

**Environmental Assessment of the University
of the Arts, London for the Kultur Project**

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8th April 2008**

Kultur Environmental Assessment: University of the Arts London

Background:

Previously known as The London Institute, University of the Arts London (UAL) came into being in 2001. UAL consists of 6 prestigious art and design colleges: Camberwell College of Art, Chelsea College of Art and Design, Central Saint Martins, London College of Fashion, London College of Communication and Wimbledon College of Art, who joined UAL in 2006. A diverse range of art and design subject areas are covered within the University alongside subjects such as tourism, paper conservation, journalism and marketing which are not normally the remit of art colleges.

UAL is a multi-site university with over 20 sites spread across London. According to Human Resources the University employs 777 salaried academic staff and 2472 associate lecturers. In recent years the University has sought to reduce the number of sites and centralise the resources of each college onto one site. Chelsea College of Art recently moved to one single site and Central Saint Martins will move to a single purpose built site in 2010. There are also plans for the relocation of London College of Fashion and London College of Communication. The three smaller colleges Camberwell, Chelsea and Wimbledon have been brought together to form an amalgamated unit known as CCW. The purpose for this is to “build on the distinctive character of the three separate colleges while developing areas of common interest in teaching, research and practice across the colleges... to nurture and develop the particular small scale character of each of these three eminent art colleges within the larger University structure”¹ Adaption, growth and change have been characteristics of UAL and the Kultur project is another element of this development.

Research:

In 2002 UAL was given Degree Awarding status and is now the largest provider of art and design research degrees within the UK. UAL also identifies itself as ‘a world leading, outward facing research institution’² that will ‘sustain and develop a world class research culture that supports and informs the University’s academic profile’³. The University’s development of research is reflected in the tripling of external research income to £8.9million, £4million investment in new technology, 38 professorships, 137 research students and 67 AHRC (Arts and Humanities Research Council) awards since 2001.

Targets identified in the medium term strategy for research include the doubling of research active academic staff that ‘hold significant research grants’⁴, extension of partnerships between research centres and outside partners and support for international research conferences. Research is seen as an asset by which the University can recruit high calibre staff, increase student numbers, forge partnerships

¹ www.wimbledon.arts.ac.uk/docs/WInter0506final.pdf

² <http://www.arts.ac.uk/research.htm>

³ 2005-2010 UAL Medium Term Strategy

⁴ 2005-2010 UAL Medium Term Strategy

with national and international institutions and create commercial opportunities. UAL is the AHRC's leading centre for KTP (Knowledge Transfer Partnerships). This is an area that offers businesses the opportunity to have the University work for them and produce products, ideas, research for commercial gain. This is an important part of the University's revenue stream.

The research produced is as varied as the individual colleges with an equally diverse research methodology. Practice led and theory led research both play a significant part in the University although there is a bias towards the former. The different research methodologies employed presents a challenge for those who want to equally record and document the research output cultivated by the University. This is reflected in the channels used to disseminate and investigate research within UAL including journals, conferences, galleries, workshops, symposia and even a theatre. There are 6 galleries within the university showcasing work from both staff and students; the gallery at Chelsea is unique in that it also hosts exhibitions by outside artists. Locating and capturing these results and processes is integral to the success of the Kultur Project.

Research Structure:

Research is organised in both formal and informal structures across UAL. All academic staff are encouraged to conduct research in their particular area either individually or through the different networks operating within UAL. Formally research is structured and delivered through Research Centres and Units with more informal groupings such as clusters and hubs. These groups work across college and facilitate the cross disciplinary investigations and help to foster a University identity rather than just a collegiate identity. The Research Standards and Development Committee (RSDC) monitor and annually review the centres and units as well as approving the formation of new centres or units.

Each college has a research office which assists and helps individuals as well as the centres and units with grant applications, funding, management of research outputs and general enquiries. The research offices have their own university wide group, RAG (research administrators group), which is a discussion group to disseminate information and ensure consistency of policy across the University. Assisting in this co-ordination is the Research and Enterprise Centre, formed in 2004 to build 'stronger relationships with business, the professions and community' to help develop 'effective enterprise activity'⁵. The Research and Enterprise Centre have a committed interest in a university repository and have financially contributed to the project. They view the repository as an essential modern tool for UAL that will assist them in their own processes.

RAE:

In 2001 the University achieved a 5 rating in the RAE and have just submitted evidence for the 2008 RAE. Wimbledon submitted their material separately since they have only just joined the University. UAL submitted 1480 pieces of evidence; from 370 researchers for the 2008 RAE while Wimbledon had 56 researchers who submitted 176 pieces (Appendix A). There was a diverse range of output type including the more traditional entries such as journal articles, books, book chapters and reports. As to be expected exhibitions and artefacts topped the list of outputs while also producing work in the fields

⁵ <http://www.arts.ac.uk/7814.htm>

of internet publications, performances, compositions, designs, patents, software, devices and products. There is also a considerable amount of 'other output', an indication how it is often difficult to classify the research produced. Looking at the material that was submitted there is a significant amount that does not have any digital documentation. This has implications for the Kultur project since it indicates that research is being produced that we will not be able to capture without a change on the part of the researchers documentation methods. Early discussions with the Research and Enterprise Centre have suggested that when the RAE material is returned to the University in December that we should put as much digital material into the repository as we can and even capture material that does not already have a digital record.

While the RAE is a critically important measure of research within the University and determines many issues including funding, UAL has also stated in its Medium Term Strategy it will look "beyond interim points of measurement (such as the RAE) to develop a long-term approach that sustains research at the heart of its activities." The RAE 2008 report actually lists a great deal more research than was submitted for the RAE (Appendix B) and this gives us a better indication of the research that is being conducted within the University and the repository needs to reflect this rather than focusing on RAE submissions.

Pedagogic Research:

Pedagogic research in art and design is an area of great importance to the University. The aspiration "to further develop research at the heart of the learning, teaching and practising community of the University"⁶ is led by 2 teams; CLIP/CETL (Creative Learning in Practice Centre for Excellence in Teaching and Learning) and CLTAD (Centre for Learning and Teaching in Art and Design). This department had originally planned to create their own repository for Teaching and Learning outputs but they have now come on board with our investigations into a repository for UAL. While our focus is upon research outputs and how a repository can handle arts research the UAL team for Kultur will need to consider the requirements of this department which could be in fact quite different from our initial focus. The JISC projects CURVE⁷ and EdSpace⁸ are actually investigating how teaching and learning materials can be used in repositories and it is necessary that we follow their findings and results.

Postgraduate Research:

Postgraduate research is a thriving area within UAL with over 160 research students listed on the current website. This research is coordinated by the RNUAL (Research Network University of the Arts London) and is carried out at all colleges. Research students are often involved in assisting current academic research alongside their own research. Opportunities for employment as teaching staff emphasizes that it is only lack of experience rather than skill that differentiates the research that they produce. Research students are an important audience since they will often be looking for

⁶ 2005-2010 UAL Medium Term Strategy

⁷ http://www.jisc.ac.uk/whatwedo/programmes/programme_rep_pres/repositories_sue/curve.

⁸ <http://www.edspace.ecs.soton.ac.uk/>

research material and producing it themselves and may become a university employee in the near future.

Archives and Special Collections:

UAL's archives and special collections are an important resource for research. While detailing these collections is not part of the Kultur project it cannot be ignored that there is a crossover in aim between the repository and the University's archives. We both seek to preserve and store the intellectual output of the university. While certain archives are not the direct product of research conducted by the University and are in fact donated collections e.g. the Kubrick archive there are collections such as the Cordwainers shoe collection which come directly from UAL. This particular collection is in fact hosted by our project partner VADS and we need to consider whether, in the future, the repository will be responsible for other such collections. Archiving itself as a process is an area of study and research within UAL and we will need to address how this fits with the repository. This is indicative of the questions that arise as the project explores the needs and expectations of the University.

Web Presence:

The online presence of research from the University is interesting since it hints at the problems and issues that the project will face. Each of the colleges has its own area of the UAL website and here there are links to staff profiles, research centres and units' websites and online research. The website is constantly updated and responsibility for different parts of the website is shared among different departments. The table below is therefore a snapshot of material available at one particular moment in time (15/11/07) and may well differ now.

Output Type	Total
Open Access Full Text	68
Abstracts	5
Podcasts/Webcasts	1
Links to Websites	99
Links to Exhibitions/Galleries	47
Links to Publications	8
Dead Links	30
Links to Moving Images	5

In total there is not a huge amount of material actually available online and it varied considerably by college. Smaller colleges such as Camberwell had a higher online presence than colleges such as CSM. This may be because the research produced does not have a digital representation but it could also highlight the fact that time and ease is a factor in researchers updating their web profile.

Each of the Research Centres/Units has their own page on the UAL website and their own separate website (Apart from Research Unit for Information Environments which will have one up in the next couple of months). The individual websites vary in their ease, design and material available. Certain research projects also have their own website for example the *Afterall* journal has a web site that has articles that are not in its own hard copy publication.

The lack of many full text articles indicates that open access is not an area that has become prominent in the creative arts field, although there are certain projects that are centred around open access such as the chanceprojects site⁹ which uses creative commons licenses. The open access area is one that the project may have to educate staff about especially if we are to allay fears regarding placing their work online.

Early advocacy for the project has illustrated that within UAL there is a significant amount of research and projects aimed at gathering material produced within the University for a digital environment. One project is that run by the CLTAD department who have been advocating and enlisting work and departments to place their digital work in iTunes U¹⁰. Apple have asked UAL to help pilot this service within the UK and the CLTAD team are providing help and training to staff wanting to create podcasts of their work and teaching. While this project has different objectives (student work as well as staff lectures) it is important that we are not seen to be in competition with this project but rather to complement it. Another project that has come to light is one known as Arts TV which aims to create an online TV station for staff and student work. Both these projects utilise software and interfaces that are familiar to online users and suggest that our repository needs to carefully consider its interface. Another development to be aware of is that of a staff and student portal, which is expected to arrive within the next year. Initial discussions with the UAL web development team have raised the fact that a UAL repository will have to integrate seamlessly with this new web development

Summary:

The opportunities for a repository at UAL are great since there is a wealth of research being produced at all levels within the University. At the same time the sheer amount of research and research active staff can present its own problems. The targeting of key research staff, the enlisting of research centres/units and the research offices are essential for the success of the project. Advocacy from the top and from the bottom is needed but this can only really be effective by establishing good relationships and links with relevant University bodies and staff. We need to identify just what a repository can do for each group and advocate along those lines. At the same time we definitely need to be aware of the differing needs and agendas of these groups, which may be in conflict

⁹ www.chanceprojects.com/

¹⁰ http://www.apple.com/education/itunesu_mobilelearning/itunesu.html

with other groups' needs or even the project's goals. Creating a balance is critical but also need to be flexible in order that we get a 'buy in' to the project. Departments such as IT and the Web Development team will be important to the success of this project. Populating the demonstrator with a good number of pieces of research will help the project become more attractive and viable to research staff. The interface and the software itself will also play a large part in any success.

As we tackle the different areas of the project different issues will arise. Initial feedback and discussions that have arisen include server space, metadata problems and University policies regarding websites and collections borne out of research and ownership. While some of these may resolve themselves other issues may remain and point to where further examination and investigation is needed that may be outside the remit of the Kultur project.

College Profiles:

Camberwell College of Arts (CCA):

Camberwell College of Arts is a long established college with a history of fine art. There are 67 academic staff employed for 1782 students¹¹. The college is split over two sites with postgraduates in one building and FE and HE together in another. As one of the smaller colleges it has recently been brought together with Chelsea and Wimbledon to form a 3 college unit known as CCW. This is part of a development to foster closer links and collaboration between the colleges and give them a bigger voice within UAL. Camberwell college runs a series of FE and HE fine art courses as well as PG courses. It specialises in ceramics, sculpture, graphic design, illustration, drawing, painting, book art, digital art, photography, 3d design, book conservation, conservation and printmaking. The Conservation area is unique to UAL and has gained an international profile, however it does not directly sit alongside any of the other fine art areas but it has linked up with other disciplines via some of the research being conducted across the university.

There are currently 4 research centres that Camberwell researchers are involved in.

- [MATAR \(Material And The Arts Research Centre\)](#)
- [SCIRIA \(Sensory Computer Interface Research & Innovation for the Arts\)](#)
- [TrAIN \(Research Centre for Transnational, Art, Identity & Nation\)](#)
- [Ligatus](#)

Major research projects include:

- [FADE \(Fine Art Digital Environment\)](#)
- [VIVA \(Voices In the Visual Arts\)](#)

The research outputs cover a variety of areas and a variety of media. These include the interface of new technologies and creative practice; the historical and theoretical

¹¹ though this figure would swell if associate lecturers are taken into account. There are 2372 associate lecturers working across UAL but I have been unable to get a breakdown of this figure by individual college.

exploration of nation and identity in trans-national arts; oral histories; haptic simulation and touch-enabled environments; training and the conservation of Byzantine books and manuscripts. The media used includes mp3s, pdfs, websites, conference papers, exhibitions, databases, paper conservation, computer software, digital images and datasets. New projects are always being developed and at the time of writing the Conservation department and the British Library are working on the initial stages of a new project together.

Central Saint Martins (CSM):

CSM is one of the larger colleges within UAL, with a student population of 4780 and employing 197 salaried academic staff, spread over 5 sites, one of which is Byam Shaw School of Art. The range of disciplines covers fine art, fashion & textiles, film, video and photography, graphics & communication design, three-dimensional design, theatre & performance and interdisciplinary art & design. They have 4 research centres

- [DAC \(Design Against Crime\)](#)
- [ICFAR \(International Centre for Fine Art Research\)](#)
- [FBMC \(Research Centre for Fashion, the Body and Material Cultures\)](#)
- [TrAIN \(Research Centre for Transnational, Art, Identity & Nation\)](#)

As with many of the research centres, the research is conducted across the colleges and often in collaboration with other staff. CSM also has a number of research projects and at the present moment these are identified as:

- Innovation
- [Fashion in Film](#)
- [Fine Art and Innovation](#)
- [Environment as Interface](#)
- [Intelligent Aware Buildings](#)
- [Nobel Textiles](#)
- [Smart Fashion & Textiles](#)

The size of CSM is reflected in the amount of research areas, which include textiles, curating, graphic design, the built environment, design craft/applied arts, industrial design, animation, illustration, photography, interactive digital graphics, interactive environments, sensory design, pedagogy, cultural studies and smart systems, spaces, people. The media has included text, images, film, video, furniture, textiles, websites, conferences, exhibitions, clothes, jewellery, curation, management techniques and design products. CSM has a more overt appeal to collaboration, research and funding in the commercial sector as evidenced by Innovation, which is a centre deliberately created to promote strong links with business and commercial enterprises. The college also houses the Afterall Journal in collaboration with the California Institute of Art and recently this has expanded

Chelsea College of Art and Design (CCAD):

Chelsea College of Art and Design recently moved to its new site at Millbank, next to the Tate Britain. It has a long and distinguished history and at the last RAE received a rating

of 5. Chelsea is another one of the smaller colleges and employs 71 salaried academic staff for a student body numbering 1814. It is primarily a fine art college and covers many different disciplines including new digital media, painting, sculpture, installation, performance, work for galleries and for specific sites, drawing, film and video, knitting, textiles, furniture, graphic design, interior design, modelmaking, photography, printmaking, architecture, screenprinting and embroidery. Chelsea is also part of CCW and the FADE research project is collaboration between Chelsea and Camberwell. CCW may result in the formation of new research groups between all 3 colleges.

There are 2 research centres based at the college:

- [TrAIN \(Transnational Art, Identity and Nation\)](#)
- [ICFAR](#) (International Centre for Fine Art Research)

Areas of investigation include drawing, painting, sculpture, history and theory of art and design, new media, interior and spatial design, design communication, textiles and public art. A range of media is employed in their research including text, digital images, journals, websites, exhibitions, video, film, computer software, conferences, mp3s, materials resource, maps, and diagrams. In addition Chelsea has four research groups

- [Subjectivity and Feminism](#)
- [Textile Environmental Design](#) (TED)
- [Critical Practice](#)
- [FADE \(Fine Art Digital Environment\)](#)

Themes discussed and explored include aesthetics, gender, subjectivity, identity, textiles, philosophy, sustainability, technological and societal change, curation, design, creative practice, digital technology and practice. There is a heavy textual element alongside media including, installation, textiles, audio, sculpture, digital images and video, performance, photography. It is worth mentioning that TED has also put together a collection of eco-materials for staff and students which is used as a springboard for a lot of research.

London College of Communication (LCC):

LCC is the largest of the colleges and had previously been known as the London College of Printing but now incorporates a diverse range of disciplines and is now London College of Communication. There are 253 salaried academic staff and 6684 students across four schools:

- [School of Graphic Design](#)
- [School of Printing and Publishing](#)
- [School of Media](#)
- [School of Creative Enterprise](#)

The range of subjects covered are animation, art and design, book arts, digital media, design, film, television and video, film, video and broadcast, graphic design, interior design, journalism, marketing and advertising, media and cultural studies, photography, printing, public relations, publishing, retail management, sonic arts, surface design,

tourism and typography.

LCC probably has the most text based research outputs but also images, video, maps, digital images and sound. Research areas include printing materials technology, colour and digital imaging, graphic design, photography, sonic arts, film and multimedia, media studies, book arts, digital printing for textiles, cross media platform technologies, journalism, marketing, brand design and the cultures of consumption. Areas such as journalism and marketing do not have their own specific research centres although they come under the research schools. It is important to gather in the research from these areas especially since they can appear separate from the rest of the research areas within the University.

While there are many research areas and groups gathered around the four schools there are 4 research centres/units, the newest of which is the Research Unit for the Information Environment (IE). All centres have their own external website; IE's website will be launched in the next couple of months

- [CRiSAP \(Creative Research into Sound Art Practice\)](#)
- [IE \(Research Unit for the Information Environment\)](#)
- [MATAR \(Materials And The Art Research Centre\)](#)
- [PARC \(Photography and the Archive Research Centre\)](#)

Research outputs have included exhibitions, exhibition curations, broadcasts, software, conferences, books, archives, cds, databases, exhibitions, conservation of objects, digital images, paper recycling, exploration of the properties of paper filibration. PARC is also launching a new journal through Sage Publications known as The Journal of Photographic Culture.

London College of Fashion (LCF):

London College of Fashion is the only college in the UK to specialise in fashion education, research and consultancy. It has a high profile in the UK and internationally with a slant toward the business end of the fashion industry. One of the larger colleges in UAL it has an academic staff of 155 and a student population of 4707. The courses taught encompass the wide range of fashion and its attendant subject areas. These include beauty therapy, broadcasting, buying and merchandising, cosmetic science, costume, curation and criticism, design, digital arts, digital media, drawing, fashion, textiles, design, fashion journalism, fashion management, fashion production, fashion promotion, film, television and video, footwear accessories, graphic design, make up and image styling, media and cultural studies, pattern cutting, photography, public relations, retail management, surface design, technical effects, theatre design and performing arts, visual design and display.

There is one research centre based at LCF although like all the research centres it is cross university.

- [FBMC \(Fashion, The Body And Material Cultures Research Centre\)](#)

Although it only has one research centre LCF also has research hubs which are

organised around a research co-ordinator. There are 7 of these hubs:

- [Fashion Curation](#)
- [Fashion Mediation](#)
- [Fashion Science](#)
- [Historical and Cultural Studies](#)
- [Management and Marketing](#)
- [Object, Artefact, Situation](#)
- [Pedagogic Research](#)

Obviously LCF has very strong links to CSM since fashion is a major part of their taught discipline; however they also have links to the other colleges such as Chelsea. The outputs take the form of exhibitions, books, scripts, film, papers, datasets, 3d software, software programs. A variety of 'major projects' are also highlighted including the 3D Direct project which has developed software tools and through body surveys collected a huge amount of data about body shape/size in the UK. Other projects have output that takes the form of exhibitions, clothing, objects, conferences, papers, website, database, curation, digitisation, case studies. They all take the usual media form of text, images, moving images, pdfs, websites as well as the less 'usual' in the form of software. Often research is taken in collaboration with outside academic institutions e.g. Birkbeck and with commercial institutions e.g. EMAP

Wimbledon (WCA):

Wimbledon is the smallest of the colleges and only recently merged with UAL in 2006 although it has been an art college for over 100 years. It has a salaried academic staff of 51 with a student population of 1068. WCA has 3 schools: Foundation, Fine Art and Theatre. Like all the colleges it offers a breadth of art based education, training and research including acting and directing, animation, costume, curation and criticism, 3d design, design, digital arts, digital media, drawing, fashion, textiles and design, film, video and broadcast, fine art, graphic design, interactive multimedia, painting, pattern cutting, printmaking, research, sculpture, sonic arts, technical effects, theatre design and performing arts.

There is one research centre based at Wimbledon:

- [Research Centre for Drawing](#)

This centre also has the involvement of staff from Camberwell College of Arts. Drawing has always had a prominent profile at Wimbledon and this is reflected by the Jerwood Drawing Prize which is administered from Wimbledon. There are also a number of different research projects running at Wimbledon including the Audio Arts magazine, ethnography and costume, museology and archives and theatre design. Wimbledon also has strong links to outside archives and projects such as the National Maritime Museum and the National Life Stories project at the British Library. There are also 'research initiatives' such as Agendas, Agendas, Agendas and the Engine Room which help foster links with commercial, academic institutions and government bodies.¹²

¹² Current partnerships include [The Africa Consortium](#) , [Venice Agendas](#) which is held at the Venice

Research Centres/Units Profiles:

There are currently 12 research centres/units within UAL although there are also other research groups and formations. Centres are distinguished from Units by being more 'mature' research groups some of these research centres/units are very new e.g. IE. There is the opportunity for research groups to develop into research centres if the area of research proves to be fruitful and in need of further examination. Research centres and units are given funding for 3-5 years and at the end of that time need to reapply for funding from the University. Therefore certain centres and units will disappear or resurface under a different name with a different focus, maybe having merged with other centres. Capturing this research is important since there is no guarantee that after a centre has closed that the research it produced is still accessible or available.

Creative Research into Sound Arts Practice (CRiSAP) LCC

CRiSAP is a research unit exploring sound as an artistic practice. While based at LCC it has links with the other colleges within UAL. The centre has 8 members of staff although this expands depending on the projects currently running. The majority of the research is practice based so involves a number of research students as well as staff. The research produced demonstrates the array of interests engendered by CRiSAP. It includes the publication of a book with accompanying cd, computer software applications, symposiums, exhibition curation, journal articles, radio and tv broadcasts on Channel 4, Radio 3 and ResonanceFM among others. Areas of research include the relationship between sound and environment, audio-visual collaborations, sound and language, creative practice, software development, archiving of sound and the use of archives. The centre is embarking on a large project to collect and archive sound art material and this would be a great opportunity to demonstrate the advantages of the repository.

Design Against Crime at the Innovation Centre (DAC) CSM

Design Against Crime (DAC) investigates how design processes and products can help in preventing all types of crime. A core staff of 7 collaborate and forge partnerships with companies, communities, individuals, institutions and agencies to help create products that reduce crime and the potential for crime. The centre's team combines design professionals, academics, research fellows, science professionals and expertise from the home office. DAC also has an advisory panel comprising of individuals from the world of design, art, the metropolitan police, education and local government to help ensure their research is relevant and practical in the worlds of education, industry and the design profession. Members of DAC also provide advice and expertise to a number of commercial and government organisations concerning the areas of crime, design and society. Recent projects have included crime-resistant handbags and clothing, anti-bag theft chairs, designs to prevent bike theft and the development of software to simulate criminal behaviour in order to prevent crime. Their research output has a definite commercial edge and has been produced in the form of papers, conferences, symposiums, 3d design, software applications and consultation and advice to organisations.

The Centre for Drawing Wimbledon

Biennale, [Canon Cultuurcel](#) , [Creative Partnerships](#) , [Ealing Council](#) , [Wellcome Trust](#) .

Recently launched as a research center at UAL, the Centre for Drawing has actually been in existence since 2000. Led by 3 staff it combines a range of practice led, pedagogic and theoretical research investigating the language of drawing, the role of drawing in the development of an artist's ideas and the critical and conceptual apparatus of drawing. Exhibitions, residencies, seminars and discussions involve expertise and disciplines from across the University. The centre also houses the Jerwood Drawing Prize which recently celebrated 10 years with their Drawing Breath exhibition. Research output has taken the form of exhibitions, publications, conferences and symposiums. The centre has also established an archive of material that includes digital images, slides, film and videos. This material is a valuable research and teaching resource and a potentially great pool from which to populate the repository.

Fashion, The Body And Material Cultures Research Centre (FBMC) LCF, CSM

Launched in 2006 with critical input from staff from LCF and CSM and a brand new website, FBMC lists over 40 members as part of its centre (not including research students). Its remit is to bring together the theoretical and practical areas of research and examine how fashion, the body and material cultures interact with each other and with new technologies. The historical and sociological perspective of fashion and its relation to business provides a wealth of material for research, a lot of research is text based, with the production of papers, journal articles, books as well as specific presentations and exhibitions. FBMC has also produced DVDs and one researcher will be producing an e-book in the near future. Many members of the centre have outside connections with other institutions and businesses both nationally and internationally, collaboration is key in much of the research. The research conducted is often a springboard for further research and/or specific developments within the fashion community.

Research Unit for Information Environments (I.E.) LCC

This centre is one of the newest within the University and in fact does not have a web presence at this immediate time. Their research springs from the areas of History, Community and Technology and investigates how information environments influence populations. Planned outputs include workshops, lectures, publication and exhibitions. The research produced will be the result of collaborations with other academic disciplines, outside partners and the public. The centre also has an archive of "visual and oral documentation recording the methodological processes undertaken by the Unit's researchers in order to preserve and promote innovative models of art and design research specific to the field of Information Environments"¹³

International Centre for Fine Art Research (ICFAR) Camberwell, CSM, Chelsea, Wimbledon

ICFAR is the only research centre within UAL dedicated wholly to fine art and thus brings

¹³ Rnual guide 2007/8 UAL.

together all the colleges that deal with fine art. Networking and collaboration with other practitioners and institutions is prime to the research conducted by the centre. This is reflected in its international scope and the establishment of regular artists' residencies from across the globe. Research encompasses a wide area of fine art and is involved with individual, group and project led research.

LIGATUS Research Unit Camberwell

Ligatus aims to combine the study of the history of bookbinding and conservation with research into modern digital data analysis and collection management tools. Ligatus focuses on these two areas of Humanities and enhances their practice by using current digital technologies. Following a long tradition in bookbinding and conservation at both LCC and Camberwell, Ligatus builds upon a number of long standing externally funded research projects at Camberwell including the Saint Catherine's Library Project www.arts.ac.uk/research/stcatherines and the AHRC funded project for the development of an English\Greek glossary of bookbinding terms.

Material and the Arts Research Centre (MATAR) LCC, LCF and Camberwell

MATAR was established to promote investigation of the chemical and physical properties of materials used and encountered by designers, art practitioners, commercial printers and conservators. The foundation of the MATAR is based on the highly respected previous researches into paper and ink issues achieved by staff from LCC and Camberwell. Over the past ten years considerable research into the behaviour of prints and printing materials has been carried out at Camberwell College of Arts and the London College of Communication. This has resulted in a large number of research outputs of international standing (conferences, exhibitions, publications etc.) as well as the successful completion of research by eight PhD students. The primary subject areas are materials science, conservation and colour sciences and the impact that these sciences have on the preservation and development of paper based artefacts. In 2007, the first specialist research group to join MATAR was the Cosmetic Science Group based at LCF.

Photography & the Archive Research Centre (PARC) LCC

PARC is concerned with a range of important questions related to photographic archives and the ways in which cultural practitioners respond to them. PARC acts as a catalyst for practice based research alongside academic scholarship. PARC publishes Fieldstudy, a twice yearly publication. The Centre runs an alumni internship scheme. PARC was awarded two AHRC research grants in 2006, to explore the renaissance in British photography from the late 1960s to the early 1980s and to examine the artists' colony which formed alongside the development of the M11 Link Road. Also central to the Centre's work is the development of The Directory of British Photographic Collections and the new Berg Journal of Photography and Culture. Members of the Centre's staff have also been actively involved with assisting Val Williams and Susan Bright in research for the recent Tate Britain exhibition of British Photography.

Sensory Computer interface Research and Innovation for the Arts (SCIRIA) **Camberwell, Chelsea**

SCIRIA is an interdisciplinary collaborative group of arts and science researchers. Research at the Unit is under the core themes of technologically facilitated fine art practice, cultural heritage visualisation and computer interaction innovation. Technologies of particular focus in current research include haptics, computer vision, wireless communication tools, 3D remote sensing, numerical modeling, real-time rendering and biometrics. Current research projects at SCIRIA study or enhance arts practice and cultural heritage interpretation. Examples include: FELSSO – an AHRC and Henry Moore Foundation funded project in collaboration with Imperial College and Tate, exploring the application of 3D scanning and engineering analysis to predict structural damage in stone sculpture. Drawing & Cognition – an ongoing project led by Dr. John Tchalenko to analyse and interpret human behaviour during drawing. Oil&Air – A practice led exploration of the impact of old and new energy production industries by Dr. Angela Geary and funded by the Rootstein Hopkins Foundation. Emotional3D – an AHRC funded practice led project led by Dr. Barbara Rauch researching consciousness, virtual reality and the emotional brain using 3D laser scanning technology.

Textiles Futures Research Unit (TFRG) CSM, Chelsea and LCF

There are 29 staff attached to this centre from across CSM, Chelsea and LCF using a wide variety of research methods and in diverse partnerships with other national and international academic, research, and cultural institutions as well as industry. TFRG is building on staff and student work in the areas of fashion, product, environment, architecture, medicine, well-being as well as history and theory. The research feeds back into current and future graduate and postgraduate programmes and provides through its activities and outputs (products, publications, patents, conferences, etc.)

Transnational Art Identity and Nation (TrAIN) Chelsea, CSM, Camberwell

The Centre has a core staff of 9 working on research in transnational issues in art and design, both globally and locally. The activities of TrAIN encompass historical, theoretical and practice-based research in which the impact of identity and nation on the production and consumption of artworks and artefacts is central. TrAIN grew out of an established Chelsea/Camberwell research group active since 1993. Past projects include British Empire and Design, Ruskin in Japan, 1890-1940; Nature for Art, art for Life, Other Modernities, Refracted Colonial Modernities: Identities in Taiwanese Art and Design; and Modernity and National Identity in Art: India, Japan and Mexico, 1860s-1940s.

Other Research Groups:

[Agendas, Agendas, Agendas](#)

[Creative Industries Observatory](#)

[Engine Room](#)

[Fashion Curation](#)

[Fashion Mediation](#)

[Fashion Science](#)

[Historical and Cultural Studies](#)

[Management and Marketing](#)

[Object Artefact Situation](#)

[Pedagogic Research](#)

[School of Creative Enterprise](#)

[School of Graphic Design](#)

[School of Media](#)

[School of Printing and Publishing](#)

Research Projects:

There are a number of research projects running with new ones being developed all the time. These range from projects developed out of the research centres, hubs, clusters and schools as well as individual research areas. Current ones include:

[VIVA - Voices in the Visual Arts](#)

[FADE - Fine Art Digital Environment](#)

[Fashion in Film](#)

[Fine Art and Innovation](#)

[Environment as Interface](#)

[Intelligent Aware Buildings](#)

[Nobel Textiles](#)

[Smart Fashion & Textiles](#)

[Scentsory Design®](#)

[Artakt](#)

[Universal Leonardo](#)

[Subjectivity and Feminisms](#)

[Textile Environment Design \(TED\)](#)

[Critical Practice](#)

[3D Direct](#)

[Dai Rees](#)

[V & A Museum](#)

[Lucy Orta](#)

[EMAP Project](#)

[Shopping Routes](#)

[Interrogating Fashion](#)

[Business Interaction Project](#)

[Afterall](#)

[British Artists' Film and Video Study Collection](#)

[Double Agents](#)

[Unspoken Interactions](#)

[Narrative, Iconography and Interpretation](#)

[The Teaching Landscape in Creative Arts Subjects](#)

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