

Institution: UNIVERSITY OF THE ARTS LONDON
Unit of Assessment: 34
a. Context

Research in the practice, history and theory of art and design at the University of the Arts London (UAL) results in creative outcomes that enhance cultural life and impact on a diverse range of beneficiaries. These include museums and galleries, cultural institutions, creative practitioners, manufacturing and business, publishing sector, charitable bodies, scientific community, government, and the general public. Our academics play a prominent role in the UK's creative culture, influence international and national policy and practice, and feature prominently in the media.

The University is closely integrated with the creative sector in the UK and has successfully demonstrated that academic research can result in outcomes that enrich cultural life, enhance public awareness and understanding of major issues, and are of benefit to the creative industries. It is a public facing institution with a major role in the cultural life of London, with a presence at annual events such as Frieze, London Fashion Week and the London Design Festival.

UAL has eight galleries based on its London campuses which all have public programmes. It has two theatres, based at Wimbledon and at Central Saint Martins, which support both student and public programmes and often work with external partners, such as the BBC on the 2013 Reith Lectures by UAL Governor Grayson Perry. It contributes to disseminating knowledge in the arts through its publishing activities (including Afterall and the Camberwell Press) and through partnerships with external bodies (UAL hosts eleven journals in partnership with publishers Intellect, Bloomsbury and Sage). Its archives and special collections are used by researchers across the sector and constitute a valuable resource which enhances public understanding of the arts.

The impact of the University's research is enhanced by its eight research centres that represent areas of major investment in research excellence, they are: Creative Research in Sound Art Practice (CRiSAP); Centre for Fashion Curation (CFC); Centre for Sustainable Fashion (CSF); Design Against Crime (DACRC); Ligatus; Photography and the Archive (PARC); Transnational Art Identity and Nation (TrAIN); Textile Futures Research Centre (TFRC). Activity within UAL research centres makes a significant contribution to its impact, and each of the centres feature in our selected case studies. UAL also has units with more enterprise-focused remits that support and expand the activity of the University in working with relevant business sectors, such as the Centre for Fashion Enterprise (CFE) and the Innovation Centre (IC), and in targeted areas such as the UAL Awarding Body, the only specialist art, design and creative industries awarding organisation in England. A new initiative has seen the setting up of the Innovations Insight Hub (IIH) to work strategically across the University's research activities, and to develop new ways of exchanging knowledge and increasing its impact outside of the academy.

b. Approach to impact

The University is committed to building on its resources to enhance the impact of both its staff research and its collections through strategic investment and the development of externally funded awards and collaborations. This requires a clear understanding of the contribution made by the research of our staff to their respective fields of knowledge and practice, and a supportive framework through which to promote exchange and dissemination with the outside world. The role of UAL is to support both high level research and the expansion of the significance and reach of its findings. During the impact period this has been achieved via the following mechanisms:

Support for public engagement activities takes UAL's research outside of academia, making it accessible to larger audiences. This approach is exemplified by the University's long-term support

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for work providing greater access to Artists' Film and Video, and raising awareness of the relationship of film and moving image work to fine art practice. Building on the University's initial AHRB funded British Artists' Film & Video Study Collection, and through the AHRC funded Future Histories Network, 2007-2009 (Ball), cross university projects were developed leading to public events including: *Expanded Cinema: The Live Record* at BFI Southbank, 2008, (Ball, Curtis, Raban, White); *Expanded Cinema: Activating the Space of Reception*, a conference at Tate Modern, 2009 (Ball, Raban, Reynolds, White); and the publication of the book *Expanded Cinema: Art, Performance Film*, Tate Publishing, 2011 (co-edited by Ball, Curtis, White) including chapters by other UAL staff working in this field (Butler, Elwes, Raban, Reynolds). The book was highly recommended in the The Kraszna-Krausz Book Awards (2012). This work created the context for the development of the AHRC funded Artists' Moving Image Research Network, 2011-12 (Elwes and Ruhgani) which in 2012 (with Intellect publishing) founded *Moving Image Review & Art Journal (MIRA.J)* the first peer-reviewed publication devoted to artists' film and video, and the contexts within which it operates (edited by Elwes).

Commitment to the development of the interface between research and enterprise is evidenced by corporate consultancies across the creative sector particularly in relation to Fashion. As well as operating at a national level, UAL has been involved in overseas development projects, supporting emerging fashion/textiles industries and education in India, Sri Lanka, Turkey, Bangladesh and Uzbekistan. This aspect of UAL's work has been important in developing research projects that are industry focused and relevant to key agendas within RCUK. Activity here has had an influence on government policy towards SME growth, and innovation and employment in the fashion industry as evidenced by the interaction with the London Development Agency (LDA), UK Trade & Investment (UKTI), the Department of Culture, Media and Sport (DCMS), and Nesta.

Examples of these initiatives include the MISTRA funded *Interconnected Design Thinking and Processes for Sustainable Textiles and Fashion* (part of the international project *Fashion Futures*) which developed from the University's AHRC funded project, *Worn Again: Rethinking Recycled Textiles* (2005-2009). The project researches sustainable design strategies, often associated with disciplines such as automotive design, architecture, product design, and industrial design, to create new approaches for textile and fashion designers, improving design and product development processes in order to produce products and services with significantly better environmental performance (Earley/TFRC). Other examples include *The Designer Fashion Economy: Value relationships – identifying barriers and creating opportunities for business growth* (2008) funded by Nesta. Research identified distinct businesses/business categories within the designer fashion sector, investigated relationships within creative businesses and provided insights into how these relationships add value and can be managed and enhanced to create growth (Malem/CFE), findings which have been utilised to the benefit of the high-end fashion SMEs.

Close cooperation with the cultural and heritage sector via a range of partnerships, working arrangements, collaborations and consultancy activities. Many of our researchers are leading practitioners in their fields and research projects at UAL result in a range of creative outcomes which reach large audiences and enhance cultural life, for example: Pavelka's stage and costume design as part of the Propeller Theatre Company; Behr's *This is Not a Taiwan Pavilion* at the 55th Venice Biennale (2013); Raban's *The Houseless Shadow* commissioned for the *Dickens and London* exhibition at the Museum of London (2011); Brock's textile piece *Self-Assembly 1* acquired by the Crafts Council in 2010 and included in the British Museum/BBC *A History of the World* project; and Sturgis's curation of *The Indiscipline of Painting: International Abstraction from the 1960s to Now* for Tate St Ives (2011-2012). Consultancy work has been undertaken for organisations such as the Southbank Centre, Sir John Soane's Museum, International Institute for Conservation of Historic and Artistic Works, and a range of arts festivals, city councils and boroughs. High levels of impact in this area, both in terms of reach and significance, map closely to areas of established research strengths and themes identified in UAL's Research Strategy 2010-2015. These include links between arts, science and technology, sustainability and the environment, and socially engaged design. Examples of this type of work include: The interface between the science of design and the designs of science in *Fabrics of Life, the Nobel Textiles Project* (2008), with the first project in the series *Nobel Textiles* commemorating the 90th

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anniversary of Medical Research Institute. Fashion and textile design researchers liaised with Nobel Prize-winning scientists to develop textiles celebrating the interaction between science and design and exhibited their work at St James's Park, London (Collet/TFRC); *U-n-f-o-l-d: A Cultural Response to Climate Change* (Wainwright), an international curatorial project in collaboration with Cape Farewell which proposes creative and innovative responses to climate change aimed at stimulating discourse and a wider engagement with the climate debate (including commissioned work by UAL Professor of Environmental Art, Orta). The related exhibition toured the USA, Europe and China and received wide press coverage including The Guardian, Wall Street Journal and China Daily.

Collaborations with non-HEI organisations during the impact period include:

Nationally: Arnolfini (Cummings); Autograph (TrAIN); Barbican (Uhlírová); British Library (CRiSAP); Crafts Council (Brock); De La Warr Pavilion (Cross); Gasworks (TrAIN); Invia (TrAIN); Museum of London, National Gallery (Hunter); National Portrait Gallery (Hogan); Natural History Museum (Kovats); Royal Academy of Arts (Farthing); Science Museum (TFRC/CSF); National Media Museum (PARC); Southbank Centre (DACRC); Somerset House (CFC); Tate (TrAIN/Afterall/CRiSAP); Victoria & Albert Museum (CFC/TrAIN); Wellcome Foundation (CSF); Whitechapel Gallery (Ligatus/Afterall); Yorkshire Sculpture Park (Orta).

Internationally: Fundacao Iberé Camargo, Porto Alegre, Brazil (Asbury/ TrAIN); 7th Göteborg International Biennale of Contemporary Art, Sweden (Boyce/TrAIN); Moderna Museet, Stockholm, Sweden (Cummings); Museum für Gegenwartskunst, Basel, Switzerland (Lloyd); 9th Shanghai Biennale (Orta); Museum of Modern Art Tokyo (Kikuchi); Museum of Moving Image, New York (Uhlírová); Taipei Biennial (Cummings); Canadian Pavilion, 52nd Venice Biennale, 2009 (Lewis/Afterall), Norwegian Pavilion at the 54th Venice Biennale 2013, (Lafuente/Afterall); 3rd Riwaq Biennale, Ramallah, 2009; U3 - 6th Triennial of Contemporary Art in Slovenia, Ljubljana, 2010 (Esche/Afterall).

These relationships range from individual commissions and consultancies to institutional partnerships and team projects. They all represent the commitment of staff time, in-kind resources and project funding on the part of both UAL and partner bodies. Staff are advised and supported in the creation of productive external relationships by the University's research and enterprise teams, and given legal support in making contractual and IP decisions.

Support for Research Centres provides concentration of resources and administrative and organisational support for the activity outlined in the impact cases studies. **Support to extend impact activities** in areas where UAL researchers have made a significant contribution to establishing their discipline in particular: sound art, fashion and textiles sustainability, transnational art and design, bookbinding and conservation, and fashion history, theory and practice. Here UAL has invested in increased dedicated research time, reduced teaching and administration duties and periods of leave to support high level activity. Interactions as a result of this investment include:

- Professor of Audio Culture & Improvisation, David Toop (CRiSAP) extending the reach of his work on the cultural context of sound through writing for publications such as *The Wire* and *Sight & Sound*, and authoring catalogue essays for exhibitions at venues including the Centre Pompidou, Kunsthalle Bern, Centre Pompidou Metz, and Museu Nacional Centro de Arte, Reina Sofia. His public engagement activities extend to numerous public lectures, performances and events, at venues including Hayama Art Museum Japan, Whitworth Gallery, ICA, Royal Academy of Arts, the Barbican, and Tate Modern.
- Professor of Fashion and Textile Design and Technology, Sandy Black (CSF) in generating a wider understanding of fashion and sustainability with works such as *The Sustainable Fashion Handbook* (Thames & Hudson, 2012). Each chapter presents an array of illustrated articles including essays by leading writers and thinkers (including researchers from CSF). Importantly the publication integrates industry contributions including statements from designers such as Stella McCartney, EDUN founder Ali Hewson, Vivienne Westwood, Yohji Yamamoto, Issey Miyake, interviews with such designers as Katharine Hamnett, Hussein Chalayan, Dries van Noten, Lorrie Vogel (Nike). These contributions,

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alongside strong visuals, draw in new audience and communicate the issues outside of academia.

- Professor of Black Art, Sonia Boyce's (TrAIN) curation of *Scat: Sound and Collaboration* (Iniva 2013), bringing together immersive video works with the artist's own archive and collective memorialisation of black British women in the music industry to explore sound, art and memory (Interview on Radio 4 Women's Hour 25th June 2013).
- Professor Nicholas Pickwoad's (Ligatus) delivery of the 2008 British Library Panizzi Foundation Lectures, a series dedicated to disseminating the thinking of eminent scholars of the book. Preparation for the three lectures required extensive organization of three decades of research findings, and was supported by UAL research leave.
- Professor Caroline Evans's participation in a range of activities taking fashion history and theory to a wider audience including: interview in Elle magazine (2012), participation in live panel discussions for SHOWstudio on the Burberry, Christian Dior and Hussein Chalayan collections (2013); and co-curation with Marketa Uhlirová of the 4th Fashion in Film Festival with venues including the BFI Southbank, Barbican, The Horse Hospital, and Ciné Lumière.

Support for media interaction. UAL researchers have featured in the popular media including: Art in America, Frieze, The Guardian, The Times, Financial Times, International Herald Tribune, New York Times, Time Magazine, Chicago Tribune, New Statesman, Evening Standard, Time Out, and The Independent. Broadcast media coverage includes: Night Waves; Women's Hour; BBC Radio 4's Today programme; BBC Culture Show; BBC Business News; BBC Breakfast. Contributions to programming include: Wynne's *The True Language* for BBC Radio 4 (2012) and Sabin's organisation of, and participation, in podcasts on scholarly themes, including on graphic novels for The Guardian (2013). These interactions are facilitated by the University's 'Find an Expert' initiative, support from UAL press offices, and provision of media training for academic staff. An example of this support can be seen in the dissemination of the outcomes of Professor Reina Lewis's *Modest Dressing: Faith-Based Fashion and Internet Retail* (2011). The campaign was prepared by the press office at London College of Fashion and was designed to target a cross-section of journalists from fashion, social affairs, religion and news. The resulting coverage was widespread and included: BBC Radio 4's Today Programme (22 June 2011); coverage in the Church Times "*Pious dress: the counter trend*" by Rebecca Paveley; Jewish Chronicle "*A new look for the fashion observant*" by Jessica Elgot; Guardian G2 "*Faith-based fashion takes off online*" by Bim Adewunmi; The Times "*Faith News in brief*" by Bess Twiston-Davies; The Financial Times "*It's time for a cover-up*" by Bethan Cole; Jewish Tribune "*Modest fashion makes academic debut*" by Bezalel Cohen; The National (United Arab Emirates International Newspaper) "*Modesty the latest buzzword in fashion*" by David Sapsted; The Threadbare "*LINKAGE: Mediating Modesty, Fashioning Faithful Bodies.*" The story was able to cross over from being of 'niche' interest, due to careful preparation between the press office and Lewis to link the research to current events.

c. Strategy and plans

A key element of the University's strategy is to be at the 'forefront of research in the arts and to nurture ever-stronger links with the creative and cultural industries'. To achieve this goal UAL recognises the need to:

- *Enhance its role as a provider of expert advice and subject leadership across the arts sector.* Through strategic investment it has moved forward by creating new appointments of cross-university chairs with a mission to generate debate and new thinking in targeted subject areas and by creating a role of 'Practitioner in Residence' attached to each of its programme areas. Over the next five years UAL will embark on a series of high profile public programmes that both enhance student experience and impact on the wider community. Its programmes will draw on industry and cultural links to encourage better communication of shared concerns and interests.
- *Foster an enterprise culture that recognises the value of the knowledge produced across all disciplines at UAL to the wider world* building on the understanding that impact is not only linked to commercial gain, but encompasses a wealth of societal and cultural beneficiaries.

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- *Enhance training and support to ensure that impact is embedded within all research projects* and develop monitoring processes that utilise lessons learned to develop clearer mechanisms for recording impact at both the institutional and individual level, without overburdening our researchers. This will be facilitated by the UAL's newly-formed IIH and supported by Research Management and Administration unit (RMA).
- *Further develop the public facing elements of the University's current portfolio* working across its archives, collections and galleries to attract new audiences and widen understanding of social engagement and responsibility in the arts. The University will introduce a planned programme of activities to generate greater understanding and appreciation of its collections and their relationship to creative exploration and learning.
- *Through collaboration and partnership promote the dissemination and impact of the University's research both nationally and internationally.* UAL will invest in the further development of its digital repository and publishing activities to support the opening up of public access to its specialist fields of knowledge. It will create new partnerships to communicate better with a global public around the key issues explored by its researchers.

d. Relationship to case studies

The twelve case studies chosen for submission to REF 2014 represent the diversity of subjects, activities, approaches and constituencies of work at UAL. Four of the case studies evidence the work of individuals and the remaining eight that of staff working together in research centres, groups or networks. They represent areas of significant resource investment on the part of the University and a prolonged commitment to the field of research underpinning the impact described in the case study. The case studies exemplify UAL's approach to impact as follows:

- **Commitment to the interface between research and enterprise** is clearly articulated in: the case studies in relation to Fashion and Textiles Sustainability and DACRC; the case studies in relation to PARC and Ligatus showcase how the University's support for knowledge transfer partnerships (KTPs), as with the publisher Book Works (Ligatus) and Save the Children (PARC) has resulted in significant change for those organisations; support for knowledge transfer activity is also demonstrated by the collaboration between Professor Stephen Farthing and UAL Awarding Body.
- **Close cooperation between the cultural and heritage sector** can be seen in CRiSAP, TrAIN and PARC's close ties with the museum and galleries sector; the application of Ligatus's world-leading research on book conservation in sites of recognised heritage significance; Orta's high-level commissions (Southbank Centre, Shanghai Biennale, National History Museum); Farthing's work with the Ashmolean Museum; Afterall's network of collaborative partnerships.
- **Support for Research Centres and areas of established research strength.** All UAL Research Centres featured in the case studies, build on many years of research in related fields and represent a consolidation of those subject areas commended in RAE 2008, alongside other areas of established strength such as fashion history and theory (Evans, Uhlirová), drawing (Farthing), the interface between art and society, and projects that promote issues in regard to sustainability and the environment (Kessler, Orta, Storey). In relation to fashion curation, the establishment of the CFC represents UAL's commitment to an area of academic research strength that has a direct relevance to external beneficiaries. Established in 2013 and including Clark, de la Haye and O'Neill, new appointments have been made (Mooney, Putnam, Salazar, Wilcox) to expand the territory of debate. In designating this centre, UAL integrated an impact agenda into the planning process, and links with business and the museum sector were clearly defined at the outset.
- **Support for public engagement activities.** UAL's strong commitment in this area is reflected particularly by the impact case studies in relation to Professors Rob Kessler, Lucy Orta and Helen Storey all of whom provide outstanding examples of how research can engage, inform and educate the wider public.