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

University of the Arts London (UAL) is Europe’s largest specialist arts and design university, with 19,000 students, including more than 2,500 on Postgraduate taught programmes and 240 conducting Postgraduate research. Established in 2004, the University brings together six arts, design, fashion and media Colleges which were founded in the 19th and early 20th centuries: Camberwell College of Arts, Chelsea College of Arts and Wimbledon College of Arts (which collectively run the CCW Graduate School); Central Saint Martins; London College of Communication and London College of Fashion.

The University teaches and researches in disciplines from fine art, design, drama, documentary filmmaking, graphic and interior design and fashion. UAL’s strategy values research-informed and research-led teaching as core to its curriculum. In recognition of its role as a key provider of education in the arts sector the University was awarded Specialist Institution Funding (SIF) in 2013 by HEFCE. This funding has been ring-fenced to support new initiatives, many of which are aimed at the postgraduate and research community. The University’s focus on practice-based learning and relationships with relevant creative and cultural industries develops graduates who are highly employable in the creative sector. Longitudinal research into the university’s graduates conducted by the Institute of Employment Studies in 2010 showed that more than 90% of graduates were engaged in creative work activities, of which 87% were in the creative industries.

UAL alumni include more than half of all Turner Prize nominees and over half of the designers awarded British Designer of the Year. Its design subjects have an industry focus and are characterised by a close relationship between enterprise and research activities. The University is also a major provider of arts education to an international community of students from more than 100 countries and is committed to a culturally diverse curriculum enriched by strong and focused partnerships with peer institutions around the world. UAL has the largest contingent of research students in arts, design and communications in the UK.

The University has eight research centres, each with a cross-university remit: Creative Research in Sound Art Practice (CRiSAP); the Centre for Fashion Curation (CFC); the Centre for Sustainable Fashion (CSF); Design Against Crime (DAC); Ligatus; Photography and the Archive (PARC); Transnational Art Identity and Nation (TrAIN); and the Textile Futures Research Centre (TFRC).

A major cross-university initiative, launched in 2013, aims to consolidate UAL’s position as the leading provider of postgraduate art and design education and research in Europe. An early outcome is the appointment of eight new professors with university-wide remits who, with over 30 new ‘practitioners-in-residence’, will bring industry knowledge into the heart of teaching and research. These roles will be taken up in early 2014. This major investment is an indication of UAL’s ambition to both enhance its subject provision and develop new areas of expertise.

b. Research Strategy

The UAL research strategy is developed and monitored through its Research Standards and Development Committee (RSDC) and its Research Strategy Group (RSG). In RAE 2008 UAL identified six key areas for support and growth within its forward planning. These strategic aims, listed below, have all been met or exceeded:

1. To increase international research in areas of excellence through joint projects.

Partnerships and collaborative projects have been supported through seed corn funding by the University and through externally awarded funding across its subject remit. Examples of work in support of this aim include: ongoing research with external partners such as Cape Farewell which has produced work including the *U-n-f-o-l-d* project (2010-13, Wainwright and Orta) leading to

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wide-scale international dissemination of **practice-driven research into environmental issues**, with partners in Chicago, New York, Vienna, and Beijing • collaborative project work with international academic partners such as the AHRC funded *Meeting Margins* project (2009-2011, Asbury/TrAIN and University of Essex)) exploring the links between **post-war transnational art** in Europe, the USA and Latin America. A major international conference was held at the University of Texas, Austin in 2009 attracting 150 early career researchers from around the world • the Wellcome Trust funded project, *Air Pressure* (2010, Carlyle/CRISAP), an inter-disciplinary project (in partnership with Kyoto University, Manchester University and the Japan Society for the Promotion of Science) drawing on art, science and anthropology to engage with **the acoustic environment** at Japan's Narita airport • collaborative research around **the nature of drawing** with RMIT in Melbourne which led to the joint creation of *The Drawn Out Network* (2010-13, Farthing/Rootstein-Hopkins Chair of Drawing), a series of international conferences in Australia and the UK • the *Glasstress* project leading to an exhibition at the 2013 Venice Biennale in collaboration with the Berengo Glass Studio (Putnam, Hodes, Storey /CSF) exploring the **intersections of fine art, craft and fashion** • the creation of a sister organization to the UAL's Design Against Crime (DAC) research centre with the University of Technology, Sydney (UTS) (2008-09), leading to the UTS **Designing Out Crime Research Centre** (Gamman, Thorpe) • the Arts Council England (ACE) funded publishing project *Afterall* which focuses on **contemporary art, and its relationship to wider theoretical, social and political fields**, establishing core partnerships with institutions including Universidad Internacional de Andalucía-Arteypensamiento, Seville, Spain (since 2009), the Smart Museum of Art and Open Practice Committee, University of Chicago, Chicago, USA (since 2012), and the Van Abbemuseum in Eindhoven, the Netherlands (since 2009).

2. To develop interdisciplinary research and collaborations.

UAL has initiated cross-disciplinary collaborations with subjects ranging from nanotechnology, medicine and biology to business studies. Examples include: **Professor Helen Storey** in collaboration with Professor Tony Ryan (University of Sheffield) has worked on a series of projects bringing together art and science, most notably *Catalytic Clothing*, an EPSRC funded project exploring design, textiles and nanotechnology • Professor **Marina Wallace** is a partner in the MitoSys project (2010-2015, which received 10 million euros under the EU's FP7 funding initiative) involving leading international biologists, mathematicians, biochemists and biophysicists working at thirteen research institutes, universities, international organizations and companies in eight different European countries to reveal how genes and proteins orchestrate mitosis in human cells. Artists involved in the project include UAL **Professors Rob Kessler** and **Lucy Orta** • Kessler's partnership with the Royal Botanic Gardens's seed morphologist Dr Wolfgang Stuppy has developed a series of complex re-interpretations of biological form which have reached wide international audiences • Reader **John Wynne's** ACE funded *Transplant* project was developed through a year as artist-in-residence at Harefield Hospital, a world leading centre for heart and lung transplantation. This collaboration with biomedical research led to multiple outcomes and public exploration of the themes of life, death and human intervention in nature's processes • Professor **Giovanni Schiuma** was appointed in 2013 as Director of the newly formed UAL Innovation Insights Hub, set up to research the strategic relevance and contribution the arts can make to the development of 21st Century businesses and as a resource for management; the research is in collaboration with the business studies sector.

3. To develop research activities around the University's archives and special collections

In 2009/10 a university-wide network of academic, technical, library and archival staff working with archives and special collections was created to work collaboratively on preserving, developing and promoting the UAL collections. Items from the collections regularly feature in exhibitions at the University and externally. Notable examples include: **the Stanley Kubrick Archive touring exhibition**, which has been shown in venues in Australia, North and South America and Europe. As part of the exhibition of this archive at Los Angeles County Museum of Art (LACMA) (2013), UAL held a major symposium *Into the Archive: Re-viewing Kubrick* on the impact of Kubrick on the arts (Coldwell, Collins, Rughani). The museum at Central Saint Martins lent archive material to the 2013 *Isabella Blow* exhibition at Somerset House (2013, O'Neill); **The AHRC funded research network Transforming Artist Books** (2012), building on the

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importance of the University's Artist Books collection at Chelsea College of Arts, was a collaboration between Tate and UAL (Hogan) exploring the potential of the digital to transform understanding, appreciation and care of artist books; the ***Moving Image Review & Art Journal (MIRAJ)*** was founded in 2012 as the first international peer-reviewed journal dedicated exclusively to artists' moving image practices. Growing out of collaborative research (Elwes, Ellard, Raban, Reynolds, Rughani) and involving UAL's **British Artists' Film & Video Study Collection** (Ball), *MIRAJ* (hosted by the CCW Graduate School) was supported by an initial grant from the Kraszna Krausz Foundation and an AHRC International Network Award between 2010-12. PhD student involvement in this project was enhanced by a UAL scholarship.

4. To create a CCW Graduate School and expand cross-College research degree activities.

The CCW Graduate School was formed in 2009 to bring together researchers from Camberwell College of Arts, Chelsea College of Arts and Wimbledon College of Arts as one element of a UAL strategy to increase the size and impact of its postgraduate community and sustain world-leading research. The CCW Graduate School led to the formation of four key themes: Technologies, Social Engagement, Environment and Identities. Partnerships with external institutions in the cultural sector were central, including: Victoria and Albert Museum, Tate, Cape Farewell, Tokyo Wondersite, Hungarian School of Fine Art–Budapest and RMIT. The Research Network of the University of the Arts London (RNUAL) was enhanced to provide better cross-university support and development for PGR students. A shared programme of seminars and workshops targeted at key stages of research degree development was introduced in 2010 and the many activities on offer from research centres and groups have been incorporated into a virtual environment for research students and staff.

5. To create stronger links between PGR and PGT and involve UAL research centres and staff with the wider student community.

UAL has created further opportunities for progression from taught to research programmes. It has established four Masters of Research programmes linked to areas of research critical mass and ensured that progression to PhD is supported in the subject fields of its research centres. It has also established a cross-university Professoriate group and supported the growth of cross-college subject forums. UAL's research centres and groups have close relationships with relevant PGT and PGR programmes. Examples are: **the MRes Art: Exhibition Studies** delivered in conjunction with Afterall, based at Central Saint Martins; **the MRes Arts Practice** at Chelsea College of Arts which has developed from an earlier TrAIN Masters programme; **the MA Fashion Curation** at London College of Fashion, emerging from the UAL's Centre for Fashion Curation (CFC) that underpins this growing discipline; **the MA Sound Arts** course at London College of Communication linked to the research centre for Creative Research into Sound Arts Practice (CRISAP).

6. To develop expertise in strategically important emerging areas such as Sustainable Design, Curatorship, Pedagogy and Performance.

Progress in developing these emerging areas of research post RAE 2008 has included:

- **Sustainable Design:**

A number of University research centres have sustainable design as a major focus, including the *Textile Futures Research Centre* and the *Centre for Sustainable Fashion*. Working with these centres and based within the *Design Against Crime Research Centre*, UAL hosts a DESIS (Design for Social Innovation towards Sustainability) laboratory as part of an international network of design labs hosted by design schools and design-oriented universities. The resources and methods developed and applied within DESIS projects (led by Thorpe, with Black, Earley, Gamman, Prenderville and Williams) are building further capacity for research into design for social innovation and sustainability across the University. This is an area of continued planned growth for UAL and from January 2014 the founder of DESIS, Ezio Manzini, will join UAL as Professor of Design for Social Innovation.

- **Curatorship:**

Since 2008 UAL staff have been involved in many high profile curatorial projects and 12.5% of returned outputs relate to curatorship. Much of this work has been developed by researchers

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attached to the UAL's research centres (particularly SFC, CRISAP, PARC and TrAIN) or key research initiatives such as Afterall. Staff have contributed to major international art festivals, including the Venice Biennale (Putnam, Lafuente); TrAIN researchers (Asbury, Baddeley, Watanabe and Whitelegg) participated in the 2009 São Paulo Biennial and TrAIN Visiting Fellow Moacir dos Anjos developed his curatorship of the 2010 São Paulo Biennial during his residency. The 2014 São Paulo Biennale is being curated by Afterall's Esche and Lafuente. Fashion curation has been a particularly strong area, including: Clark (*Chloé: Attitudes*, Palais de Tokyo, Paris 2012); De La Haye (*Land Girls: Cinderellas of the Soil*, Brighton Museum, 2009); Salazar (*Yohji Yamamoto*, V&A 2010); O'Neill (*Isabella Blow*, Somerset House 2013). In 2012 Tulloch was invited by the British Council to curate the International Fashion Showcase: Botswana, Nigeria, Sierra Leone in collaboration with the British Fashion Council. The exhibition was short-listed for the International Fashion Showcase Award. Symposia exploring curatorial issues included: *Exhibitions and the World at Large* (2009) organised by Afterall and TrAIN in collaboration with Tate Britain (Baddeley, Esche, Steeds); *Exhibition Histories Book Launch and Symposium* (2010), to mark publication of *Exhibiting the New Art*, first in the Exhibition Histories series, Temporary Stedelijk, Amsterdam (Afterall).

- **Art & Design Pedagogy:**

In 2010, the HEFCE funded *Creative Learning in Practice, Centre for Excellence in Teaching and Learning* (CLIP-CETL), awarded to the UAL in 2005, came to an end. The pedagogic research initiated by the CLIP-CETL was then embedded within the University's Centre for Learning and Teaching in Art & Design (CLTAD), with a new professorial appointment (Orr) to lead this area. CLTAD activities include: an annual Learning and Teaching Day to disseminate scholarship and research in learning and teaching internally; a Pedagogic Research Group which holds regular public seminars; UAL supported conferences and publications exploring issues in art and design pedagogy. Between 2008-2013, UAL organized two international CLTAD Conferences: 2008 *Enhancing Curricula: using research and enquiry to inform student learning in the disciplines of art, design and media* in New York and 2010 *Challenging the curriculum: exploring the discipline boundaries in art, design and media* in Berlin. Since 2008 the pedagogic researchers at UAL have produced 22 publications in peer-reviewed journals.

- **Performance:**

The diversity of practice and research in performance across UAL ranges from conservatoire training in theatre to live art and installation; it embraces theatre and costume design, fashion, digital media, animation, film, sound and video arts, performativity in documentary practices and performance based on documentary testimony. A broad range of key scholars and artists have engaged with the research community across the UAL over the period, including UK artists such as Tim Crouch, Diana Torr and Liz Agiss, documentary makers Brian Hill and John Akomfrah and international theatre scholars such as: Anuradha Kapur from India (as part of Collins [PI] *Scenography in a digital age; a comparative study of the impact on new media on contemporary Indian and British performance practice*, a partnership with Hyderabad University, India, funded by the UK-India Education and Research Initiative). In 2008 staff from UAL curated a *Friday Late* at the V&A which included 16 design-led performances.

University of Arts London strategic aims and goals for research 2014-2019
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The University of the Arts London will continue to make major investments in cross-university research centres, which in the REF period have been instrumental in delivering high impact and industry-relevant research, forming the basis of 8 of our 12 impact case studies. A review of the centres in 2015 will adjust their range to address emerging research themes. In addition to the research centres the university will continue to support and develop individual and group research through an expanded sabbatical scheme, seed funding for new projects, early career support and other initiatives outlined below in section C. Within the post-graduate and research arena, the University is committed to exploring the benefits of expanding collaborative research activities. It will work with other institutions and industry partners to develop the intersections of its own fields of knowledge and those of other distinct specialisms. These collaborations will work in both directions, informing art and design research, but also redirecting the development of other disciplines. In this our research will be outward looking, highlighting the role that art and design can play in society.

The university will develop the successful links between its enterprise activities and its research, building on a number of projects in which consultancy or graduate projects have led directly into research. The intent is to establish a virtuous circle with research-informed enterprise projects generating more research.

The University's research strategy for the next five years will:

1. *Expand and enhance public understanding of the University's key subject areas and their social and cultural impact.*

Through the creation of strategic new senior academic and practitioner appointments and the organisation of high profile research focused events, the University will take a lead in the development of wider debates around the role of the arts in a time of social, economic and environmental change. The eight new cross-university professors, starting in 2014, have public engagement as a core part of their remit. The University has committed to expanding its public programme through the establishment of a postgraduate and research events unit, which will coordinate lectures, symposia, seminars and workshops.

2. *Develop the quality and depth of its research activities, build on proven areas of research excellence and support the growth of new ways of thinking about the core subject areas through cross-disciplinary collaboration.*

Through a set of institutional partnerships, both internationally and within the UK, UAL plans to target strategically important areas of research growth and work to develop longer-term explorations of the shared concerns of its own researchers and those of distinct but complementary subject areas. Areas that will be developed in the future include:

- Fashion with partners in medicine, psychology and sociology (well-being);
- Documentary film and photography with partners in anthropology and political science (representational models of conflict and social change);
- Graphic design with partners in computing and information technologies (digital life and information systems);
- Design with partners in social policy and urban planning (socially responsive design);
- Fine art and curation with partners in environmental science (arts, activism and ecology);
- Fine art and design with political theories of race and post-colonialism (transnational cultures and curriculum change in art and design).

New professorial and senior researcher appointments will support each of these areas.

3. *Develop greater opportunities for its staff to produce high quality research that impacts on a wide international audience through providing a sustainable and supportive research environment.*

Over the coming assessment period UAL will:

- Increase external funding for research through increased pre-application support, more incentives for making grant applications, increased training for early and mid-career researchers in application procedures and targeted deployment of research management expertise;
- Implement an enhanced sabbatical leave offer (targeted particularly at mid-career researchers and those in course management roles);
- Expand its provision for post-doctoral opportunities;
- Increase its funded scholarship provision for PGR students;
- Extend its supervisory capacity in areas of strategic importance for PGR growth;
- Build further on its cross course/college subject communities' potential for research project development.

4. *Work collaboratively across the sector to develop new and enhanced ways of supporting its PGR students, building on links with international partners to support shared PhD activities.*

The university will work more closely with international partners and with consortium partners in

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its two recently funded BGP2 collaborations, TECHNE and LDOC (see section C.), to develop new and enhanced ways of supporting PGR students and to continue to enhance the quality of its RNUAL provision to establish a sector-leading role in PGR support and training.

5. *Develop the relationship of its research activities with SMEs, professions, and industry partners*

Through its teaching, consultancy, enterprise and research activities, UAL already has very strong relationships with the field of professional practice and the cultural industries, as recognised in the award of a 2013 Queen's Anniversary Prize for Higher Education to UAL, which cited "major contributions to industry, commerce and the profession of design, both in the UK and internationally." The intention is to build on these links so that our research informs and impacts on the development of the art and design sector in the UK and internationally. UAL's newly formed Innovations Insight Hub (2013) will work across the university's research areas to find ways to expand their impact and potential for external partnership with industry. In implementing this greater integration, UAL will remain committed to themes of social responsibility, environmental sustainability and the promotion of social education and cultural understanding through the arts, building on the knowledge base of its CSF, TFRC and DAC research centres.

6. *Strengthen both its physical and digital resources to support new research initiatives and expand audiences and impact for its research outputs and activities.*

Through partnership across the arts sector the University will build on the role of its institutional repository and find ways to support the requirements of Open Access that takes account of the specific needs of its disciplines. The research potential of its archives and special collections will be made more apparent to external audiences and there will be a planned development of research activities in relation to its collections and archives.

c. People:

I. Staffing strategy and staff development

The University complies with the principles of the *Concordat to support the Career Development of Researchers*. It has in place a supportive structure for research career development and an agreed procedure for annual appraisal. Generic job descriptions and person specifications have been in use for all research posts across the University from 2012. A professorial appointments process is operated annually and incorporates external panel members and a detailed review process. During the REF period 33 professorships and 20 readerships have been awarded. Readers and research professors have a generous allowance for research (between 40% and 60% of their hourly allocation for readers, and 60% to 80% for professors). Senior research staff act as leaders in their related subject areas and serve as mentors for newer researchers. Staff development for research is monitored at college level and overseen by the Associate Deans for Research.

Within the REF period each of the research centres has had post-doctoral positions attached through either external funding or UAL support. In 2012 a further four post-doctoral positions were created and allocated to promising new areas of research across the University. Early career researchers (ECRs) receive remission from teaching (50 hours out of an annual allocation of 550 hours for the first 2 years of employment at UAL) and ECR Training (a 20-credit unit 'Research as Academic Practice' within the CLTAD postgraduate certificate framework).

UAL has a sabbatical leave scheme that enables full-time and fractional academic staff from across the University to bid for up to two terms leave to work intensively on a research project. Staff research support funds are available annually in each of the Colleges and awarded through peer review of applications by the College Research Committee. Professors and Readers are given an annual allocated budget to support the development of research projects and conference travel. Successful principal investigators on external funding bids are rewarded through a PI support fund that allocates a percentage of projects' FEC costs to develop new research areas.

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From 2006 to 2010 UAL implemented a diversity strategy to meet its diversity aims, both organisational and legislative, in relation to students and staff. In 2010, upon the completion of this scheme, an Equality and Diversity Framework was brought in across the University. A formal mentoring scheme is operated within the colleges to develop an understanding of research skills and development opportunities and to offer advice and networking support. Staff acting as mentors are given an agreed remission from other duties to ensure the sustainability of the process.

UAL has managed 14 Knowledge Transfer Partnerships, with organisations including Save the Children, Acme Studios, Bridgeman Art Library and the Southbank Centre. Consultancy activities, contract research opportunities and Technology Strategy Board funded projects have also enabled research staff to become closely involved with private, public and third sector organisations. These opportunities are developed and supported by the research management staff at UAL, in close collaboration with business engagement specialists from the College enterprise teams, and with contractual and technical support coming from the central research, enterprise, and legal teams.

c. II. Research students

All research degree students across UAL participate in the RNUAL training programme which includes generic and transferable skills training, focused CPPD workshops and online resources to address the needs of students on their journey towards becoming an 'effective researcher' (Vitae 2010). They receive subject specific training within their host Colleges and from their subject specialist supervisory teams' expertise. Research Degree Students also benefit from the many programmes, events, symposia and conferences involving international researchers and practitioners delivered through UAL's funded research centres and research groups. Students are supported to be pro-active in the development of the postgraduate research culture by organising and hosting their own international conferences, symposia and events utilising the extensive facilities of the university.

The RNUAL programme includes seminars and workshops on intellectual property, entrepreneurship, research in context and media training with UAL staff and industry experts. For example, the 'Life Post-PhD' workshop focuses on networking, self-promotion and marketing. Media Skills International (former BBC journalists) offers bespoke skills workshops for research students to teach them to communicate effectively with a non-academic audience. The Student Support Fund administered through the Research Management and Administration unit (RMA) allows students to apply for financial support of up to £500 per annum to present their research externally, submit it to critical review and enhance their research profile. Library and archival staff provide research support through one-to-one advice and deliver sessions within the RNUAL programme for PhD students and the training programme for early career researchers.

The RNUAL programme involves three compulsory weeks of attendance for first year students; optional courses to assist students with their application for registration, confirmation, completion and examination; and workshops on generic and transferable skills. The optional sessions are video recorded and placed on the RNUAL Moodle site for research students at UAL and partner institutions to access. The RNUAL programme supports the *Concordat to Support the Career Development of Researchers* and draws on the toolkit provided by the *Researcher Development Framework* (Vitae, 2011) and the 2012 QAA Quality Code, Chapter B11.

In 2008, UAL was awarded studentships under the AHRC BGP1 scheme, resulting in 18 doctoral studentships being funded for three subject areas: Communications, Graphics and Photography; Design; Fine Art. UAL was also awarded an AHRC CDA with Tate Modern and an EPSRC ICASE through CIKTN with industry partner Peratch Technology. Seven students are in receipt of externally funded studentships aligned to institutions or businesses (e.g. Rootstein Hopkins, Gucci, Neal's Yard, Saint Catherine's Foundation, and LINK). The University has funded 36 research student scholarships (20 Home/EU, 16 International) through national and international competition since RAE 2008. A further 21 students have received external scholarships to study at UAL. These were funded by University employers such as Fatimah Jinna Women University Pakistan and Manchester Metropolitan University; foundations such as, McCall MacBain

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Foundation (Switzerland) and La Caixa (Spain); by government bodies (UK, Brazil and Taiwan and the Royal Thai Embassy).

In 2012 a consortium with the Royal College of Art (lead institution), Kingston University and UAL was awarded £58K by the AHRC for 'Skills Development Training in Design Practice' (SKIP). SKIP provided the consortium's design students and early career researchers with cross-institutional training workshops, a summer school, short-term work placements, and keynote lectures from internationally important design thinkers. Subsequently this consortium became the *London Doctoral Centre in Design* (LDOC), and has been designated as a Centre for Doctoral Training under the AHRC BGP2 Type B, enabling it to build on the success of SKIP as an inter-collegial experience for both students and research staff and support the development of Design as a key area of researcher development. The AHRC award will provide 30 studentships between 2014 and 2019. Core partners in the consortium include: the Sorrell Foundation, British Fashion Council, Design Council, BT and the United Nations Responsible Ecosystems Sourcing Platform.

The UAL is also a member of TECHNE, a consortium led by Royal Holloway with six other universities, which was awarded AHRC BGP2 Type A, with 176 studentships, across the four AHRC subject areas. The UAL applications to the partnership will be in the subject areas of visual arts and library and information studies. TECHNE's core partners will include organisations such as the Barbican, Natural History Museum, BFI, Science Museum and Museum of London who will provide training and development opportunities and strategy advice to the TECHNE partnership. These two major BGP2 awards are an endorsement of UAL's strategy of developing a strong culture for research students.

UAL's research unit complies with the University's 'Equal Opportunities and Diversity Framework 2010-15', which is informed by the *Equality Act 2010* and the regulatory requirements of HEFCE, QAA, OFSTED and OIA Codes of Practice. There are standard procedures for the admission, registration, progression and examination of research degree students, which apply to all UAL and collaborative partner students. There is mandatory training on equality and diversity for all interview and selection panels for research students.

UAL is also an awarding body for research degrees for three partners in the sector: Falmouth University, Norwich University of the Arts, and Arts University Bournemouth, whose students come under UAL's Research Degree Regulations.

d. Income, infrastructure and facilities

During the REF period the University's research income from externally funded projects totalled £6.4 million with £5.5 million coming from Research Councils and other UK government body funding. Funded projects included research emerging from with **links with small businesses**: *FIREup* (Black, Thorpe and Earley) 2013, an AHRC funded (£200K) collaborative forum to unite academia with designer and industry experts to share and gather information to help build commercially viable businesses; **art/science research**: AHRC funded *Smell the Colour of the Rainbow* £202K (Tillotson) 2010. Research into **transnational culture**: AHRC *Photographs, colonial legacy and museums in contemporary European culture*, £397K (Edwards) 2009; and **digital design research**: EPSRC *Digital Sensoria: Design through digital perceptual experience*, £633K, (Baurley) 2009; UAL staff have also run seven **AHRC Networks** (Ball, Elwes, Farthing, Kent, Kikuchi, Pickwood, Thorpe) and been participants on a further six with partner institutions (Carlyle, Hogan, Grainger, Prendiville, McDonnell, Mirodan).

Since 2008, UAL has also initiated and managed 785 consultancy projects worth a total of £7 million. Nearly £4 million of the total value of the contracts came from the consultancy delivered to large companies (including brands such as: Nike, Microsoft, Levis, Hitachi, Nokia, Unilever, Robe di Kappa, and Dom Perignon). This activity was supplemented by non-HESA reported income and extensive funding in-kind from public venues, galleries and museums, a characteristic of the audience focused and specialist nature of the UAL subject areas. UAL staff benefited from over £1.3 million of Arts Council England funding from 2008-2012 to support their research and

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practice. UAL is one of only two UK universities with funding as an ACE National Portfolio Organisation in the visual arts, for its work with creative career futures through *Artquest* and its research publishing organisation, *Afterall*.

In 2010 UAL reviewed its formally constituted research centres and units to further focus on areas of excellence and strategic importance. The twelve research centres and units returned in the 2008 RAE submission became six cross-university centres with additional support for more informal networks and hubs in emerging areas of critical mass. The successful centres emerging from this scrutiny process were re-designated for a further five years (until 2015). In 2012 they were joined by the Centre for Sustainable Fashion and in 2013 by the Centre for Fashion Curation. The role of these eight centres is to support, develop and disseminate the research of UAL's leading academics in cognate subject areas and to form a locus of activity for research students, researchers and the wider public.

Since 2010 the UAL research centres have generated approximately 200 public events, conferences and symposia reaching wide audiences across the sector. The centres form the basis for many of the University's external collaborations, for example both CFC and TrAIN have a research post jointly with the V&A museum (Barbieri, Tulloch). The university-wide centres are supplemented by many additional research groups within the Colleges and also by the 'Communities of Practice' initiative which funds the formation of cross-university groups around a common set of interests, for example: Fine Art staff at Camberwell (Fortnum and Sturgis) and Central Saint Martins (Finch), founded 'Paint Club', and were funded to publicly explore and debate what it means to research painting within the context of contemporary art practice and subsequently collaborated to set up the *Journal of Contemporary Painting* (Intellect).

In 2009 following a comprehensive review of the University's research environment, by an invited external panel, a sub group of the University's Executive Board was formed, the Research Strategy Group (RSG). Initially this group was made up of the four Pro-Vice Chancellors, the Director of Research Management and Administration, and was chaired by the Deputy Vice-Chancellor-Academic. They were joined in 2011 by a new post of UAL Dean of Research, created to oversee research across the University.

The Dean of Research, who reports directly to the Deputy Vice-Chancellor-Academic is responsible for both staff and student research within UAL and is supported by the Director of Research Management and Administration and the Director of Doctoral Programmes (a post established in 2010 at professorial level to oversee PGR). Each College (with Camberwell, Chelsea and Wimbledon operating as a single unit in terms of research development situated within its CCW Graduate School umbrella) has an Associate Dean of Research (ADR), line managed by the Pro-Vice Chancellor and accountable to the Dean of Research; ADRs are responsible for developing and overseeing research at College level. The Dean and the Associate Deans form the nucleus of UAL's Research Management Group (RMG) which advises on and helps devise the implementation of University policy for its related committees and working groups (RSG, RSDC and RDSC), these committees are supported by College Research Committees (CRC) and College Research Degrees Sub-Committees (C-RDSC).

Administrative support for research is delivered by a centralised body, the Research Management and Administration unit (RMA) developed in 2010 to improve the service to academic staff and research students, and to clarify lines of accountability and management. The RMA has teams of staff focused on the following key areas: research students; research funding; research communication; research finance; and research networks. The formation of this central RMA team provided the ability to monitor research activity and collect robust data to inform strategic development of its research aims.

The practice-orientated nature of much of the University's research is able to draw on the exceptional workshop and technical facilities based in the Colleges and supported by 265 FTE of specialist technical staff. These include state of the art sound workshops; print facilities, offering

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one of the widest ranges of traditional print equipment in the country; casting and foundry facilities; letterpress and bookbinding resources; and a new professional theatre at Kings Cross.

The University's library and archive collections, made up of the many specialist and teaching collections of its six constituent Colleges and representing the largest university library for the creative arts within UK Higher Education, make a significant contribution to the research environment. The UAL Archives and Special Collections Centre, serving the whole of UAL is housed at the London College of Communications. It holds seventeen archives and collections with particular strengths in filmmaking, printing history and graphic design. Other parts of the University's collection remain on the individual College campuses with central coordination. The collections also provide resources for externally focused conferences and lecture programmes; for example, the Jocelyn Herbert Archive housed at Wimbledon has foregrounded issues in theatre practice and research explored in a UAL annual lecture hosted by the National Theatre in London (convened by Hogan). Lectures thus far have been by Sir Richard Eyre, award-winning stage designer and director Ultz and playwright, screenwriter and film director Christopher Hampton. The element of UAL's collection held at Central Saint Martins has museum status and in 2011 was re-housed on the new campus at Kings Cross. In 2012 UAL, together with UCL and the London Museum group, was awarded an ACE grant to form the Share Academy to build sustainable relationships between the HE sector and the museum sector.

The University's Institutional Repository, UAL Research Online, launched in Spring 2010, provides digitally curated access to the University's research outputs. UAL Research Online was developed as part of the JISC-Funded KULTUR Project (2007-2009) to create an institutional repository model for the creative arts and now has an established position as an international exemplar. Since 2008 UAL has participated in various JISC-funded projects contributing to developing the research infrastructure for the creative arts, including KULTIVATE, Keep-It, e-NOVA, Look-Here, and KAPTUR. In 2012 UAL worked with the UK Digital Curation Centre (DCC) on developing the University's Research Data Management Policy.

e. Collaboration and contribution to the discipline or research base

- **Collaborative arrangements, partnerships, networks and joint projects:**

During the REF period UAL has led on 7 research council funded networks: • *Language of Bindings Network* (AHRC) • *Dialogues with Graffiti for 21st Century Cities* (ESRC) • *UK Network for Design led Social Innovation for Sustainability - DESIS-UK* (AHRC) • *Artists' Moving Image Research Network* (AHRC) • *Translating and Writing Modern Design Histories in East Asia for the Global World* (AHRC) • *Drawing Out: A Transdisciplinary Drawing Network* (AHRC) and *Metamorphosis of Design Management* (AHRC). UAL researchers have participated in a further 6 research council networks: • *Future Histories of the Moving Image Research Network* led by University of Sunderland (AHRC) • *Transforming Artists Books* led by Tate (AHRC) • *Design Meeting Protocols: Design Thinking Research Symposium 7* led by the Open University (AHRC) • *Service Design Research UK* led by Lancaster University • *Connecting Craft and Communities* (AHRC) led by the University of Exeter • *Noise Futures Network* led by Loughborough University (EPSRC). In the area of performance UAL is joint convenor of *P:ACE* (Performance: Arts – Critique – Experiment) with the University of Cambridge.

- **A sample of collaborators in these networks include:**

Antwerp University; The British Library; Bayerische Staatsbibliothek, Germany; University of Brighton; University of Cambridge; University of Copenhagen; The Design Council; Donghua University, Shanghai; University of Dundee; Exeter University; Falmouth University; National Library of Florence; University of Graz, Austria; Glasgow School of Art; Lancaster University; University of Lincoln; Loughborough University; University of Lund, Sweden; The University of Manchester; The National Museum of Modern Art, Tokyo; Nesta; Northumbria University; Polytechnic University of Milan; RMIT, Australia; Royal College of Art; RSA; Seoul National University; Sheffield Hallam University; Trinity College Dublin; Tate; Victoria and Albert Museum. **Further examples of formal arrangements include:** • UAL's joint fellowships with the Victoria and Albert Museum (**Barbieri, Sandino, Tulloch**) • AHRC Collaborative Doctoral Award UAL/Tate

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• TrAIN/Tate Fullbright Distinguished Chair, now in the third year of operation. **Joint research projects include:** • *Modern Dressing: faith-based fashion and internet retail* (**Lewis, R.**) with Goldsmiths College, University of London funded by the AHRC (2010) • *Smell the Colour of the Rainbow: Sensory Systems For Wearable Product Technologies To Reduce Stress And Sleep Disorders* (**Tillotson**) with the University of Northumberland funded by the AHRC • *Local Wisdom* (**Fletcher**) an international fashion research project exploring the 'craft of use' in partnership with Emily Carr University of Art and Design, California College of Arts, Parsons The New School for Design, Massey University, Kolding Design School, RMIT, funded by The Leverhulme Trust • *Meeting Margins: Transnational Art in Latin America and Europe 1950-78* with the University of Essex funded by the AHRC (**Asbury Co-I**) • *Air Pressure* (**Carlyle**) in collaboration with the University of Manchester funded by the Wellcome Trust • *Narrative Exploration in Expanded Cinema* (**Curtis/White**) with the University of Dundee funded by the AHRC • *The Arts in Dementia Care - A critical review of cultural and arts practices in dementia care in the UK* (**Zeilig**) with the University of East Anglia funded by the AHRC.

- **Examples of institutions where collaborative research has been undertaken locally and nationally include among many others:**

The Universities of Bath, Lancaster, Manchester, Middlesex, East Anglia, Cumbria, Reading, Salford, Sheffield, Ulster, Westminster, Cardiff; Brunel University; Manchester Metropolitan University; Cranfield School of Management; Heriot Watt University; University of Wales Institute; Imperial College London; Kings College London; Liverpool John Moores University; University College London; London South Bank University; The Open University; The MET Office; National Gallery of Scotland; The National Gallery; The Royal Academy of Arts; Royal Society of Chemistry; Tate; and Victoria and Albert Museum. **International examples include:** Universities of Barcelona, Utrecht, Vienna, Bologna, Minnesota, Virginia, British Columbia, Toronto, Monash, Macquarie, Kagoshima, Tsukuba; Geneva University of Art and Design; Gerrit Rietveld Academie, Amsterdam; Hyderabad University; University for Music and Performing Arts Vienna; The Oslo School of Architecture and Design; Universidad del Pais Vasco Bilbao; Trinity College Dublin; Vienna University of Technology; Art Center College of Design, Pasadena, California; College of William and Mary, Williamsburg, Virginia; MIT; Ohio State University; The Banff Centre; RMIT; University of Technology Sydney; Aichi University of Fine Art, Nagoya; Aoyama Gakuin University; Library of Tibetan Works and Archives, Dharamsala; and Tibetan Academy of Social Sciences, Lhasa.

- **Membership of Research Council or similar national and international committees:**

The research expertise of the staff is utilised nationally, three members of current UAL staff sat on RAE 2008 UOA sub-panels (**Scrivener, Till, Watanabe**) and three UAL staff have been appointed to REF 2014 UOA sub-panels 16 (**Till**) and 34 (**Baddeley, Black**). In addition during the current REF period, seven staff have served on AHRC peer review panels (**Coldwell, Cummings, Quinn, Scrivener, Thomas, Throp, Velios**) compared to the five reported in 2008. 15 staff (**Asbury, Black, Cummings, Coldwell, Dibosa, Elwes, Gamman, McDonnell, Walsh, Quinn, Scrivener, Thomas, Throp, Velios, Wainwright**) served on the AHRC Peer Review College compared to 10 reported in 2008. **Scrivener** has been an EPSRC panel member and member of their Peer Review College during the REF period; **Watanabe** was a member of the AHRC's *Beyond Text* commissioning panel (2008-2010) and a member of the *Diaspora, Migration and Identity* working group and steering committee (2005-2009). **King** acted as advisor to ESRC Creative Industries Panel (2007-2009), and **Storey** to the AHRC on *Science and Culture* (2011). On an international stage **Scrivener** assisted the Romanian Government on the Art and Design Panel for the Romanian Research Assessment Exercise (RRAE); and **Till** is a member of the Built Environment Review Panel for European Science Foundation (ESF).

- **Involvement in university research advisory panels or national/international research strategy or review boards:**

Staff act in an advisory capacity for other HEIs and research institutions including: **Asbury:** Advisory Board Member to the Research Centre for Innovation in Education, Advanced School of Education, Polytechnic Institute of Porto, Portugal (2012-); **Baddeley:** Member of the Advisory Board for Edinburgh College of Art (2012-), member of the London Higher-Research Excellence

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Group (2012-); **Carlyle:** Advisory Board for *Soundscapes and Cultural Sustainability - Strategies for Local Action*, University of the East of Finland funded by the Academy of Finland (2009-2012); **Evans:** Advisory Board for the 3 year ESRC funded project *If the Shoes Fits*, University of Sheffield (2010-2013); **Lewis, R.:** Advisor for the AHRC *Research Centre for Law, Gender & Sexuality*, University of Kent (2004-2009) and AHRC Research Network: *Framing Muslims*, University of East London (2009); **Morra:** Nomadikon: The Bergen Center of Visual Culture, International Affiliated Member (2008-) and International Committee Member for *Project Biocultures*, University of Illinois at Chicago and London School of Economics (2003-); **McDonnell:** Kolding Design School International Advisory Board for Research (2011-); **Scrivener:** Research Committee for the National Academy of the Arts, Bergen, Norway (2009-2013); **Pickwood:** Member of the Archbishop of Canterbury's Lambeth Palace Library Advisory Panel, the Advisory Panel on the HLF-funded Derry and Raphoe Diocesan Library Conservation Project (2008-12), the Cuthbert Gospel Advisory Panel advising the British Library on the care of £9 million 8th-century gospel book, and the CFCE Advisory Panel for the Conservation of the Winchester Bible; **Sabin:** Board Member Nordic Network for Comics Research, University of Southern Denmark (2011) and Centre for Comedy Studies Research, Brunel University (2013); **Sandino:** Advisory Board for Association of Art Historians Oral History Project (2010-2011); **Velios:** Contributed expertise to Getty Multilingual Terminology Working Group (2013); **Wainwright:** President of European League of Institutes of the Arts (2007-10), Board Member Asian League of Institutes of the Arts (2013-), Academic Board Member, School of Art and Design, Bath Spa University (2006-10), and advisor to Norwegian Ministry of Education on Masters Programmes in the Arts; **Watanabe:** Member of the Advisory Board, Tate Research Centre: Asia Pacific (2013-). Advisors to professorial and other appointment panel HEIs (**Baddeley, Black, Cherry, McDonnell, Mirodan, Orr and Sabin**).

- **Leading positions in professional subject associations and learned societies include:**

Cherry: Membre titulaire, Comité International d'Histoire de l'Art (2004-12); **Cole:** Trustee of the Costume Society (2010-13); **Dixon:** UK Country delegate for the Association Typographique Internationale (2013-); **Farthing:** Honorary Curator of the Royal Academy of Arts Collections (2000-), Chairman of the Exhibitions Committee The Royal Academy of Arts (2012-), Member of Council Royal Academy of Arts (2010-); **Gamman:** Vice Chair and Associate Member Designing Out Crime Association (2003-); **Mirodan:** Chair Directors Guild of Great Britain Trust (2011-) and Trustee (2009-); **Morra:** Founder Member and Board Member International Association of Visual Culture Studies (2010-); **Pickwood:** Elected Fellow of the Society of Antiquaries (2008), and currently serving on their Library and Collections Committee, and Elected Council Member of the Bibliographical Society of Great Britain (2009); **Scrivener:** Elected Fellow of the Design Research Society (2006-); **Thomas:** Executive Committee Society for Dance Research (1998-), Board of Directors Congress on Research in Dance, USA (2009-10) and Congress on Research in Dance Executive Board (2010-); **Till:** Member of RIBA Research and Development Board (2008-9), **Watanabe:** Vice President of Comité International d'Histoire de l'Art and Bureau member (2010-), Chair of British National Committee of Comité International d'Histoire de l'Art (2008-), Membre titulaire, Comité International d'Histoire de l'Art (2003-), Member of the Executive Committee of the Association of Art Historians (2008-), and President, Japan Art History Forum, USA (2005-11); **Wainwright:** Member of the Tate Britain Council (2008-12); **Zeegen:** Vice President of the International Council of Communication Design (2011-13), Board Member of the International Design Alliance (2012-2014), Member of Board of Trustees for British Design and Art Direction (2013-15), and Executive Board Member International Council of Graphic Design Associations (2011).

- **Editorial positions:**

The University is host to 11 journals and its staff are actively involved in more than 90 key publications across the range of its subject portfolio. UAL-based/edited journals: *Afterall*, *MIRAJ*, *Journal of Photography and Culture*; *Fashion Practice: The Journal of Design Creative Process & the Fashion Industry*; *Art and the Public Sphere*; *Film, Fashion and Consumption*; *International Journal of Fashion Studies*; *Journal of Contemporary Painting*; *Journal of Visual Art Practice*; *Journal of Visual Culture*. **54 UAL staff are journal board members, including lead or co-editors for the following:** *Afterall* journal (**Esche, Lafuente, Lewis**); *Knowledge Management*

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Research and Practice (**Schiuma**); and *CoDesign - International Journal of CoCreation in Design and the Arts* (**McDonnell**). **Editorial Board roles of note include:** *Print Quarterly* (**Coldwell**); *Journal of Visual Art Practice* (**Finch/Quinn**); *International Journal of Fashion Design, Technology and Education* (**Gaimster**); *Journal of Design History* (**Kikuchi**); *Media Education Research Journal* (**Orr**); *Journal of Visual Culture* (**Morra**); *European Comic Art* (**Sabin**); and *The Soundtrack* (**Wynne**). A further **42 staff are on Editorial Advisory Boards including:** *Art History* (**Baddeley**); *The Journal of European Popular Culture* (**Church-Gibson**); *Crime Prevention and Community Safety: An International Journal* (**Ekblom**); *Fashion Theory: The Journal of Dress Body and Culture* (**Evans, Wilcox**); *World Art* (**Kikuchi**); *Cultural Sociology, Dance Research Journal* (**Thomas**); and *Journal of Illustration* (**Zeegen**). UAL staff editorial roles in relation to book series include: Series Editors *Dress Cultures*, I.B. Tauris (**Lewis, Wilson** with **Evans** on the Advisory Board); Series Editors *Afterall's Exhibition Histories* (**Esche, Lafuente, Steeds**); *One Works* (**Lewis**), and *Critical Readers* (**Esche**); Series Editor for *Studies in Comics and Graphic Novels*, Palgrave Macmillan (**Sabin**); and Editorial Board Member *Documents in Contemporary Art*, Whitechapel/MIT Press (**Cummings**).

- **Examination of doctorates:**

Since 2008 UAL staff have externally examined **132** doctorates in the University's specialist subject fields from **75** institutions both nationally and internationally.

- **Organisation of conferences and scholarly encounters:**

UAL staff have organised **50** conferences, **40** symposia, **124** lectures, and **127** events including seminars, screening, discussions, presentations, study days, performances and workshops making a significant contribution to the research base. **Highlights include:** *The Art of Giving: the Artist in Public and Private Funding* (2008) at Tate Britain (**Quinn**); *The Personalised Surface: New Approaches to Digital Printmaking* (2009) symposium at the Victoria and Albert Museum (**Coldwell**); *Expanded Cinema: Activating the Space of Reception* (2009) at Tate Modern (**Ball, Curtis, White**); *Fashion and Well – Being?* (2009) 11th Annual Conference of the International Foundation of Fashion Technology Institutes at UAL (**Thomas**); *Forgotten Japonisme: The Taste for Japanese Art in Britain and the USA 1920s-1950s* (2010) at the Victoria and Albert Museum (**TrAIN: Watanabe, Kikuchi**); *The Place of Bindings in Book History and Bibliography: Resources and Research* (2011), Oxford University (**Ligatus: Pickwoad**); *Fashion Colloquia* series with Domus Milan, IFM Paris and Parsons New York (**King**); *Considering Vietnam* (2012) Imperial War Museum, London (**PARC: Lardinois, Lowe**); *Her Noise: Feminism and the Sonic* (2012), symposium in collaboration with Electra and Tate Modern (**CRiSAP: Lane, Carlyle**); *Mirror Mirror: Representations and Reflections on Age and Ageing* (2013) (**CSF: Williams**).

- **Refereeing academic publications or research proposals:**

Researchers have acted as expert reviewers for research proposals for a range of national and international bodies including: AHRC (**Evans, Lane, Newman**); EPSRC (**Gamman, McDonnell, Black**); ESRC (**Evans, Gamman, Grainger, Mair, Quinn**); The American Council of Learned Societies (**Bartlett**); European Science Foundation (**Black**); The Academy of Finland: Research Council for Culture and Society (**Thomas**); FWF Austrian Science Fund (**Scrivener, Black, Thomas, Sandino**); Australian Research Council (**Schiuma**); Leverhulme Trust (**Grainger**); Pasold Research Fund UK (**Bartlett**); Social Science and Humanities Research Council of Canada (**Sandino**); Smithsonian Foundation, John Simon Guggenheim Memorial Foundation (**Baddeley**); Technology Foundation STW, Utrecht, Netherlands (**Ekblom**); and Woodrow Wilson International Center for Scholars, US (**Bartlett**). **51** researchers have refereed for more than **100** journals and for numerous other academic publications for publishers including: Ashgate, Berg, Bloomsbury, Cambridge University Press, Duke University Press, Elsevier, Getty Publications, I.B. Tauris, Indiana University Press, MIT Press, Palgrave Macmillan, Routledge and Yale University Press.

- **HEI consultancies:**

During the REF period these have included: Glasgow School of Art, Liverpool John Moores University, University of Oxford Ruskin School of Drawing (**Farthing**); Bishops Grosseteste University, New College Stanford, Sheffield Hallam University (**Grainger**); Oslo National Academy

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of the Arts (**Orr**); University of Kent (**Raban**); University of Roehampton, University of Surrey, Trinity Laban Conservatoire of Music & Dance (**Thomas**).

- **Scholarly awards, fellowships and recognition:**

The standing of UAL researchers in their respective field has been recognised by the awarding of visiting professorships and research fellowships and other honours. During the REF period these include **Baines**: RIBA Award 2010 and overall London winner (as part of design team) for 7th July 2005 London bombings memorial; **Evans**: Leverhulme Major Research Fellowship, Visiting Professor, IUAV, University of Venice and Visiting Professor, Centre for Fashion Studies, Stockholm University; **Esche**: The European Cultural Foundation Princess Margriet Award (2011); **Finch**: Senior Scholar, Terra Foundation and Abbey Fellow in Painting, British School at Rome (2011); **Grainger**: Shortlisted for the Alice Davis Hitchcock Memorial Medal, Society of Architectural Historians of Great Britain (2011); **Kessler**: Year of Bio-diversity Fellow Gulbenkian Science Institute, Portugal (2010); **Kikuchi**: Visiting Fellow, Rockefeller Archive Center in New York (2011), Senior Visiting Scholar, Asia Research Institute, National University of Singapore (2011), and nominated for the Charles Rufus Morey Book Award (2009); **King**: Adjunct/visiting professorships RMIT, Australia and Karlshochschule, Germany; **Orta**: Member of the European Cultural Parliament and Honorary Degree of Doctor of Letters, University of Brighton; **Eklom**: Visiting Professorship, Department of Security and Crime Science, UCL and Applied Criminology Centre, Huddersfield University; **Orr**: Visiting Professor, Bournemouth University; **Pickwood**: Awarded the Royal Warrant Holder Association's Plowden Medal, in recognition of work in the study and conservation of historic libraries and rare books; **Storey**: MBE for Services to The Arts, Honorary Professor of Craft and Design (DJCA), University of Dundee; Visiting Professor of Material Chemistry, Sheffield University; Honorary Doctor of Science, University of Sheffield; **Till**: 2011 RIBA President's Award For Outstanding University-located research, for Spatial Agency, (with Tatjana Schneider), 2009 RIBA President's Award For Outstanding University-located research, for *Architecture Depends*; **Tillotson**: Winston Churchill Fellowship (2013); **Toop**: Visiting Professor Leeds College of Music.

- **Invited keynotes, lectures, presentations and/or performances:**

Highlights of work by UAL staff in the REF period include: **Pickwood**: 2008 Panizzi Lecture Series at the British Library; **Watanabe**: keynote at International Conference Russian Institute for Cultural Research, Moscow (2010); **Coldwell**: keynote at Impact 7 International Printmaking Conference, Monash University, Melbourne, Australia (2011); **Tulloch**: keynote at Material Positions Conference, Yorkshire Sculpture Park, Wakefield (2013); **Gamman** and **Thorpe**: keynote at the 1st Seoul International Seminar on Crime Prevention Design (2012); **Eklom**: keynote at ANZ Society of Criminology Annual Conference, Canberra (2008); **Fletcher**: *Alternative Fashion Systems*, the Stephan Weisz Memorial Lecture Series, Parsons The New School of Design, New York (2012); **Kessler**: lecture at The Royal Institution (2008); keynote at *On the edge of the world*, Royal Botanic Garden Edinburgh (2010) and keynote at Nesta's celebration of 10 Years of Fellowships (2011); and **Sabin**: keynote at Comics and Conflicts, the Imperial War Museum (2011).