

<b>Institution: University of the Arts London</b>
<b>Unit of Assessment: 32 - Art and Design: History, Practice and Theory</b>
<b>1. Unit context and structure, research and impact strategy</b>

University of the Arts London (UAL) is Europe's largest specialist arts and design University, bringing together six colleges (Camberwell/Chelsea/Wimbledon/Central Saint Martins/London College of Fashion and London College of Communication). It is a specialist HEI, rated second in the world (QS University World Rankings 2020 and 2021) for its creative education and knowledge creation.

The University's activities across teaching, research and knowledge exchange are strategically framed by values that promote diversity and an international outlook as reflected by our staff and student cohort. We also embrace the challenge of intradisciplinary and collaborative working to engage contemporary issues of concern including climate crisis, equality, sustainability, social justice, creative innovation, and resilient healthy communities. The four themes laid out in our strategic vision for our REF2014 submission articulate our approach to these challenges: *Living with Environmental Change; Lifelong Health and Wellbeing; Digital Futures; and Community Resilience*. These have guided us in building a vision around which the individual colleges cohere to pursue research, and which connects research, knowledge exchange and teaching activities in a shared network of values and thematics. This connectivity across the University lends a vitality and focus to what we do which is enhanced through our collaborative projects with our communities, publics, and other stakeholders. For UAL, culture and creativity are fundamentally collaborative and engaged, undertaken with a broad range of publics, drawing meaning and value from interactions and relationships with others.

### Structure

Governance and monitoring of research is delivered through a committee and planning network that directs the individual college structures. The overarching University Research Committee (URC) is chaired by the University PVC for Research (currently Professor Jeremy Till) supported by the University Dean of Research (up to January 2021, Professor Oriana Baddeley). URC oversees the college-level research committees, monitors research centres and directs strategic planning for research. It receives and scrutinises detailed annual reports from research centres and colleges, including data on funding, outputs, impact, esteem, staffing and activities. Based on a peer review of these reports, URC feeds back recommendations back. URC has oversight of funding across the

University and set the strategy for this REF submission. This ensures a consistency of support and directed focus whilst respecting individual college and centre research cultures. At college level researchers and centres are directly supported by a College Associate Dean of Research (ADR) who is responsible for developing research and initiatives. College research is managed and monitored through the College Research Committees, which report up into URC. The new Institutes referred to below are each overseen by a management board, which in turn reports into URC.

A University Research Degrees Sub-Committee (URDSC) is responsible for the PGR work at UAL, and reports to URC. Monitoring and support for elements of PGR work is delegated to College committees (CRDSC) which make initial judgements on student progress that are further scrutinised at university level by URDSC. Alongside the two key university committees is a Research Ethics Sub-committee (RESC) which has the final overview of all research ethics work.

A central Research Management and Administration (RMA) department supports funding bid development, research project monitoring and finances, and research student progress and training. Until January 2021 this unit was run by the UAL Dean of Research working with a Director of Research Administration and supported by individual College Associate Deans of Research (Professors Felicity Colman, Tom Corby, Malcolm Quinn and Pratap Rughani-), but this structure will be strengthened further by the appointment of the University PVC Research, Knowledge Exchange and Enterprise responsible for an expanded portfolio. Planning and implementation of day-to-day research issues are delegated by URC to a research management group (RMG) chaired by the Dean of Research and made up of the Directors of Research Administration and of Knowledge Exchange, College Associate Deans of Research and representatives of Research Centres and Institutes.

College activity is supplemented by nine University Research Centres; these are well established with international reputations: Afterall; Centre for Circular Design (CCD); Centre for Fashion Curation (CfFC); Centre for Sustainable Fashion (CSF); Creative Research into Sound Arts Practice (CRiSAP); Design Against Crime (DAC); Photography and the Archive Research Centre (PARC); Research Centre for Transnational Art, Identity and Nation (TrAIN). Most recently the new Centre of Fashion Business and Innovation Research was approved by URC in 2019 and as described below, the University has now established four cross-college Institutes. These are: Creative Computing Institute (CCI),

Decolonising Arts Institute (DeAI) Social Design Institute (SDI) and Institute of Fashion Textiles and Technologies (IFTT).

### **Achievement of strategic aims for research and impact**

In its Research Strategy 2014-2020 submitted to the last REF, the University committed to a set of key objectives (A to E) which formed the basis of our work for the current REF2021 period. Each objective was supplemented by a detailed plan monitored by UAL's research committees, groups, and forums. Colleges and Centres were asked to report progress against these objectives. They have also allowed for targeting of resources and support across UAL and have led to the formation of new initiatives such as the UAL Institutes. The following lists some examples of the way objectives have been achieved.

*Objective A: Support research which expanded and enhanced public understanding of the University's key subject areas and their social and cultural impact.*

Our impact case studies demonstrate how the dissemination of our research intentionally goes beyond standard academic routes. To further expand our public reach for research in 2015, the University established an annual research fortnight, now in season six, with between 60-80 events, the majority open to the public. This university-wide activity is supplemented by a regular public programme including conferences such as: *Savage Beauty: Alexander McQueen*, organised by the Centre for Fashion Curation accompanying the V&A exhibition (2019); *Circular Transitions* by Centre for Circular Design (2016); *Books and The Human* by Calvert, Wright, Ross (2016, one of only 10 national events selected by AHRC as part of their 10<sup>th</sup> Anniversary Celebrations, aimed at public impact).

Additionally, between 2014-2017 UAL delivered on its commitment to appoint twelve new cross-university Visiting Professors with public engagement as their remit and introduced the role of 'Practitioner in Residence' attached to each of its programme areas (over 30 across the University). This initiative produced high profile public programmes that enhanced student experience and impact on the wider community. These included Ezio Manzini's *Culture of Resilience* (2014-16) and Sonia Boyce and Paul Goodwin's *Curating Carnival* (March 2015), a procession, sound and performance which coincided with the anniversary of the first Caribbean Carnival to take place in London at the nearby St Pancras Town Hall in 1959.

The scheme enhanced the roles of existing staff and brought other major figures to research debates at UAL. Existing UAL Professors: Rob Kessler, Lucy Orta, David Toop

and Sonia Boyce were given greater cross-university roles and were joined by new appointments including Paul Goodwin, Isaac Julien and Ezio Manzini. **Practitioners in Residence** included key researchers such as Hal Foster and Griselda Pollock.

*Objective B: Develop the quality and depth of its research activities, building on proven areas of research excellence and supporting the growth of new ways of thinking about the core subject areas through cross-disciplinary collaboration*

In 2014 UAL expanded its research through cross-disciplinary partnership and listed areas perceived as likely to be most productive. Examples of work in pursuit of this agenda include:

*Fashion with partners in medicine, psychology and sociology*

London College of Fashion is a co-founder of the *Global Disability Innovation Hub* aimed at changing perceptions about disability. The project is led by University College London working with Stratford East at the Queen Elizabeth Olympic Park (QEOP) and includes Loughborough London, Sadler's Wells and the V&A.

*Documentary film and photography with partners in anthropology and political science*

In partnership with King's College London's War Studies department and London School of Economics and Political Science, UAL developed the AHRC-funded *Art and Reconciliation: Conflict, Culture and Community* project (UAL £153,956.80, overall funding £644,341, 2016-2018), an investigation of reconciliation in different geographical regions which interrogated the use of art in reconciliation initiatives and the potential of artistic practices to play a role in inter-communal conflict resolution, remembrance, forgetting and forgiving.

*Graphic design with partners in computing and information technologies*

The UAL Creative Computing Institute (CCI) was developed out of combining existing work within the University's graphics portfolio with new specialist expertise from computer science, design research and creative practice. It has led to new research opportunities and a public platform to explore innovative computer science within a creative practice and industry setting.

*Design with partners in social policy and urban planning*

The *Public Collaboration Lab* (PCL), is an AHRC-funded research project that enabled London Borough of Camden and University of the Arts London to find synergies between

local government's operational delivery and learning objectives, towards a portfolio of 'live' collaborative design projects that redefine ways of developing and delivering services. This work feeds into UAL's wider goal of putting the 'arts' into STEM: STEAM, highlighting the value of participatory art and design practices to social innovation.

*Fine art and curation with partners in climate science*

*Materialising Data Embodying Climate Change* is a 3-year (2019-2022) AHRC-funded research project in collaboration with the British Antarctic Survey which aims to devise and explore the potential for 'empathic encounters' with climate data. UAL are also the creative partner in the Horizon 2020 funded Deepice Consortium (2021 –2024), led by Centre national de la recherche scientifique addressing the role of greenhouse gas on past climate changes.

*Fine art and design with political theories of race and post-colonialism*

*Black Artists & Modernism* (BAM), a 3-year research project funded by the AHRC as a collaboration between University of the Arts London and Middlesex University, aiming to re-position fine art and curatorial practices at UAL and in partner institutions.

*Objective C: Provide a sustainable and supportive research environment for staff and students*

The delivery of this objective is covered in the People section below.

*Objective D: Develop the relationship of its research activities with SMEs, professions, and industry partners*

Work relating to themes of social responsibility, environmental sustainability, and cultural understanding through the arts, has been prioritised to address this objective. This has built on the knowledge base of UAL's Sustainable Fashion, Circular Design and Design Against Crime Research Centres who since 2018 have collaborated with the new institutes for Social Design and Fashion, Textiles and Technologies. This research fostered an enterprise culture that recognised the value of the knowledge produced across all disciplines at UAL, understanding that impact is not only linked to commercial gain, but encompasses a wealth of societal and cultural beneficiaries. A key example in this area is the Creative R&D Partnership *The Business of Fashion, Textiles and Technology* (BFTT-£5.5 million funded by the AHRC Creative Industries Cluster Programme), focused on delivering innovation within the entire fashion and textile creative production and supply

chain. Other examples are covered in the impact case studies, particularly those for *Social Design for Collaborative Innovation* and *The Fashion Paradox*.

*Objective E: Working across its archives, collections, and galleries to strengthen both physical and digital resources to support new research initiatives, expanding audiences and enhancing the impact of its research outputs and activities.*

The research potential of UAL's archives and special collections were made more apparent to external audiences through targeted research activities exploring debates around the archive. Two major conferences, *Immaterial* (13-14<sup>th</sup> May 2016) and *Archives and Embodiment* (4-5<sup>th</sup> July 2019) extended public understanding of our collections. The University also convened a series of international symposia exploring the legacy of Stanley Kubrick's films and their impact on filmmaking and the wider arts.

### **Public and Community engagement**

UAL's approach to public and community engagement (P&CE) seeks to widen access and participation in our creative disciplines, to inspire and engage new audiences and communities through creative and collaborative practices, and to create mutually beneficial forms of civic partnership. UAL's P&CE activity is embedded in our research, academic practices and throughout our institutional strategy (2015-22) and engages with a range of places and publics regionally, nationally, and globally. Our public programme of events, exhibitions and performances attracts large diverse audiences. Evidence of this approach is visible in all the UAL Impact Case Studies but particularly relevant in relation to *Creative Engagement with Environmental Crisis* and *Raising Voices: Visualising Untold Stories*.

### **Knowledge Exchange**

Expanding the agency of our research through Knowledge Exchange (KE) is one of UAL's key priorities. This aim is a central pillar of our university's strategy which sees research, KE and pedagogy as contiguous activities connected at a fundamental level through our value and challenge focused enquiries. Our KE strategy also engages with other important intersecting systems in which creative economies are situated as places. Within this approach we share our experimental creative methodologies to drive solutions to the increasingly complex issues that society faces. Such approaches are inherent to our disciplines, providing UAL with significant capacity for developing impactful relationships

with industry, policy makers and civic organisations who are increasingly open to creative approaches to complex challenges.

During the REF period 2014-21, substantial investments were made in developing a KE ecosystem to deliver creativity-driven solutions; these included:

- A dedicated KE department with strategic responsibility for managing the development of our research through KE activities.
- A KPI framework for providing a consistent set of performance measures for activity across all research.
- A Continuous Improvement Plan – enhancing UAL’s KE and research environment, inclusive of monitoring, evaluation, and oversight.
- New Institutes for research, knowledge exchange and curriculum development.
- Dedicated KE and research academic governance, with a committee structure providing oversight of research impact and KE activities.
- Integrated governance for management of ethical issues across research and KE.
- Implementation of KE academic leadership roles.
- Development of formal relationships with key external partners. UAL co-founded the Kings Cross Knowledge Quarter with the British Library, to actively engage in advancing research with over 100 government, academic, research, scientific and media organisations. Other partners include: the Greater London Authority and London Boroughs, the British Antarctic Survey; British Fashion Council; the European Organization for Nuclear Research (CERN); Louvre Museum, amongst many others.

The following are key examples of this research-driven KE activity:

i) Knowledge arising from UAL’s Black Artists and Modernism (BAM 2015-18) was deployed by Tate Britain, Manchester Art Gallery (amongst others) to develop collections, development policy; archiving and accessions; curation; and the interpretation of works within museum and gallery settings.

ii) The Design Against Crime Research Centre collaborated with Her Majesty’s Prison and Probation Service (2018-20) to work with inmates to produce furniture designs that were able to withstand abuse by prisoners who are known to use it to self-harm or injure.



(iii) Research in sustainable fashion has had worldwide traction. This includes the Centre for Sustainable Fashion's relationship with the clothing giant ASOS (2018) to inform the design, production, consumption, and disposal of clothing.

### **UAL's future strategic aims and goals for research and impact**

In the aftermath of Brexit, the Coronavirus pandemic and the new challenges facing UK higher education, UAL, like the rest of the sector, needs to focus on how best to support its research agenda. In addition, there has been a change of leadership with the arrival of a new Vice-Chancellor, James Purnell, in March 2021. He will be joined later in 2021 by a new Pro Vice-Chancellor for Research, Knowledge Exchange and Enterprise. This post will strengthen the management and support for research across the University, as well as giving greater visibility and representation of it at University level.

The research plan for the next REF cycle will be informed by the new university strategy that is being shaped by the incoming Vice-Chancellor. The summer term 2021 will be a period of internal consultation and debate around a strategy for the future success of UAL with the expectation of launching it in Autumn 2021. This will be underpinned by a set of core principles based around a strong intent to relate UAL's activities across all fields to societal impact and addressing of global challenges. There will be particular focus on issues of racial justice and the climate emergency, as well as our engagement with the digital and creative economies. The strategy will articulate the vital role that the creative sector can play in collaborating with others to engage with the complexities and risks of current conditions.

The outward looking and impact-driven set of principles of the overall university strategy will have clear implications on the research strategy for the next REF cycle. The extended period of the 2014 REF planning cycle has meant that the existing five-year round covered seven years; we recognise the imperative to develop new directions. The four key thematic areas currently embedded in its research will continue to develop and transform to underpin future planning, though their focus will shift in response to emerging societal conditions. UAL researchers are leading or contributing to five projects funded under the COVID-19 UKRI rapid response calls, indicating how our research can be redirected in an agile way to new challenges. We thus anticipate that the themes will be reoriented along the following overlapping lines, and we expect synergies to accrue:

- Living with Environmental Change will address new urgencies marking the shift from climate change to climate crisis.



- Lifelong Health and Wellbeing will engage with a pandemic-infused world, building on several successful COVID19 response research bids.
- Digital Futures will use the expertise of the CCI to build on existing initiatives: artificial intelligence, digital privacy, and their intersection with creative practice.
- Community Resilience will expand and build on our pioneering work in placemaking and community building.

The core risk to the delivery of this research strategy derives from policy-led impacts in support of the creative arts sector and research. We will mitigate this risk by expanding and reinforcing our collaborations with other disciplines and institutions.

### **How will UAL be taking research forward?**

The University aims to build capacity that is strategically important within current areas of cross-college activity, enhancing both knowledge exchange and impact. We anticipate a further strengthening of links between KE and Research, facilitated by the appointment of a PVC with oversight of both areas and the appointment of college-level Associate Deans of KE who will work alongside the existing Associate Deans of Research. As part of the university strategy, colleges are developing platforms to bring together teaching, research and KE activities under thematic headings, allowing staff across the academic pathways to collaborate on projects.

The expansion of practice-based research has been an important part of this REF cycle and we are committed to continuing this strategy. The forthcoming publication of selected Integrated Presentations of Research (IPRs) as open-access resources will allow the university to demonstrate the methods and outcomes of practice-based research to wider audiences. Internally this will provide important models for emerging researchers, and externally it will confirm the impact and purpose of practice-based research to potential stakeholders and collaborators. The critical mass of UAL Integrated Presentations of Research (IPR) emerging from this REF submission should provide an important contribution to knowledge in this field, and in particular the transformational impact of practice-based research.

Of particular interest is the development of new interdisciplinary capacity through the four new UAL Institutes, with a fifth in planning. These were identified in the 2018-20 Academic Strategy and are intended to be the focus of mission critical cross-university initiatives in

research, knowledge exchange and/or teaching. They are closely linked to existing research activities and are tasked in bringing new opportunities to current areas of excellence. The Institutes will also enable the development of additional capacity to respond quickly to emerging government policy initiatives. The Institutes will supplement the work of the existing Research Centres, which (subject to annual review) will remain. The Institutes and Centres are encouraged to cross-fertilise and there are many examples of close collaboration evident in research activities.

The CCI was formed in 2018 emerging from the University's strategic initiative *Digital Futures*, aimed to grow research intersecting computer science and the creative industries. CCI has generated strong, funded collaborations leading on the £1million UKRI-funded MIMIC Project (led by Professor Mick Grierson, research leader at CCI) in a partnership with Google Machine Intelligence.

The SDI was formed later in 2018 as part of UAL's strategy to amplify research strengths with a focus on social design and design for sustainability and is supported by a donation from AKO Foundation. Initial activities built on the work of three of UAL's specialist award-winning Research Centres CSF, CCD and DACRC. Existing funded projects provided a base for SDI development, including 'Innovating Next Generation Services through Collaborative Design' (funded by ESRC Industrial Strategy Challenge Fund, 2018-21) and 'Smart Regulation of Antibiotic Use in India' (funded by ESRC and Newton-Bhabha Fund, 2018-21).

The DeAI, led by director Professor Susan Pui San Lok, began development in 2018 as part of UAL's strategic initiative to research strengths in postcolonial, decolonial and intersectional feminist histories in the arts. Building on the legacies of projects at UAL over the last three decades, the DeAI aims to lead innovative research that challenges colonial and imperial legacies and drives social and cultural change. DeAI was shortlisted for a £3m Research England bid in its first 6 months of operation and has secured several external awards, including a Towards A National Collection (TANC) AHRC Foundation project grant, (*Provisional Semantics*, led by the Tate with a UAL co-investigator).

UAL's Institute of Fashion Textiles and Technologies (IFTT) was established in 2021 to provide research and knowledge exchange leadership in the business of fashion, textiles, and technology, within the context of both *Digital Futures* and *Living with Environmental Change*. IFFT is aligned with the work of the Industry Strategy-funded *Business of Fashion, Textiles & Technology* Creative R&D Partnership (CRDP) award (£5.5m + £3m

industry leverage), from AHRC as part of the Creative Industry Cluster Programme (CICP). IFTT convenes research centre expertise from across the BFTT partnership, including UAL expertise from CCD, CSF, Centre for Fashion Business and Innovation Research, Digital Anthropology Lab and Textile Futures Research Community.

The Institutes and current Research Centres will be important in raising UAL's profile to attract high-level collaborations with new partners, diversifying our research income and spreading new expertise across existing research communities. An example of this is the new initiative in 2021, the *AKO Storytelling Institute*, funded through a donation of £4m from the AKO Foundation. This fifth UAL Institute will explore applied storytelling as a positive transformative agent in policy, climate, healthcare, the economy, and other arenas of societal change.

### **Progress towards an open research culture**

UAL is committed to making our research openly available in accordance with the UKRI Concordat on Open Research Data. The University developed a Research Data Management Policy in 2014, updated in the context of emerging external policies. UAL Research Online (UALRO) is globally recognized as the most prominent open access collection of original research outputs in arts, design and media and the largest online library to offer free open access to research within the creative arts. In 2019/20 UALRO contained records of over 10,000 research outputs. Around 61% of these provide downloadable documents, images, or other content; as a comparison, in an average UK scholarly repository only about 35% of the items include content. UAL makes available 97,000 individual files attached to outputs. Between 2019 and 2020 our research was downloaded over 200,000 times, with 81% of deposited items being available for free download.

PhD theses are an important part of this collection - since 2012 we deposit a copy of every thesis granted by the University and we have retrospectively digitised many of our older theses. UALRO now lists 386 theses representing the largest specialist collection of doctoral research in art and design worldwide. By 2019/20 these had been downloaded 186,539 times.

We have recently implemented Symplectic Elements and Symplectic Figshare for our new data repository to build on the existing e-prints outputs of UALRO. This allows our research

data to be accessed and re-used by researchers worldwide in a clear, free system that is easily discoverable both via UAL and the main Symplectic Figshare hub.

Future plans include the use of this system for the greater dissemination of data, via our own Open Access data files and monographs, especially in practice-led research. Alongside colleagues across the sector UAL has been a key participant in the raising of awareness around the specifics of practice-based research through the Practice Research Advisory Group-UK (PRAG-UK) and is currently the administration home of the organisation. Following this REF submission, we are working on making as many of our IPRs as possible openly available through providing what we anticipate will be one of world's largest resources of practice-based research.

### Supporting a Culture of Research Integrity

UAL is committed to and complies with the **Concordat on Research Integrity**, this being supported through our policies on *Good Conduct in Research*, *Procedures for Investigating Allegations of Misconduct* and *Code of Practice on Research Ethics*. Our annual *Research Integrity Statements* are publicly available. The UAL Research Ethics Standards Committee (RESC) maintains oversight of ethical issues in research and reports to URC. The introduction of the **KE Concordat** will require universities to publish evidence of their approach to ethical governance of KE. As the ethical review processes established for research represent a robust and high-quality set of well-codified standards for the governance of academic ethics, in 2020 UAL Academic Board approved and initiated the integration of governance of academic ethical review for research and knowledge exchange.

The University has also invested in subject specific training and debates over contested ethical issues as evidenced by *Ethics for Making*, a publicly available resource developed by researchers at UAL as a case study which provides a space for researchers to explore ethics in creative arts practice. *Ethics for Making* explores the key themes of consent, collaboration, freedom, representation and responsibility.

## 2. People

### Staffing Strategy and Staff Development

The UAL Research Strategy and the People Strategy 2016 -2022, includes commitments to engender inclusivity and build capabilities at all levels, strengthen our leadership and management and raise research standards. The strategy sets out how UAL will further enable research and teaching excellence by:

- *Development of Career Pathways*

Work with academic leaders to shape academic career pathways for teaching and research to increase clarity and consistency around research, teaching and practitioner roles.

- *Inclusivity and Engagement*

Develop an inclusive and engaging culture that enables staff, in particular associate lecturers, to better promote and support the delivery of research and teaching excellence.

- *External Recognition*

Enhance our global reputation through external recognition (e.g. NSS, standards required under the Research Concordat, the implementation of a Teaching Excellence Framework (TEF), preparing for REF 2021 and ensuring we comply with the necessary standards in respect of OFSTED, QAA and other regulatory requirements.

- *Excellence in Recruitment*

Develop and apply a new set of recruitment standards and qualification requirements and apply enhanced selection techniques.

Develop a recruitment pool for associate lecturers and visiting practitioners to make recruitment fairer, easier and faster.

In 2017/18, following extensive consultation, UAL introduced three academic career pathways - the teaching-orientated pathway, the knowledge exchange-orientated pathway, and the research-orientated pathway. UAL has identified staff who have significant responsibility for research as those staff on the research-oriented career pathway. It has submitted outputs for the 248 members of staff who have significant responsibility for research, with a combined FTE of 192. This represents an increase of 63% on the number of people submitted to REF2014 and an increase of 75% on the total FTE of staff submitted to REF2014. These increases are indicative of the success of the research strategy in developing research capacity across the University.

Profile of UAL staff with significant responsibility for research		
	Significant responsibility for research/ submitted to REF	All academic staff

White and other White background	66%	61%
Black and other Ethnic background	13%	11%
Prefer not to say	4%	4%
Not stated	17%	24%
Female	60%	59%
Male	40%	41%

	Head Count	% of total submitted
Lecturer/Fellow	46	19%
Senior Lecturer/Fellow	93	38%
Reader/Principal Fellow	47	19%
Professor/Dean	62	25%
	248	

The pathways are designed to be permeable, with annual opportunities for staff to request to be moved from one to another according to their developing academic priorities. Staff on all three pathways, whether new or established, have opportunities for development as researchers through access to college research funding and research mentoring. This supports staff who wish to switch pathway at different points in their career, as well as the development of researchers within the research pathway itself. Academics are placed on a pathway through an open, transparent process; all academic staff on the three pathways teach as part of their contract. A set of criteria for ECRs to be allocated to research-orientated academic career pathway was introduced as part of the Academic Career Pathways project in 2017, in recognition of different expectations of this group in terms of research productivity. All three pathways have a route to Professor. A majority of Professors on the research pathway are women and there are currently six Professors from ethnic minority backgrounds on the research pathway.

UAL's strategy is to develop greater opportunities for staff to produce world-leading research that impacts on a wide international audience through providing a sustainable and supportive research environment by:

- Increasing external funding for research through pre-application support; more incentives for making grant applications; increased training for early and mid-career

researchers in funding applications; and linking with expertise in enterprise to diversify support for research.

- Implementing an enhanced sabbatical leave offer (targeted particularly at mid-career researchers and those in course management roles).
- Expanding our provision for post-doctoral opportunities.
- Extending supervisory capacity in areas of strategic importance for PGR growth.
- Further developing cross-course/college subject communities' potential for research project development.

Responsibility for the implementation of the research staffing strategy across UAL sits with the ADRs for the four UAL Colleges, as well as with the Directors of Research Centres and Institutes. College Research Committees, meeting once a term and chaired by the ADRs, have an oversight of research staff development, as well as reviewing the annual reports on research activity and researcher development in the colleges and their associated Research Centres. Researcher development is also progressed through membership and chairing of research and research degree committees at university and college level, with particular attention paid to the inclusion of PhD student representatives and ECRs, as well as the development of research management and leadership skills through the allocation of reviewing tasks and chairing roles. Within colleges, researcher development is also offered by staff with responsibility for providing advice and support for the initiation and progression of research funding bids, complementing the support for bid development offered by RMA.

Research Centres undertake researcher development in specific fields. One UAL Research Centre, the CCD (established 2017), was founded on a programme of researcher development that started over twenty years ago, offered to textiles teaching staff with the aim of developing sustainable design strategies. It is now focused on the development of circular design skills and approaches both within UAL and in the textiles industry through funded projects. Another UAL Research Centre, DACRC, has developed staff and student researchers who can work ethically with prison inmates on joint projects of design thinking and making. CRISAP and the CSF both have a close association with MA courses that contribute to the development of doctoral research in these fields.

**HR Excellence in Research** UAL is committed to supporting researchers in the development of their careers and has formalised its commitment to the Concordat to Support the Career Development of Researchers with a successful application for recognition under the 'HR Excellence in Research' scheme in 2019. The award recognises the steps that UAL is



making to the careers of our researchers and the development of a thriving research community.

### **PRAs/Personal Research Plan**

The Personal Research Plan is used to identify and agree upon research outputs and activities over a three-year period. It is also an opportunity to ascertain what support and resources may be needed to fulfil the Plan. Once agreed, the Plan is monitored alongside the annual (post-probation) Planning, Review and Appraisal (PRA) process. The appraisal process aims to provide a formal opportunity for staff to reflect on their achievements, receive constructive feedback on their contribution, agree a work plan for the year ahead and receive guidance and support. The PRA is also used to discuss movement between academic pathways, and to put into place any support required to effect this. As part of the PRA process, an appraisee who has any research outputs which have been publicly disseminated for the first time in the last 12 months is expected to ensure that these are available on UALRO.

### **Promotions**

The Professorial Sub-Committee reports directly to Academic Board and is responsible for oversight of the appointment of Professors, Readers, Visiting Professors and Visiting Fellows. To align with the Academic Pathways, UAL appoints Professors and Readers in three categories; Research, Teaching and Knowledge Exchange. While applicants for Professorship are required to make a case for an outstanding record of academic achievement, and/or strategic academic leadership in one category, they may also demonstrate achievements at a high level across one or both of the remaining pathways.

### **Early Career Researcher Scheme**

UAL has a number of initiatives to support the development of staff in various stages of their careers. The Early Career Researcher (ECR) scheme provides a training programme delivered by the UAL Teaching and Learning Exchange and remission from teaching activity. Research-only staff, including those on fixed term contracts, can apply for the training programme part of the scheme. Annual reviews of the programme by the Teaching and Learning exchange in collaboration with Research Management and Administration ensures continued development of the programme to meet the needs of early career

researchers. The University recognises the importance of the contribution of its Early Career Researchers in bringing diversity, creativity and sustaining high quality research. UAL is fully committed to valuing and promoting career development for our Early Career Researchers. Over the assessment period 111 staff successfully applied for the programme. Many of those who have been included in the submission have been through the ECR scheme, including some who now hold research leadership roles, including Goodwin (Director of the TrAIN Research Centre), Goldsworthy (co-Director of CCD) and Steeds (Convenor of RNUAL).

### **Research Mentoring Scheme**

UAL's Research Mentoring Scheme aims to give academic staff a clearer view of their role in research, supporting and developing their research career. The scheme is voluntary, and open to all academic staff on any pathway in full time or part-time roles. Requests to apply for a research mentor are made as part of the PRA process, followed by a short transparent application process. The organisation and process of research mentoring is distinguished by its confidentiality; no formal records are kept at mentoring meetings. Research mentoring meetings are guided by an empathetic approach, an awareness of the complexities of the researcher's circumstances and the contexts in which research takes place. Mentoring also takes place through Research Centres, both internally in relation to research bid development (CRISAP, CCD), and externally to deliver a tailored mentoring programme to three MSEs as part of an AHRC bid (CSF).

### **Sabbatical Leave Scheme**

The University of the Arts London has a well-established research sabbatical leave scheme. The aim of this scheme is to enable eligible staff from across the University to take paid sabbatical leave funded by the University, to work intensively on a research project. Equivalent schemes were introduced for those on the Knowledge Exchange and Teaching oriented pathways in 2018/19. Sabbaticals are awarded through an open and transparent applications process with guidance clearly setting out eligibility and assessment criteria. Applications are reviewed and assessed by RMG. During the assessment period 88 applications for sabbatical leave were approved over 11 rounds (61% female, 39% male). The sabbatical scheme has resulted in many of the outputs included in this submission and the underpinning research for impact case studies. Among the outputs generated by projects supported by the sabbatical scheme are: *Transplant and Life* (2017) Wynne; *Bentham and the Arts* (2020), Quinn; *Civil Rites* (2017), Zimmerman; *Fragmentation of the Photographic*

*Image in the Digital Age* (2019), Rubenstein; *Creative Representations of Place* (2018) Barnes; *A Critical Analysis of Practices of Collecting Fashionable Dress* (2018), De La Haye.

### **Supervisor Support Training**

The Supervising Research Degrees course is a 20-credit taught unit, delivered by the Teaching, Learning and Employability Exchange, available as a standalone short course to all doctoral supervisors at UAL. When new doctoral supervisors join supervision teams, they are invited to apply to undertake the course within the same academic year, ensuring that new supervisors join a developmental community of practice as they begin to supervise. The unit is offered to supervisors in UAL's external partner colleges (whose PGR degrees UAL validates) as well as being open to external applicants.

The *Supervising Research Students* unit aims to support staff in reflecting on and developing their supervisory practice. It explores the experience of supervising students in both theory and practice-based MPhil or PhD degrees in art and design disciplines. The course includes material on ethical and inclusive practices, fostering reflections about academic identity. The unit is accredited by the Staff and Educational Development Association (SEDA), as part of their Professional Development Framework. Participants who successfully complete the unit also receive a certificate from SEDA, a nationally recognised professional body for academics in the UK. During the assessment period the module had been completed by 135 staff, including seven from partner colleges.

### **Research Students**

UAL has more than doubled the number of doctoral degrees awarded (163) compared to the previous REF cycle. UAL has over 250 PhD students, 71% UK, 14% EU and 15% overseas students. In the 2019/20 academic year the profile of our PGR students was 74% female, 19% BAME; 25% had a declared disability.

The University has put in place measures to ensure that doctoral students are supported in the pandemic, including revised guidance on research ethics procedures for PhD students, additional financial support for funded studentships and the provision of online vivas. The progress of research students is monitored through research degrees committees in each college (CRDSCs), reporting to the University Research Degrees Sub-Committee (URDSC). Each college at UAL has a physical and scholarly infrastructure to support the development

of PhD students as researchers, including dedicated workspaces for PhD students, financial support to attend conferences and publish and exhibit outcomes, support for PhD student exhibitions and displays of research, as well as local research training and development that complements the mandatory Research Network UAL (RNUAL) PhD research training programme. UAL also has a PhD student-led journal, *JAWS* (Journal of Arts Writing by Students) which serves as a platform for peer-to-peer engagement by doctoral students. After three issues as a UAL-based publication, *JAWS* was the first student-led journal to secure a contract with Intellect publishing.

The development of research degree students as researchers is also fostered through external collaboration. In 2015/16, British School at Athens embarked on a new joint initiative with UAL, offering an annual arts residency in Greece, supported by a bursary and with studio and accommodation provided to practice-based PhD students at UAL. From 2016 to 2019, the UAL Mead Rome Residency also provided three practice-based PhD students with a four-week residency, living and working in a studio at the British School at Rome.

The approach to the recruitment of doctoral students is both internal, through progression from MA programmes which have links to research centres, and external, through open evenings and email contact with staff by potential applicants. Recruitment occurs at two points throughout the year, the first in the autumn term (linked to studentship applications) and the second in Spring. Applications are centralised through the PGR section of RMA, considered by colleges using the SITS system and selected for interview.

### **Validating Partnerships**

Supporting research across the sector UAL is the validating partner for MPhil and PhD awards for University of Norwich, University of the Creative Arts, Falmouth University and University of Bournemouth. During the assessment period, 43 students from partner colleges completed their PhDs.

### **Doctoral Training Centres and Partnerships**

During the assessment period UAL has been a partner in three Research Council-funded doctoral training initiatives. UAL was also awarded an AHRC BGP1 for post graduate studentships during the previous assessment period. The final cohort of awards were made for the 2013-14 academic year.

**LDoc**

Funded by a UK Arts and Humanities Research Council Centres for Doctoral Training (CDT) block grant, the London Doctoral Design Centre (LDoc) was a collaboration between the Royal College of Art (RCA), Kingston University (KU) and University of the Arts London (UAL). The Centre has provided cross-institutional PhD studentships and training, working in collaboration with key industry partners across five cohorts of students from 2014/15 to 2018/19. LDoc offered a cross-institution specialist Design Research Training and Knowledge Exchange Programme, developed in response to the changing needs of an emerging generation of design researchers.

**Techne 1 and 2**

The Techne research funding and doctoral training partnership was initially funded through an AHRC doctoral training partnership (DTP1) award and provided PhD scholarships and training in London and the South-East for five cohorts over the period from 2014/5 to 2018/19. In 2018, the consortium was awarded funding for a further five cohorts from 2019/20 to 2023/24 through an AHRC Doctoral Training Partnership 2 (DTP2) award. The Techne consortium comprises 10 universities in London and the South-East and has almost 60 AHRC studentships to award each year across a range of arts and humanities disciplines. Techne supports outstanding students pursuing the 'craft' of research through innovative, interdisciplinary and creative approaches across the range of the arts and humanities. UAL's commitment to the scheme includes the provision of matched funding for awards made to UAL PhD students.

**Collaborative Doctoral Awards**

Collaborative Doctoral Awards (CDAs) are intended to encourage and develop collaboration between Higher Education Institutions (HEIs) and non-HEI organisations and businesses. UAL's strong links with industry and design practices has aided development of practice-based and practice-led research partnerships in art and design fields and it has been awarded seven CDAs during the assessment period, including three through Techne:

- V&A - *Wardrobes: The challenge of personal collections of clothing in fashion studies and art and design Museums.*
- Tate - *Picturing Whiteness: Race Representation in the National Collection of British Art 1700s to Now.*
- Museum of London - *Biography and Fashion Collections: Developing a dress-specific acquisition and cataloguing methodology using the Francis Golding Collections.*

- British Library - *Collecting UK digital comics: social, cultural and technological factors for cultural institutions.*
- Google - *MIMIC: Musically Intelligent Machines Interacting Creatively.*

### UAL/King's College London PhD Studentships

UAL initiated a partnership with King's College London in 2016 to bring together staff and students on research, teaching and public engagement to tackle public policy issues. A joint collaboration between the Policy Institute at King's and the Innovation Insights Hub at UAL, it presented a unique context for students to explore, develop and assess the intersections between design and policy. It included two joint PhD studentships bringing together UAL's design thinking and King's policy expertise, to contribute to the emerging field of policy innovation.

Funded PhD studentships during the assessment period:	
BGP1 (Final cohort)	4
Techne 1	30
LDOC	16
Techne 2	5
UAL/King's	2
AHRC CDAs	4
UAL funded studentships	28
Total	89

### Monitoring and support mechanisms

Post Graduate Research Programmes are managed and administered centrally by the Post Graduate Research (PGR) section which sits within RMA. The PGR Section manages processes and administration relating to the PGR journey from application through to award and becoming a member of UAL Alumni. It delivers Post Graduate Research Student services, including academic and administrative support, quality governance and planning, in line with the standards and processes set by the University's Research Degrees Sub-

Committee and the University's Academic Registry. PGR students are admitted to one of UAL's colleges and the PGR Section supports processes within each college through administrative support to the College Research Degrees Sub Committees.

Research degree student representatives are members of CRDSC and College Research Committee meetings, and at URDSC and URC meetings. Student representatives are nominated each academic year by the student body.

The PGR Section supports RNUAL offering research orientation, skills training, and a platform for students to progress their work presentation and discussion. Studentship competitions, applications and awards are managed by the PGR section, which is responsible for reporting to external awarding bodies. Collaboration and partnership agreements are developed through the PGR Section in conjunction with partners and UAL legal team.

### **RNUAL (Research Network UAL)**

The RNUAL programme supports student progression in three ways:

- Navigating candidates through the research journey, elucidating what is needed at different stages.
- Providing skills training and nurturing career development across the practice-based arts, humanities and social sciences.
- Offering an academic forum in which students can platform and discuss their research at two critical moments (end of the first year, in the Summer Symposium; and as part of the Confirmation process that leads to MPhil or PhD pathways, in the Spring Symposium).

A mixture of compulsory and optional elements ensures that all students have core support and can specialise. Sessions are led by UAL academics with additional contributions from industry experts. The programme dovetails with UAL provision by Library Services and Academic Support; the Teaching, Learning and Employability Exchange; Shades of Noir, The Centre for Race & Practice Based Social Justice; and Student Services. The Convenor of RNUAL represents a personal anchor for the programme and operates as a point of contact well-positioned for diverse academic and pastoral enquiries from students.

There are three RNUAL Blocks, each lasting a week (September Induction; February Spring Symposium; June Summer Symposium). In 2017 two study days were added to the



programme. The Registration Study Day which targets those at the outset of their studies, typically covers writing a research project proposal, embedding ethical considerations within research design and managing references. Presentations followed by Q&A sessions are balanced with practical workshops that, while addressing the development of specific skills, additionally allow students to socialise their research challenges with each other. The Completion Study Day, which is programmed for those in the final stages of their studies, typically addresses how to get the most from the Writing Up period, success in a viva scenario and, as well as facilitating discussion going around career paths after the research degree. Complementary sessions, addressing such topics as 'social media and other digital tools to promote research', 'winning funding for research endeavours', or 'balancing inspiration and exhaustion', unite students across stages.

In response to the Covid-19 pandemic, delivery of the programme moved online in March 2020, with additional resources including live sessions in the Core Research Concerns series, which are video recorded for access on demand subsequently. The RNUAL programme endorses the Concordat to Support the Career Development of Researchers (2019). It draws on the toolkit provided by the Researcher Development Framework (Vitae, 2011) and the advice and guidance of the UK Quality Code for Higher Education (QAA 2018).

The RNUAL programme includes sessions to support good mental health and wellbeing in students, including an introduction to mental health support at UAL in Block 1, drop-in session during Confirmation Study Day and facilitated sessions in Block 3 on topics such as 'Wellbeing through your research degree'. In 2018 University of the Arts London began a project working with Positive Group to equip staff and students with evidenced tools and techniques to optimise their psychological health and wellbeing.

## **NIDA**

UAL is a member of the Nida Doctoral School (NDS) in Lithuania and through this membership can provide the opportunity for three UAL PGR Students to attend the Doctoral School annually. NDS comprises an intensive one-week programme for PhD candidates in visual and performing arts, design, architecture and spatial practices, and media, as well as the humanities and social sciences. NDS is structured to provide opportunities for doctoral candidates to present, discuss, and share their individual research in a collegial setting with formal and informal discussions, group and individual consultations, and tutoring.

**PGR Student support and wellbeing**

Research degree students have access to the support provided by Student Services, including the Student Advice Service, the Counselling, Health Advice and Chaplaincy service and the Disability Service. Student advisers are money and immigration specialists. They provide guidance on how to fund costs related to studying in the UK and can assist international students with enquiries about visas and other immigration matters. Counsellors, health advisers and chaplains support the health and wellbeing of students by listening to them and helping them with issues and concerns such as depression, anxiety and illness, and by providing pastoral and spiritual care. Disability advisers, dyslexia coordinators and dyslexia support tutors support the University's commitment to inclusion and equality.

**Graduate Teaching Scheme**

UAL's Graduate Teaching Scheme (GTS) uses Graduate Teaching Assistant (GTA) hours, and was developed by UAL in negotiation with the unions to enable PhD students to teach from their research into courses. The contribution of research students to the curriculum was demonstrated in 2016/17, when feedback from the GTS Scheme was used in the UAL TEF provider submission that obtained a 'silver' rating. PhD students taking part in the scheme have subsequently been appointed to teaching leadership roles within the University including Kimathi Donkor (Course Leader, BA Painting) and Charlotte Webb (Course Leader, MA Internet Equalities).

**Student Support Fund**

All MPhil/PhD students can apply for up to £500 per year to cover the cost of activities such as attendance at a conference or symposium, taking part in an exhibition, fieldwork or specialist training.

**PGR Hub & Post Graduate Community**

Developing community among PhD students is seen as a vital part of their overall experience. The PGR Hub is an online community for our students and supervisors which facilitates the sharing of information and resources with students as well as enabling student

to share their thoughts and learning with each other. The PGR Hub is supplemented by the broader Post-Grad Community, an inclusive platform for all UAL postgraduate enabling students to share work, find opportunities and connect with other creatives within UAL and beyond. In 2019 the Post Graduate Community team appointed a PhD student liaison from within UAL's PhD student community. A salaried position with a sole focus on PhD student participation and communication, this has increased the team's capacity to build further engagement with the PGR community.

## Equality and Diversity

UAL is committed to creating a supportive, inclusive environment where students and staff can bring their 'whole selves' to their work, learning and creative practice, and reach their full potential. Our UAL Strategy, *Dignity at Work*, *Bullying and Harassment Policy* (Students), *Equal Opportunities Policy* 2016, EDI Strategy and our *Anti-Racism Action Plan* set out how we ensure equality, diversity and inclusion (EDI) are embedded into the culture of our university and that it covers all the protected characteristics named under the Equality Act 2010 (age, disability and neurodiversity, sex and gender identity, pregnancy and maternity, race, religious belief (or no belief), and sexual orientation as well as caring responsibilities). We are committed to fostering a stimulating, supportive and inclusive learning, teaching and working environment that is free from discrimination, bullying and harassment. The University is committed to creating and maintaining a positive work and study environment for all members of its community.

All staff including part-time and fixed term staff are supported via the University's Employment Policy. This policy is underpinned by the Equality Act 2010 in all aspects of employment. Fixed-term Employees (Prevention of Less Favourable Treatment) Regulations 2002 and the Part-time Workers (Prevention of Less Favourable Treatment) Regulations 2000 are also explicit in key employment policies such as recruitment and selection. UAL has an EDI strategy and operational plan that demonstrates its work towards achieving objectives set under the Public Sector Equality Duty. On the census date 26 people (16 FTE) were directly employed on fixed-term contracts to undertake research on funded projects. Recruitment and employment of fixed-term staff is managed through RMA to ensure compliance with all regulations as they apply to fixed-term staff, and to ensure access to redeployment opportunities and access to support to develop fellowship proposals.

Black Lives Matter and the murder of George Floyd took place towards the end of the 2020 academic year. A university-wide ten-point Anti-Racism action plan was published and the Director of Human Resources (UAL's Race Champion) led the consultation and engagement with the Action Plan. This led to a 10-point action plan with detailed SMART operational objectives.

UAL is fully committed to working towards the Race Equality Charter and the necessary infrastructure to deliver this has been put in place, aiming to achieve a University-wide Bronze award in 2023. Shades of Noir was created in 2009 and has long been related to UAL, establishing a sector-leading approach to addressing issues of race and inequality within the creative arts. In 2020 Shades of Noir became the UAL Centre for Race and Practice Based Social Justice. The first phase of embedding Shades of Noir's work across the University will see its acclaimed anti-racism training programme becoming compulsory for all UAL staff. Approximately 5,000 staff in all roles and departments, including the Court of Governors, will receive a full day of training across a two-year period.

UAL has a range of policies in place to support all staff with caring responsibilities including flexible working, maternity, paternity and adoption leave, and bringing children onto university sites, each site also has facilities for breastfeeding or expressing milk. Justification is required for recruitment to all new appointments if they are not to be offered as role share. Events and training sessions for research including RNUAL are recorded for those unable to attend the events. The move to online delivery has been received positively in terms of flexibility and access, and we will continue to incorporate online delivery of our programme, including our PGR open evening for potential students.

Over 60% of our academic staff are female and this is reflected in our submission both for people returned and outputs submitted. An analysis of the gender pay gap between academic staff has demonstrated a 0.3% gap between male and female staff, although statistical significance has not been demonstrated. For professorial appointments the gap is positive towards female staff, 54% of our Professors being female. Of the four Director appointments to lead our new Institutes, three are female; the Directors of seven of our nine Research Centres are female.

The University has LGBTQ+, BAME and Disability and Neurodiversity Staff Networks. These networks provide help and support for members, empower staff to improve university policies and practices and help implement change. All staff networks are involved in decision making and policy reviews. Staff Networks are chaired or co-chaired by members of staff

and operate as societies of support and community. They provide an opportunity to connect, campaign, and support colleagues that share similar social identities. All networks receive UAL funds to co-ordinate their activities. Release time incorporated into workload supports a meaningful consultation and engagement mechanism by recognising the important role of chairs and co-chairs of Diversity Networks.

Diversity Champions Forums were also established to facilitate institution-wide discussion on LGBTQ+, Race, Disability, and Religion and Belief matters within the University. Champion Forums are chaired by a member of the Executive Board and made up of staff and student representatives. These forums are designed to initiate conversations around the different diversity strands and actively implement interventions across the University. The forums act as communities of good practice to ensure the embedding of EDI across the institution.

As part of the University's commitment to equality, diversity and inclusion, in 2018 it joined the Stonewall Global Diversity Champions Programme, which will enable us to take a strategic and structured approach to LGBTQ+ initiatives as a global institution. A substantial achievement this year saw UAL climb 230 places in Stonewall's Workplace Equality Index. UAL now ranks 72nd overall, and amongst just a handful of education employers, in the UK top 100 LGBT-inclusive employers. In 2019 UAL developed and implemented Trans Equality and Sexual Orientation policies and guidance, in line with sector best practice. This forms part of our major culture shift towards a more inclusive working environment. UAL introduced the 'Mx' title category to its HR Management Information Systems in October 2016.

Work on the disability confident accreditation has been ongoing with many of the policies and processes already embedded into the culture of UAL. Through this work, UAL has updated and refreshed the workplace adjustments procedure, and delivered specialist disability equality training for line managers. The University achieved Level 2, Disability Confident Employer, status in 2019. The University has also joined the Business Disability Forum, a leading disability advocacy and support organisation for employers. Through the partnership, UAL has access to best practice advice and guidance in advancing disability equality in the workplace.

To tackle unconscious and implicit bias, the University launched an online training module on breaking bias in 2017, which is now mandatory for all staff. In 2019, the University introduced a new Equality and Privacy Impact Assessment toolkit to ensure that all university

policies are inclusive. The toolkit is being applied to the policies and processes governing UAL's submission to REF2021.

### 3. Income, infrastructure and facilities

#### Income

Research income for the assessment period was £8.9m, an increase of 39% on research income for REF2014. While maintaining a consistent level of income from Research Councils, income has been diversified with a three-fold increase in EU funding sources accounting for 19% of total research income for the period, compared with 9% for REF 2014.

Consolidating our position as leader in Art and Design research UAL continued to develop the quality and depth of its research activities, with a high proportion of our income from high quality sources including UAL-led AHRC awards over £200k:

*BAM - Blacks Arts and Modernism* (Boyce, Dibosa, Iok) £722,682;

*Public Collaboration Lab* (Thorpe, Prendiville) £384,508;

*Archaeology Fashion Film* (Evans) £299,280;

*Rethinking Fashion Design Entrepreneurship: Fostering Sustainable Practices* (Black, Rocamora, Williams) £451,686;

*Listening Across Disciplines II* (Voegelin) £386,247;

*Modest Fashion in UK Women's Working Life* (Lewis) £241,407;

*Materializing Data, Embodying Climate Change* (Corby) £705,588.

The collaborative nature of our work means our research also attracts income from other Research Councils, through our partnerships including *Worlding Public Cultures: The Arts and Social Innovation* (Goodwin) £161,733 ESRC-AHRC T-AP Social Innovation Call; *Innovating Next Generation Services through Collaborative Design* (Kimbell) ESRC led by University of Sheffield £743,996 (UAL £157,492). Other awards include major charities such as: The Wellcome Trust - *The Hug: People with and without Learning Disabilities and Autism looking at what it means to live well* (Grierson) £211,247.

As set out in our objectives in 2014, we have built on proven areas of research excellence supporting the growth of new ways of thinking about the core subject areas through cross-disciplinary collaboration, as demonstrated by funding awards including: *Materializing Data, Embodying Climate Change* (Corby) AHRC £705,588; *MIMIC: Musically Intelligent Machines*

*Interacting Creatively* (Grierson) as collaborative partner with Goldsmiths AHRC; *Re-envisioning Infection Practice Ecologies in Nursing (RIPEN) through Arts and Humanities Approaches* led by (Prendiville) 2-year AHRC Development Grant £197,399 (UAL £60k).

We have also greatly increased our non-UK funding. Since 2014 the UAL Research and Innovation project portfolio includes more than 35 EU projects funded by ERDF, Erasmus+, H2020, COST, COSME, Transatlantic Platform and Creative Europe programmes. Also, several UKRI funded projects include international collaborations and partnerships.

Key EU funded projects during the period include:

*Pharma Factory* (Prendiville) a four-year £9.2m (UAL £500k) Horizon 2020 project to explore how Plant Molecular Farming (PMF) can manufacture products for medical and veterinary use using plant biotechnology;

*Trash-2-Cash* (Earley) a three-and-a half-year £7.9m (UAL £800k) Horizon 2020 project which aims to create high-value products from zero-value waste textiles and fibres via design driven technologies;

*Mistra Future Fashion* (Goldsworthy). SEK110m (UAL £318,744) focusing on circular economy aiming at a future positive fashion industry;

*Herewear* (Earley) a four-year £6.2m (UAL £598k) Horizon 2020 project which aims to the create an EU market for locally-produced circular textiles and clothing made from bio-based waste;

*T-Factor - Unleashing future-facing urban hubs through culture and creativity-led strategies of transformative time* (Thorpe) is a four-year £8m (UAL £900k) Horizon 2020 project targeting early stage regenerations in a diversity of historic urban areas in London, Bilbao, Amsterdam, Kaunas, Milan and Lisbon.

UAL's research income to the University is £8.9m for the assessment period, with a two-fold increase in income per year at the end of the assessment period compared to the beginning. This demonstrates the success of the University's strategy and the prioritisation and investment in key areas at the beginning of the period. The size and complexity of funded projects has increased during the assessment period demonstrating UAL's position as a leading university in our fields through our ability to compete for large-scale funding.

The UAL-led *Business of Fashion, Textiles and Technology (BFTT)* project is one of nine Creative Research & Development Clusters funded under the Creative Industries Cluster programme. Awarded in 2018, BFTT is a £5m, five-year industry driven project, which



focusses on delivering sustainable innovation within the entire fashion and textile supply chain.

The UKRI Strength in Places Fund (SIPF) invests in research and innovation projects that aim to drive economic growth in specific areas of the UK. UAL led one of the 23 Wave 1 consortia and were awarded seedcorn funding of £50k for the proposal *Performing Productivity: screen, stage and the performing arts for economic growth in the Thames Estuary Production Corridor*, which led to subsequent full stage proposal of £29 million to Wave 1.

UAL's engagement with developing countries under its strategic themes leverages its position as a leader in art and design research and practice, and its location in the global heart of the creative industries. It nurtures long-term and complementary relationships with partners who can gain most from UAL's engagement.

UAL is a co-investigator on three projects funded under the UK-India Antimicrobial Resistance Initiative: 'Addressing the challenge of Antimicrobial Resistance in India': *The Diagnostics for One Health and User Driven Solutions for AMR (DOSA)* led by the University of Edinburgh and the IIT Delhi (Prendiville), £2m (UAL £336k); *Chicken or Egg: Drivers for Antimicrobial Resistance in Poultry in India (DARPI)* led by the University of Liverpool (Prendiville) £1.8m (UAL 243k); and *Smart Regulation of Antibiotic use in India: Understanding, innovating and improving compliance*, led by the University of Edinburgh (Kimbell) £644k (UAL 89k).

In addition to major funding and awards, support is also provided to develop networks and seed fund projects as well as career development. Awards for fellowships and other career development opportunities during the period have included Kapsali (AHRC Leadership Fellow), Davidmann (Phillip Leverhulme Prize), Goldsworthy (EPSRC Early Career Forum for Manufacturing Research ), Kikuchi (BA Visiting Fellowship), Malpass and Salinas (AHRC Design Fellowship), and Palomino- Perez (Daiwa Foundation and JSPS small grant).

UAL has been involved in eight network awards over the period, including acting as lead on the following AHRC Research Networking Grants: *Performing Romani Identities: Strategy and Critique* (Collins); *A Vision for Europe: Academic Responsibility and Action in Times of Crises* (Finch); *Picturing the Invisible* (Coldwell); *Linked Conservation Data* (Velios), which led to the successful AHRC development grant award *Linked Conservation Data - phase 2* (£80,576); *Listening Across Disciplines* (Voegelin) which led to a successful AHRC standard

grant award *Listening Across Disciplines II* (£386,247); and *Cultural Heritage and Representation: (Mis)readings between India and the Indian Diaspora* (Collins).

In addition to research income awarded to the University through research grants and awards many of our projects, particularly those with practice-based outputs, are funded through sources awarded to the researcher or non-HEI organization, including work funded through Arts Council England, which includes:

- Afterall: A UAL Research Centre and an Arts Council Portfolio Organisation (ongoing, £197k for the period 2015-2018)
- *Seaside: Photographed* (Williams) £220,000 ACE Strategic Touring and £10,000 Turner Contemporary funding.
- *El Treno/The Train* (Brooks) Arts Council England £67,000, 2015/16
- *A Farewell to Arms* (Brooks), Arts Council England project grant £98,000, 2014
- *Minima Maxima* (Corby) Arts Council England, Grants for the Arts Award (Lead Artist): £10,162 (2015).
- *The Overcoat, Hidden in Plain Sight* and *The Copyists* (Dobai) £5000, Arts Council England, 2015.
- *Quasi-Monte Carlo* (Richards), Grant for the Arts, Arts Council England, £15,000 2017.
- *Dressed in Pattern* (Hodes) Grants for the Arts, Arts Council England £14,850, 2014.

## Infrastructure

Research Management and Administration (RMA) is the central UAL department supporting all aspects of research activity across the University, from funding and dissemination to PGR students. The team has extensive expertise across UAL's subject fields and beyond. Appointments during the period have included senior roles with expertise in STEM to support our interdisciplinary work.

RMA provides a comprehensive and integrated service to support researchers and research students in all aspects of their research activities, including pre-award and post-award support for research funding, advising and providing training on good practice for researchers. It oversees formal governance and monitoring of externally funded research projects through ethics review, risk management, financial management and all aspects of

project reporting. A designated coordinator from the UK funding team is assigned to each College, providing administrative support for College Research Committees, working with the College ADRs, college-based support of between 1 and 2 FTE, and Institute managers, to create a hub and spoke support model.

Support for external research funding is provided by specialist teams for UK and international research funding, and EU funding opportunities, who work collaboratively to ensure academics receive a high standard and consistent approach to support for bidding and project management. To support the enabling of impact from research activity a central KE (UK) support team was established in 2019 and is co-located with RMA. The teams share resources and in 2020 work was undertaken to create closer integration across the teams, aligning processes and sharing expertise to create a single funding support service. The teams also work alongside other UAL central departments, including the Development office, who lead support for activities funded by Foundations and Trusts and philanthropic donations.

The University's approach to increase external funding has included increased pre-application support and targeted deployment of research management expertise. A new branch of its central research support team focusses solely on supporting European and international funding bids, and helping to develop strategically important bids. For example, the EU funding team organised a proposal writing sprint to support the PI and the partnership in the project design of the proposal to be submitted to the Creative Europe call for Large Cooperation Projects *Creative Lenses: business model innovation in the arts* (Kimbell) £222,476 (project total £1.9m). RMA organised an information day for promotion of the 2017 call for proposal of the Horizon 2020 Marie Skłodowska Curie Research and Innovation Staff Exchange programme (RISE). This led to the development of an idea by ECR Palomino Perez and the subsequent project *Developing Fish Skin as a sustainable raw material for the fashion industry* proposal, submitted under the 2018 H2020 RISE call, £62k (project total £552,000).

## Research Outputs and Data Management

In 2018 UAL implemented a Current Research Information System (CRIS), Symplectic Elements, linked to its existing ePrints outputs depository UALRO, as a means to manage and disseminate research activities via dynamic online Research Profiles, as well as creating a system for managing research activity across the University. A full-time Research Data and CRIS Manager has been employed within RMA to manage the system and provide

training to academic and research support staff. Alongside this UAL has also implemented Symplectic Figshare as its new data repository. This allows our research data to be accessed and re-used by researchers worldwide in a clear, free system that is easily discoverable both via UAL itself and also the main Symplectic Figshare hub, independent of user device. Future plans include the use of this system for the greater dissemination of data, via our own Open Access data files and monographs, especially in the area of practice-led research.

UAL Research Online (UALRO), the University's repository of research outputs managed within its Scholarly Communications section, based in Library Services and with close links to RMA. The Scholarly Communications team support research staff and students to disseminate their outputs via the repository and support the University's compliance with open access requirements. Support for Scholarly Communications has increased with the addition of a Scholarly Communications assistant to the team during the period, reflecting the increase in outputs generated. The Scholarly Communications and Research Data Management Group (SCRDMG) oversees the ongoing management of the University's research data and the research outputs that are held digitally in the Institutional Repository (UAL Research Online). Membership includes representation from Library Service, RMA, IT and Legal Services.

The Research Events and Communications Team within RMA work with College-based teams and the University External Communications and Marketing Team to support disseminations and public engagement activities for research, including conferences and events from funded research such as the *Archaeology of Fashion Film Conference* (2018), *Circular Transitions: A Mistra Future Fashion Conference on Textile Design and the Circular Economy* (2016), and *BAM: Now & Then... Here & There...* (2016), as well as UAL's Annual Research Season. The implementation of a new CRM system in 2020 to support the management and evaluation of events will further support public engagement as a route to impact.

### **Facilities, Archives and Special Collections**

Archives, Museums and Special Collections at UAL are now home to over 200 Collections, used in research by both UAL and external staff. UAL's archives and collections notably include:

*The Stanley Kubrick Archive*: The archive spans Kubrick's entire career from his time as a photographer for *Look Magazine* to his final film *Eyes Wide Shut*. There is material about his

unfinished projects, especially AI: Artificial Intelligence and Aryan Papers. There are also records created posthumously including DVD and video re-releases, documentaries and books about Kubrick and his work.

*British Artists' Film and Video Study Collection:* A unique research collection dedicated to the work of UK and international moving image artists. Founded in 2000 it comprises of copies of film and video works, publications, paper documents, posters as well as other material relating to artists' moving image such as exhibitions, events, and institutions.

Research England's *Collections, Galleries and Museum* funding, awarded to the University Archives and Special Collections Centre in 2017, funded the Researcher in Residence Scheme that was launched in 2018/19. This supported two post-doctoral researchers to work with our comics collections. The Decolonising the Archives Research Residency Programme was launched in October 2019. This programme is led by DeAI and represents a collaboration between this Institute and the archives, museum and special collections community. Four researchers were appointed to develop outputs using collections held by the University Archives and Special Collections Centre, LCC Library, Chelsea Library, CSM Museum & Study Collection and the British Artists' Film and Video Study Collection at CSM.

In 2019 Iniva and the Stuart Hall Library relocated from Shoreditch, to be based at Chelsea College of Arts. The move reflects a long history of collaboration with UAL, highlighting connections to recent research projects such as *Black Artists and Modernism*. The move has established further space for Stuart Hall Library's collection of over 10,000 books, journals, periodicals and publications, and the refurbishment has created a new architect-designed centre for research into contemporary art and culture. The co-location of Iniva and the Stuart Hall Library, TrAIN research centre and the DeAI on one site, provides a critical mass of researchers and scholarly resources focused on transnational arts, social justice and current debates on decolonisation, creating an ideal environment for the support and development of researchers working in this area.

Strengthening both physical and digital resources to support new research initiatives and expand audiences and impact for its research outputs and activities is one of the strategic priorities of the UAL Research Strategy. The aim of the Digital Archives & Collections project is to preserve our growing digital collections and create a portal to make these unique resources available to our students, staff and the public. The initial focus has been on the University's archives and special collections, and an increasing number of digitised collections have been uploaded to the system to support their ongoing preservation.

**Galleries, Specialist Workshops and Labs**

UAL has 16 gallery spaces spread across six sites supporting research activity and developing practice. UAL has a large technical infrastructure with over 350 technicians across the workshops and specialist facilities which includes film and production facilities, 3D workshops, sound and digital, print studios and textiles workshops, available for both teaching and research. These facilities have enabled the expansion of our practice-based research.

Updates to facilities used for research during the period include Grow Lab, opened in 2019, a Containment Level 1 biology laboratory focused on sterile work, microbiology and microscopy relating to art and design. Based at CSM, it is equipped for data acquisition and analysis and has full technical support. Based at LCC and supporting the extension of the Archives and Collection's centre into outward facing exhibitions, the PARC spaces were refurbished to a project/exhibition space upgrading its gallery space and it was relaunched with two exhibitions in 2019.

In 2019 the University launched CCI to champion interdisciplinary teaching, research and knowledge exchange at the intersection of creativity and computational technologies. To support the CCI, UAL has invested circa £1.2m in state-of-the-art research and teaching space to support the application of cutting-edge computer science in the creative industries and the arts. This includes significant investment in high performance computing for machine learning applications, electronics prototyping equipment to support speculative HCI work and VR and XR investments that build upon UAL significant investments in these areas across its colleges engaged in performance, film and television. Developing a material understanding of computational technology in a rigorous creative research context will be key to success in the new digital economy.

**4. Collaboration and contribution to the research base, economy and society**

The University has developed, or is in the process of finalising, a series of transformations of its campuses, which has helped underpin many of its collaborative research and knowledge exchange networks across London. This is particularly visible in the new London College of



Fashion at Stratford East, which has led to formal partnerships led by **Professor Jane Harris** with UCL, Loughborough, Sadler's Wells and the V&A, equally important for its involvement in the South London Creative and Digital Cluster and the Kings Cross Knowledge Quarter.

Through the experience of urban regeneration partnerships such as these, UAL brings experience and new thinking to international research partnerships, for example the T-Factor platform, a collaboration with European cities led by **Professor Adam Thorpe**. In 2019, UAL and Bilbao Town Hall signed an MOU committing to deepening our collaborative partnerships in the region, with a particular focus on the role of UAL and other HEIs in supporting creative economy-led regeneration.

UAL has been a pioneer in the development of practice-based and practice-led research in art and design fields and has strong links with industry and design practices. The University is an active member of international networks and associations such as ELIA, Cumulus, ENCACT and ECBN, as well as a founding member of the UK Creative Industries Federation and PRAG-UK, a member of the International Association of Film and Television Schools (CILECT) and the National Association for Higher Education in the Moving Image (NAHEMI).

### **Research Centre Collaborations, Networks and Partnerships**

UAL has led thematic research strands in the trans-cultural and cross-disciplinary *Shared Campus* project, building partnerships with: City University of Hong Kong (School of Creative Media), Hong Kong Baptist University, Kyoto Seika University, LASALLE College of the Arts (Singapore), Teipei National University of the Arts, and Zurich University of the Arts. Via major UKRI-funded research projects and curatorial collaborations, we have partnered with national and local government agencies, NGOs and scientific organizations, including the British Antarctic Survey, the Wellcome Trust, Camden Council and HM Prison Service, to innovate solutions to emerging social issues. UKRI-funded projects include international collaborations and partnerships.

Researchers on the BAM project, led by **Professor Sonia Boyce** (with **Professor Susan Pui San Lok**, **Professor Paul Goodwin**, **Dr David Dibosa**, **Dr Dalal-Clayton** and **Hammad Nasar**), worked collaboratively with partners including: Middlesex University, Manchester Art Gallery, University of Manchester, Middlesbrough Institute of Modern Art, Paul Mellon Centre, Government Art Collection, Tate Britain, Van Abbemuseum -Eindhoven, Diaspora Pavilion-Venice Biennale 2017 and Iniva, surveying over 30 UK museums and collections



(including the Government Art Collection, Pallant House Gallery, and the Royal Academy of Arts). The resulting audit element of the research identified and catalogued a total of 2,085 works by more than 300 Black-British artists and led to a collaboration with the BBC to produce the documentary *Whoever Heard of a Black Artist: Britain's Hidden Art History* (BBC Four, 2018).

The recent establishment of DeAI under the leadership of BAM co-investigator **lok** further testifies the University's commitment to innovative approaches and methods in decolonising heritage collections and valorising neglected cultural assets. DeAI projects have seen the Institute lead on a British Art Network Seminar Series (funded by Tate and the Paul Mellon Centre) and a curatorial network development programme, *Decolonising Collections* (with support from Art Fund). These projects are based on collaborative partnerships with nationally and regionally significant collections and organisations, including the Arts Council Collection, British Council Collection, Government Art Collection, Manchester Art Gallery Collections, Birmingham Museums Trust, MIMA (Middlesbrough Institute of Modern Art) and Iniva (Institute of International Visual Arts).

DeAI Institute Fellows (**Dr Mark Sealy**, **Erica Tan**, **Dalal-Clayton** and **Nasar**) contribute to the UAL research culture and enrich the environment locally through an internal and public-facing programme of conversations, roundtables and participation in cross-Institute events. **lok** and **Tan** have exhibited widely, including as part of Diaspora Pavilion at the 2017 Venice Biennale. **Dalal-Clayton** is a co-Investigator on Tate's *Provisional Semantics: Towards a National Collection* (TANC) project. **Nasar** curated the UAE Pavilion at Venice in 2017 and is co-curator of the British Art Show 9, 2021, and **Sealy** is Founding Director of Autograph, the Association of Black Photographers (ABP) and curator of *African Cosmologies*, Fotofest Biennial 2020 in Houston.

In collaboration with Nesta, CCI led on a policy initiative to highlight the role of AI and Machine Learning in the Creative Industries. CCI leadership consulted heavily on the academic rationale and economic plan for a proposed £10m Centre for Artificial Intelligence in the Creative Industries. Chancellor of the Exchequer Rishi Sunak responded personally to the proposals, originally published in June 2020, which were substantially based on CCI's lead researcher **Professor Mick Grierson's** research. CCI's work is cited in the UKRI AI Opportunities Review **and** CCI researchers were contracted to consult on Google's *Differential Digital Signal Processing* (DDSP) model under NDA, prior to its publication and release. Further collaboration with Google has come through the National Investment Productivity Fund, where a PhD student continues to work in Google AI as part of their research project. **Grierson** led a team including the *Made Smarter* commission, Nesta, Lancaster University and FutureLearn, that together launched a series of creative industries-focussed on-line courses. These courses were launched in 2020 and attracted approximately 60,000 learners, featuring as part of the UK Government's National Skills toolkit. CCI's recognition in areas of Human Computer Interaction was evidenced when **Dr Rebecca Fiebrink** was chosen to chair the new ACM SIGCHI panel on Computational Interaction.

The SDI led by **Professor Lucy Kimbell** has organised public events and symposia at the Design Museum (June 2019), and London Design Festival (September 2019). Alongside cross-disciplinary research into design and policy, **Kimbell** built on her AHRC research fellowship in Policy Lab (2014-15) and delivered consultancy for the EU Policy Lab, a team in the EU Joint Research Centre (2018-19). This resulted in an EU report co-authored by **Professor Kimbell** and an event at the European Parliament and EC in Brussels. A series of four PhD studentships based in the SDI, jointly funded by UAL and King's College London, have internships in Policy Lab, based in the Cabinet Office (2019).

IFTT, led by **Harris** and deputy director **Dr Kate Goldsworthy**, has initiated a first-of-its-kind UK-wide survey of the fashion, textiles and technology industry ecosystem engaged with 2,500 businesses, with 800+ SMEs surveyed and 65 interviews; it has awarded £1.8m to date to SMEs and built a network of c. 65 PhD students across the partnership. In addition, 2,000 people and 600 companies engaged in 28 events, including four workshops held for SMEs on Brexit, technology trends and the future of retail, with a total communications outreach of 150,000 to date. IFTT developed a research-informed KE collaboration across international SME networks, which is consequently in development with the British Council.

UAL has developed collaboration activities with other higher education institutions and arts bodies around the globe including: Tokyo Institute of Technology; Tokyo University of the Arts; Asia Art Archive, Hong Kong; Center for Curatorial Studies, Bard College, Annandale-On-Hudson; the John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto; M HKA, Antwerp; Museu de Arte de São Paulo; NTU Centre for Contemporary Art Singapore; Victoria & Albert Museum; British Film Institute ; and the Warburg Institute. We have hosted Visiting Research Fellows from institutions internationally, including: China Academy of Art, University of Bergen, Jingdezhen Ceramic Institute, University of Jyväskylä, University of Montreal, University of Columbia, Arizona State University, Universidad de La Laguna, Ryerson University, and Museu de Arte de São Paulo.

Examples of UAL's extensive networks and partnerships include:

- **Rocomora**, established the *Critical Fashion Studies Network* with colleagues in UAL, King's College, Goldsmiths, University of London, and across UK universities to debate about the future of fashion studies.
- UAL has led the development of a Performance Dress Lab, a specialist doctoral training initiative, in collaboration with UAL Colleges, Aalto University and RMIT as strategic partners (UAL staff involved include: **Bugg, Barberie, Danjoux. Harris, Collins** and **Kapsali**).
- **Kapsali**, 2018, founded and leads the Active Materials Systems Group, a recipient of Innovate UK funding for project titled *Fashioning an Ageing population*.
- **Sabin** and Comics Research Hub members (**Horton, Hague, Mickwitz**) have collaborated with the British Library on a project and CDA on "Collecting UK Digital Comics: social, cultural and technological factors for cultural institutions", and with the British Museum on their record-breaking exhibition *Manga* (2019).
- **M.Lewis** and André Mesquita of the Museu de Arte de São Paulo successfully developed a two-year collaboration through a British Academy Newton Advanced Fellowships grant (2018–20), focused on *Art and Decolonization*.
- **Esche, Steeds and Morris** developed a research partnership between Afterall and the Asia Art Archive, Hong Kong (2018–21), resulting in the appointment of **John Tain** to the Exhibition Histories editorial board, which will support the development of three new publications, including exhibitions and arts festivals taking place in Chiang Mai and Shanghai.

**Wider activities and contributions to the research base, economy and society**

The large number of staff researchers within UAL means that accounting for the depth and breadth of their activities and achievements across the sector is by necessity abbreviated; the examples that follow give a sample of the contribution UAL staff make to their fields and across the sector. The Colleges, Research Centres and Institutes play a key role supporting staff in developing sustained partnerships and collaborations, highlights of which are outlined under the headings below:

- **Research Councils and Organisations**

UAL staff work across research councils and funding bodies in the UK and Europe. Four members of staff are on panels of the current Research Excellence Framework exercise (SP 32 **Baddeley**, **Black** and **Nazar**; SP 34 **Rughani**). Current membership of the AHRC Peer Review College is 12 (**Colman**, **Collins**, **Corby**, **Harris**, **Lewis**, **Morra**, **Rughani**, **Albano**, **Kapsali**, **Sheperdson**, **Voegelin**, **Velios**). **Colman** is a peer reviewer for The Swiss National Science Foundation and an Expert Evaluator for European Commission Research and Innovation. **Corby** is a grant reviewer for the Swiss National Science Foundation, the UK-India Education and Research Initiative (UKIERI), and a member of NERC peer review panels for special calls involving the arts and humanities. **Till** is on the ERC Peer Review Panel. **Baddeley** is chair of PRAG-UK and reviews for the European Science Foundation (ESF). **Harris** is an advisor and peer reviewer to the European Commission for ICT (FP7 & Horizon 2020).

- **Juries and Selection Panels**

**Rickett** was appointed as judge for the Grierson Documentary Awards, The Grierson Trust (June 2018) and jury member to the Royal Photographic Society's project *Hundred Heroines: Celebrating Women in Photography Today* (2017); **Rughani** jury member judge for Best Documentary, Fastnet Film Festival, Feb 2020).

- **Journal and Publisher / Editorial & Advisory Boards positions and contributions**

**Barbieri** is a founding editor of *Studies in Costume and Performance*; **Black** is co-editor of the journal *Fashion Practice: Design, Creative Process and the Fashion Industry*, **de la Haye** and **Clark** started the *Exhibiting Fashion online journal* 2020; **Colman** is a founding and section editor of *Matter: Journal of New Materialist Research* and is on the editorial board of *MediaMatters*. Amsterdam University Press. *Journal of Body Space & Society*; *Journal FibreCulture: internet: theory + criticism + research*; Media Philosophy book series, Rowman International; *Transformations: Journal of Media, Culture*,

technology; **Rocamora** is co-editor of the *International Journal of Fashion Studies* and is on the editorial board of *Cultural Sociology*, *dObras*, and *Fashion Studies*; **Zeilig** is on the editorial board of *Arts & Health, An International Journal for Research, Policy and Practice*; **Sujon**, was guest editor of special issue of **New Media & Society** (Jan 2019) & Editorial board member, *Digital Culture and Education* (Aug 2019). **Rughani** chairs editorial board of the *Journal of Media Practice & Education*; **Bramall** appointed to editorial board, *New Formations* journal; **Collins**, Co-Editor of *Theatre and Performance Design*; **Coldwell**, Editorial Board of *Print Quarterly* and Advisory Board of *Art in Print*. **Melvin** and **Quinn**, Editorial Board of *Journal of Visual Arts Practice*; **Melvin**, advisory editorial panel for the OUP *Dictionary of National Biography* for visual arts. **Sturgis** is Associate Editor of *Journal of Contemporary Painting*, **Holme** is Associate Editor of the *Journal of Illustration*, Dave **Beech** is Co-Editor of *Art and the Public Sphere*, **Simonson** is on the Advisory Board, *Textile Cloth and Culture* and **Earley** is on the editorial board of *The Design Journal*.

- **Advisory and Trustee roles**

**Colman** is an advisory board member, **StoryLab Institute**, Anglia Ruskin University, Cambridge; **Prendiville** worked with Lancaster University on the AHRC-funded DeSID (Design for Service Innovation and Development) with the UK's Design Council and was commissioned by the KTN (Knowledge Transfer Network) to assess the role of design in two of the Government's Catapults – The Transport Systems and the Satellite Applications; **Bramall** gave consultancy and advice to Tax Directorate, Scottish Government; Institute for Public Policy Research; Common Vision policy institute; Office of Tax Simplification, HM Treasury and appointed 'Technical Advisor' to Tax Justice UK; **Baines** was appointed to the Royal Mint Advisory Committee, taking up the position of Lettering Expert. **Tulloch** is a Trustee of Autograph ABP and an advisor on: *Paris-London: Two Global Cities* led by Sussex University; *Fashion Cities Africa* project at Brighton Museum and Art Gallery and is a member of the V&A's Africa Curator's Group; **Hogan** is a trustee of the Royal Drawing School; **Baddeley** is a trustee of the Ashley Family Foundation, Saint Catherine Foundation New York and London and on the advisory panel of the Hyundai Tate Research Centre: Transnational; **Dibosa** is on the Tate Britain Advisory Council; **Harris** is an advisory board member of the V&A Research Institute (VARI). **D. Williams** and **CSF** has acted as secretariat to All Party Political Group on Ethics and Sustainability in Fashion (APPG), with Baroness Lola Young. **Gamman and the DACRC** team's *Makeright* won the British Council INDIA-UK Excellence Award for Collaborations in Higher Education under the Innovative Partnerships™ category – 2016, the Sublime magazine™ Best Design Initiative – 2016,

and won second prize in the NICE (Network for Innovations in Culture and Creativity in Europe) Award 2017 by the European Centre for Creative Economy (ECCE); Making It Right™ film was shortlisted for the AHRC Research in Films Award 2017.

- ***Fellowships, Residencies and Visiting Professorships***

**Leister**, DAAD Visiting Professorship, via German Academic Exchange Service; **Bush** awarded a six-month Archisle Residency; **E. Clark** was Ikon's artist-in-residence at Britain's only therapeutic prison, HMP Grendon in Buckinghamshire; **Rughani**, senior visiting scholar to Columbia University, New York; **Orta**, established an Art for *the Environment Residency Program*, with placements for researchers in Murano Venice, Italy, and the Yorkshire Sculpture Park, Wakefield, United Kingdom; **Tamburic**, Visiting Professor, Higher School of Applied Sciences, Ljubljana, Slovenia; **Teunissen**, Visiting Professor at POLIMI Milan and at both ArtEZ University of the Arts and De Profielprijs; **Rocamora**, Visiting Professorship at Sapienza University, Rome; **Kapsali**, Visiting Professor at University of Art and Design Linz, Austria and Visiting Professor in Biomimetic Design: International Hellenic University, Greece; **Fletcher**, Visiting Professor at Sapienza University of Rome, Adjunct Professor at Royal Danish Institute, Denmark, and Visiting Professor at Design School Kolding, Denmark (2020 - 2021); **Colman**, Honorary Professor, School of Art, College of Design and Social Context, RMIT, Australia and Visiting Research Fellow, Global Centre for Humanities in Technology [GCTH], Kyung Hee University, South Korea; **Storey**, Artist in Residence for UNHCR, Za'atari refugee camp in Jordan; **Hamman** artist's residency at Oxford University/Ashmolean; **Coldwell** was a Visiting Fellow at STAMPS University of Michigan and at Edith Cowan University, Perth and a visiting guest artist at University of Indiana, invited to deliver McKinney Endowed Lecture; **Quinn**, Honorary Senior Research Associate in UCL Faculty of Laws, Bentham Project; **D. Smith**, three-year research residency at the Horniman Museum.

- ***Awards, Prizes and Nominations***

**Boyce** has been announced by the British Council to represent Great Britain at the 59th International Art Exhibition – La Biennale di Venezia in 2022; **Zimmerman** was awarded **Film London Jarman Award 2020 and a nominee for the Grierson Award**; **Esche** won the CCS Bard College Prize for Curatorial Excellence (2014); **Barbieri** won the Prague Quadrennial 2019 Best Publication Scenography Award; **Fletcher** was awarded an Honorary Doctorate from Emily Carr University of Art & Design in Canada and a Green Carpet Fashion Award for her work in co-founding the Union of Concerned Researchers



in Fashion; **Wilcox** won a Thea Award for outstanding achievement, Museum Exhibit, for Alexander McQueen: Savage Beauty, Victoria & Albert Museum, London UK. V&A; **Mijovic**, nominee for the Golden Zenith Award in the First Fiction Films Competition at the Montréal World Film Festival; **Orta**, Winner of the National Trust 2018 commission *Folly!* for the World Heritage Fountains Abbey and Studley Royal Water Garden, North Yorkshire; **Lewis**, Enhancing Understanding Award, from Council on American-Islamic Relations and winner of Richard Martin Award, from the Costume Society of America; **Rickards** was awarded the Philip Leverhulme Prize; **Kapsali**, Winner ITMA Future Materials INNOVATOR of the Year. **Hart** was awarded the Max Mara Art Prize for Women; Zimmerman awarded 2020 Film London Jarman Award for film *Here For Life*; **M. Lewis** won the Governor General's Visual Arts Award (Canada) and in 2019 was awarded a Rauschenberg Fellowship, Rauschenberg Foundation; **Broadhead** received a Lifetime Achievement award from The Goldsmiths Craft & Design Council; **Rughani**, Research in practice award from the British Association of Film, Television and Screen Studies (BAFTSS); **Thompson**, award for 'Outstanding Contribution to Researching PR history', awarded by PR History Conference.

#### **Selected Keynotes, Conferences and Events**

- **Teunissen** appointed Curator by the Sonsbeek & State of Fashion Foundation for its quadrennial international *State of Fashion* event in Arnhem, Netherlands; she staged *State of Fashion: Searching for the new Luxury* (Arnhem June 1 –July 26, 2018).
- **Potter**, 2018. Curator of symposium *KpaKpaKpa: Design Concepts from the African Continent: Celebrating the 3-year AfridesignX research project*, Victoria & Albert Museum, London; considering future-oriented design concepts and digital making practices.
- **Tamburic** curated the SKINs symposia series; 2016; 2018; 2020: *The future of cosmetics - symposia on skin* hosted by LCF, bringing together industry, scientists, and fashion experts.
- **Lewis**, 2018. *Modest Fashion Media and Markets: Perceptions and Realities*, location Zorlu Exhibitions Centre, Istanbul, in collaboration with Modanisa Istanbul Modest Fashion Week.
- **Rocomora**, 2017. Co-convenor of symposium: *Cultural Mediators in the Digital Age Symposium* at King's College, University of London.
- **Rughani** keynote at the first meeting of the research conference (GEECT) at Stockholm, Jan 2020 and contributed to CILECT's "ethics lab" pedagogic resource promoting best practice in education, research and training for film, television and related media.



- **Sujon** co-organised Understanding the Social in a Digital Age conference at University of East Anglia, (Jan 2019).
- **Collins** November 2018 'Staging the Real' a one-day symposium of talks and workshops considering the construction and representation of the real in theatre and performance, National Theatre.
- **Quinn** organised, hosted and presented at the conference 'Victorian Futures' in collaboration with V&A and Middlesex University.
- **Selected Public engagement activities**
  - **Orta** *Antarctica World Passport* - Participation in Basque Coast biennial of contemporary art in France (Aug - Nov 2016), the Centro Cultural Kirchner, Buenos Aires, Argentina (Apr - Nov 2017), Antarctica World Passport Delivery Bureau, at Frieze Projects London (Oct 2017), UN convening for Migration Week Marrakesh (Dec 2018).
  - **Storey's** *Dress For Our Time*, exhibited at St Pancras International Station (Nov 2015), Science Museum London (Aug - Sept 2016) as well as participating in London Peace Talks hosted by London's City Hall, UN Geneva as part of TEDxPlaceDesNations Transforming Lives (Feb 2016). **Storey** named first Artist in Residence by UNHCR at Za'atari Refugee Camp.
  - **Wilcox**, 2015. Curated the exhibition *Alexander McQueen: Savage Beauty* (over 480,000 visitors).
  - **Earley, Goldsworthy Politowicz**. *Textile Toolbox Exhibition* (2014). Exhibition toured to Whitworth Art Gallery, Manchester; RSA and The Great Recovery, Resource Event, Excel; London Innovation Forum; Milan Furniture Fair; Danish Association for the Fashion Industry (DAFI) and KEA Copenhagen; SP symposium, Boras, Sweden; Falmouth University; Fashion Institute of Technology (FIT), NY; Almedalsveckan, Visby, Sweden.
  - **J. Clark** conceived and curated *The Vulgar: Fashion Redefined*: Barbican Art Gallery (Oct 2016 – Feb 2017; 44,024 visitors); Winterpalais, Vienna (March – June 2017); MODEmuseum, Hasselt, Belgium (Sept 2017-Jan 2018).
  - **Putnam**, 2016. Co-curator of the exhibition: *Daydreaming with Stanley Kubrick*. Somerset House, London.
  - **Wilcox**, 2018. Co-curator (with UAL PhD student **Henestrosa**) of *Frida Kahlo: Making Her Self Up* (exhibition, V&A); accompanying conference *The Many Faces of Frida* (**Baddeley**, convenor and keynote speaker) – *Frida Inside Outside*, 2-3 2018 November, Victoria and Albert Museum.

- **Shepherdson and V. Williams** exhibition: *Seaside Photographed*, Turner Contemporary, Margate.
- **Steeds** convenes the *Exhibition Histories* talks series. Co-organised in partnership with Whitechapel Gallery, engaging the public in the *Afterall Exhibition Histories* research project. Speakers have included Lucy Lippard, Hou Hanru and Lubaina Himid.
- **Goodwin**, Co-curator with Hannah Collins of *We Will Walk – Art and Resistance in the American South*, Turner Contemporary, Margate.
- **UAL** has supported the Stanley Kubrick Travelling exhibition (ongoing), curated in collaboration with Deutsches Filmmuseum, Christiane Kubrick, Jan Harlan, with the support of Warner Bros Entertainment Inc, Sony-Columbia Pictures Industries Inc, Metro Goldwyn Mayer Studios Inc, Universal Studios Inc and SK Film Archives UAL. The exhibition is accompanied by a travelling academic conference (convened by **Baddeley** with contributions from **Collins, Coldwell, Putnam, Rughani**) at global museums including: Cineteca, Mexico City, MoMA, Seoul. At London's Design Museum a two-day symposium, speakers included Alan Yentob, Deyan Sudjic, Katharina Kubrick, Milena Canonero.
- **Professor Mark Fairington**, solo exhibition *Collected and Possessed*, drawing on the Horniman Collection, Natural History Museum and the Wellcome Collection was held at the Horniman Museum and Gardens, 28 November 2015 - 24 January 2016; this has led to an ongoing research residency at the Museum.
- **Hogan**: *Personal Geographies*, solo exhibition and talks program, Yale Centre for British Art, 2019.
- **D.Williams**, *Fashioned from Nature* exhibition (V&A, Apr 2018 - Jan 2019) was exhibition special advisor and conceived, developed and delivered the installation 'Fashion Now, Fashion Futures' (co-curated with **Salazar**), published chapter in exhibition publication and delivered keynote at V&A conference and Friday Late event; exhibition is now touring. *Fashion Now, Fashion Futures* was installed at Walthamstow studios, as part of Making for Change. It has since been exhibited in Copenhagen and is now planned to visit China and Korea. The V&A exhibition also included work by **Earley, Goldsworthy** and **Politowicz**.
- **Hogan** initiated and convened The Jocelyn Herbert Lectures: The National Theatre in collaboration with University of the Arts London, with a grant from the Rootstein Hopkins Foundation to provide funding for ten lectures. (Sir Richard Eyre, ULTZ, Dame Harriet Walter, Walter Asmus, Sian Thomas, Rae Smith, Phyllida Lloyd, Michael Billington, Roy Williams).