Transfer Fellowship, 2010 - 2012, £310,000, 24 months

PI on 2008 AHRC Practice and Applied Award, £20,000, 24 months

VC Innovation Award 2007, £5000, 36 months

PI on 2007 ACE Award In Other People's Skins, £25,000, 12 months

PI on AHRC Creative Research Fellowship 2007 - 2010, 330,000, 36 months

Indications of External Recognition: Invited Papers

State of Play: Current topography of Digital Cinematography, *Invited paper to research community University of York*, January 2012

'Myth and Meaning in the Digital Age', *Invited paper to research community ETH Zurich*, 2010.

'High Definition Technologies and Aesthetics', Bergen Institute of Fine Art, *Invited Paper to Research Community*, 2009

Indications of External Recognition: International Retrospectives of my work

Rome Film Festival, 2009

InVideo Milan 2005

Kuala Lumpur, Pan Asian Video Festival, 1992

Den Haag, Worldwide Video Festival, 1988

Mill Valley, San Francisco USA, 1986

Indications of External Recognition: Collections of my work are held at the following locations

The Lux Centre, London

AICE InVideo, Milan

The Rewind Study Collection, University of Dundee

The Film and Video Artists Study Collection, University

Video Les Beaux Jours, Strasbourg

The Arnolfini holds a copy of 'The Fashion Show'

The Museum of Modern Art Berlin hold a copy of 'Prisoners'

I have had my work shown at around 80 international festivals including Moscow, Los Angeles, Berlin, Bonn Bienalle, London International Film Festival, Istanbul, Montreal, Riga and Sao Paolo (a full list can be found here: <http://www.flaxton.btinternet.co.uk/terry9a.htm>)

Academic Leadership And Citizenship

I am currently an AHRC Knowledge Transfer Fellow and I exchange information with industries of the South West of the UK. Effectively I am one of the University's ambassadors and all of the exhibitions, public talks and other initiatives described above are a way of taking not only the research outside, but also extending the impact of the university of Bristol in the community.

Academic Leadership in the Discipline

It is my intention internationally to help create a body of new knowledge around Data or Digital Motion Imaging Cinematography, derived from cross-disciplinary practice and knowledge exchange. This is a new subject area that will benefit from both practice *and* theory. Until now there

has been no other cross-disciplinary work that has tried to to unify arts and science around the issues thrown up by this new subject. I began through giving papers internationally and then received invites to speak to research communities (listed above in Indications of External Recognition: Invited Papers). I created the following initiatives:

In December 2010 whilst exhibiting the summative research from my three year AHRC Creative Research Fellowship into this subject area I organised 4 days of discussions on the subject with academics from around the UK and also the entirety of University of Westminster's research community in the construction of motion images.

In April 2011 I organised (with a colleague now departing University of Bristol), a symposium entitled 'The Look from Capture to Display' that specifically sought to bring academics and professionals together to help create understanding from both positions. This took place at the Watershed Media Center, 2011. One of the key issues within my KT fellowship is the invention of a set of robust pathways to capture and process data through to display and this symposium was the beginning of the articulation of this process. I have since published a document that is widely available of the pathway from capture to display and since consult with the BBC

For 2012 I have begun to organise a complimentary symposium of the same kind at the Barbican London in association with Four Corner Films.

I have also begun to organise a third symposium to take place at the Watershed in Bristol that will seek to unite the thinking of academics from both Arts and Engineering to discover the differences and similarities in the parameters of study with regards emerging motion imaging technologies and then find a language that enables cross-disciplinary discussion in this subject.

Academic Leadership in the University

As mentioned above I am representing my department and Faculty of Arts in an initiative with Faculty of Engineering and Faculty of Science which raises profile of my department and also engages the thinking of colleagues in the sciences as to what Faculty of Arts can offer to their developing practice. Early in 2012 I shall be exhibiting research work to the university community for an extend period with the Institute of Advanced Studies. I intend to further engage with other cross-disciplinary collaborations with other faculties during 2012 which will be developing engagement practice with parts of the university that normally do not necessarily interact.

Professional Activities outside of the university

To maintain raising the profile of my subject I am organising the Golden Hour Festival of Cinematography with the Director of Programmes at the Watershed, Mark Cosgrove, to take place at the Watershed in July 2012. This is a fairly costly exercise and we are currently seeking funding. This will take place over 4 days and invite international level and oscar winning cinematographers. We hope the audience will come not only from Bristol, but also from surrounding cities including London.

As a KT Fellow and have to continuously interact with various levels of SME's and industry professionals. I run surgeries and workshops to disseminate and exchange knowledge throughout the region of the South West.

I have a continuing engagement with the Anchor Collaboration and BBC Bristol and shortly BBC Manchester and this connection will be brought back to the University as a set of research projects to reveal developments in the subject area. I have engagements with Watershed Media Center and South West Screen as partners in my KT Fellowship, plus this brings public engagement with SME's in the South West Region.

Entrepreneurship

I run a small SME called VisualFields that works to secure funds from outside academia to enable research projects that the AHRC (for instance) would not fund. This year we managed to obtain around £40,000 from the Heritage Lottery Fund to develop two public exhibitions of 'Portraits of Working People of Somerset' in high resolution. This was exhibited on a 10 foot x 10 foot screen, other outputs are 6 hours of high definition of oral history (both at the exhibition and online) and this is being made into a 90 minute documentary for submission to festivals. Prior to that I obtained an award from the Arts Council for an earlier piece of work (around £25,000). I continue to be active in the heritage and arts sectors.

Good Citizenship

A lot of what I do is to work on an ambassadorial level for the University with Industry in the South West. I am mindful of the fact that Bristol has two universities and UWE for instance has more profile in digital media. However I am convinced that University of Bristol's Motion Imaging research activities are world leading and that this message has to be delivered into the local region. Certainly my partners in my KT fellowship and sub-partners, the BBC and the Anchor collaboration now are aware of this. I saw my film, Portraits of the University of Bristol's Centenary as a contributory gesture to maintaining the reputation of the University on a public level.

Future Plans

I am currently involved with formulating and funding a research institute that is cross-disciplinary between Arts and Science and unifies the Research of Professor Dave Bull of Engineering (Signal Processing) and also in his department, Erik Reinhard in Higher Dynamic Range studies and Professor Tom Troscianko of Experimental Psychology (Immersion studies) and my own (High Resolution Imaging, Higher Dynamic Range and Higher Frame Rates), with partners from industry including the BBC, Anchor Collaboration, South West Screen, Creative England and Watershed Media Center. This Institute will pursue the calibration of enhanced computational abilities of Digital Imaging with our physiological state. The research question will therefore be from both science and arts perspectives:

'What combination of digital computational developments (frame rate, resolution, dynamic range), can be most beneficially effective to audience engagement, both aesthetically, psychologically and physiologically, and what will that then mean in terms of the production of entertainment and art, not only to the audience, but to the practitioners who work in the continuously changing medium?'

We will be seeking substantial funding from AHRC, EPSRC and TSB beside other sources.

I have been soliciting interest and receiving interested responses from other HEI's in relation to the AHRC's requirement to unify resources in each subject area. There are currently 10 units of High Resolution Digital Cinematography equipment in the UK (13 by the end of 2011) and University of Bristol, as a leader amongst HEI's in this area nationally, currently holds two of those. It is our

intention that an Institute devoted to understanding developments in Digital Motion Imaging will also then curate a larger set of cutting edge equipment, common to the emerging needs of Film and Media courses with other HEI's and also offer and disseminate knowledge and training in this medium that then generates income for University of Bristol.

I will continue to publish an internet publication (Blog) that is read by professionals and academics on the subject as well as taking part in the Cinematographers Mailing List, the accepted professional communications tool for Cinematographers working at the highest level.

I have engaged with various publishers with a view to publishing a monograph on my subject. So far I have had two offers but as I wish to publish an electronic version with additional resources such as streaming interviews and interactive elements, negotiations have faltered in realising a publication of this work in modern terms. It is therefore my intention to seek funds (and at this point we are still waiting for the AHRC KE Hub funds subject areas to be articulated) to electronically publish 'Understanding Digital Cinematography' in 2012 (currently containing 75,000 words) which acts both as a primer for those interested in adopting the craft, but will also critically reflect on the nature of this new medium. I will construct a means to ask various reputable academics to blind review this and include those reviews, then include a method of evaluation of use of this online work. Meanwhile, I shall continue to publish peer-reviewed articles on the subject.

In 2005 I began an international Art project entitled Blink - this was soon to involve a charity element, a children's refuge in Lima, Peru. I made a moving image artefact (One Second to Midnight), then asked the French artist Robert Cahen to respond with his piece. We then began the process of inviting other artists to join us and respond to what was to become an ongoing work of art. We decided that each artist must be from a different country, with each work being no longer than 4 minutes. So far there are 15 internationally know artists from the Philippines, Malta, Zimbabwe, Costa Rica, Norway and so on. We have already exhibited the ongoing project at the Milan InVideo Festival and the Rome Film Festival and I have agreed with the Locarno Festival and the National Film Theatre to jointly premier the completed work in around 5 years time, on completion. The eventual aim is to have 30 works which are then presented as authenticated for sale with all proceeds going to 'El Refugio', (the children's refuge). We have already sold in advance our first DVD.

It is my intent in future initiatives to continue pushing boundaries with the varied communities that are discussing the issues of the subject area, so that both academics and professionals who usually discuss the subject in their terms engage in fruitful cross-community discussion. I believe it is important to continuously broaden perspectives as this may prove to bring new forms of knowledge.