Institution: Liverpool John Moores University
Unit of Assessment: UoA32 Art and Design: History, Practice and Theory

1. Unit context and structure, research and impact strategy

Summary

Liverpool School of Art and Design (LSAD), is approaching its 200th anniversary from origins established in 1825 as Liverpool Mechanic's College of Arts (LMCA), known for its enlightened attitude to equality in education and access to learning in its provision of creative experimentation and social application within a transdisciplinary context. Some 190 years later, we reviewed our research structures and processes following REF2014 and purposely founded ART LABS (Artistic Research & Technologies Labs) Research Centre in 2015 as a conscious descendent of these attributes and to give a flexible structure within which to develop our recognised research strengths and presentation to the world. Our strong impact commitment echoes the 'civic university' aim of the University Strategic Plan and supports the Faculty mission: 'To support the creation and dissemination of new knowledge from rigorous research, ethically conducted, by diverse scholars committed to making a positive difference to diverse communities'. In 2019, the University recognised ART LABS had realised the aims of our REF2014 research strategy and was, "*already operating at a level commensurate with institutional requirements of a Research Institute*" [minutes of LJMU Executive Leadership Team (19.107)] and approved ART LABS becoming the Institute of Art & Technology (IAT), underlining the growing importance and centrality of professional research, art practice and advanced study in our provision.

Context & Structure

IAT is a dynamic research unit within RIBA award-winning John Lennon Art & Design Building (JLADB) at the heart of Liverpool's Knowledge Quarter, underpinning and contributing to the acclaimed cultural ecology. Our reputation for HEI and cultural sector collaboration with key city cultural organisations, significantly Tate Liverpool (TL), Foundation for Art and Creative Technologies (FACT) and Liverpool Biennial (LB), was recognised in REF2014.

Within ART LABS, the Exhibition Research Centre, (first UK academic research centre devoted to exhibition study, 2012), was reimagined as Exhibition Research Lab (ERL - led by **Krysa**). Alongside the Contemporary Art Lab (CAL - led by **Fallows**), ERL developed recognised research strengths of REF2014. ERL sustained the LB and TL partnerships through 3 embedded (50:50) researchers (**Birchall, Krysa Wright, M**) and originated a further (**Leaper**) with John Moores Painting Prize (JMPP). ERL acts as LSAD's public facing contemporary art venue delivering a year-round, international, research-led programme of exhibitions and events (ICS3). FACTLab was devised (2015) as a 3-month pilot sponsored by the Culture Programme of the EU and 'Connecting Cities' to host visiting artists and support the development of new works/workshops/skill-sharing (ICS3). FACTLab further developed into the interdisciplinary Experimental Technologies Lab (ETL), still in partnership with FACT, but now with additional collaboration (KPI10, p3) from LJMU's Screen School (LSS), Computing, Built Environment and Astrophysics Research Institute (ARI). ETL (led by **Wright, M** and **Woodbridge** from LSS) enjoys the use of our new X-Gallery and Liverpool Fab Lab refurbishment (2019 - p12) within JLADB and pioneers research in the fields of immersive arts, creative technology, and art-science interaction (section 3 - income/resources; section 4 - collaboration). These partnerships have realised great impact (ICS3). ART LABS also included Face Lab (led by **Wilkinson, C,** appointed LSAD Director, 2015), based upon established research in faces and identity (ICS2). We have been the only UK academic partner in an EU-funded project (2013-2018) with the European museum confederation, L'Internationale (section 4; ICS1), establishing the 'Uses of

Art' research strand (led by **Byrne**). ART LABS Director (**Hyatt**, appointed 2016) extended the 'regeneration through culture' research strand, and we created a new embedded post with RIBA North Gallery (2015-18; **Perysinaki**; Walsh), leading to the fifth and final lab addition in 2018, City Lab (led by **Byrne**). This encompassed the 'Artists' City' and 'Uses of Art' research strands from the last REF, along with a new architectural design research strand (**Hudson; Hatton, MacDonald, Perysinaki; Tucker; Wilkinson, D**), realising the aim to create a centre for cross-faculty interdisciplinary research, and clarifying our influence in relation to co-design practice across Liverpool and beyond (ICS1). ART LABS acknowledged and consolidated REF2014-recognised international quality (80% 3*: "*The sub-panel judged the research environment to be both vital and sustainable and able to support research of internationally and nationally excellent quality"*) built around the research activity of key academics with collaborative links across the city and beyond, eventually leading to research institute status as IAT in 2019.

IAT is managed by a Steering Committee (Director and 5 lab leaders), who respond to an external Advisory Board (Honorary Professors and Partner Representatives), collaborating schools and the University Research and Knowledge Exchange Committee (URKEC). Full membership of IAT is based on Significant Responsibility for Independent Research (SRIR) status, but IAT accepts all interested researchers as associate members, to create an inclusive, diverse and supported research community.

IAT grew a thriving PGR community (section 2, p8) integrated into all 5 Labs and with a dedicated communal studio. All research feeds into the school teaching and learning environment, including lab presentations to all postgraduate students in the cross-school research methodologies module, visiting fellow talks/seminars/workshops (section 2, p8), student visits to international research partners [e.g., Shanghai University of Engineering Science (SUES), 2019] and undergraduate contributions to Fabric District (FD) festivals (p14). A pop-up Learning Lab meets when required for discussions at the interface linking research and teaching, with contributions from key pedagogic researchers (**Smith, C**).

Research Strategy

Our research strategy is informed by and supports LJMU Research and Knowledge Exchange Strategies, 2017-22. We fulfil our published research KPIs through the following:

- KPI 1: Development of Research Institute (REF2014: 1 Research Centre)
- KPI 2: Increase research active staff to 60% (5% above faculty target of 55% by 2024 (REF2014: 20%)
- KPI 3: International research partner of choice:
  - Collaborated with 25 major arts/cultural organisations, 4 major science and technology organisations, 6 public health organisations and 16 universities
  - Hosted 51 international visiting fellows/researchers
  - Hosted 26 internal/external conference (table 3), and 52 festivals/research sessions/symposia (REF2014: 14 total)
- KPI 4: Development of world-leading research:
  - 5 government-funded postdoctoral posts and 3 AHRC and government-funded research assistant posts (REF2014: 3 RAs)
  - Growth of successful external research/service research income - £1,229,763.48 in total (REF2014: £587,885)
  - Research recognition - 2 local and 13 national medals/prizes and 2 finalists for local impact awards (table 1; REF2014: 2 shortlisted and 1 award)

- o 4 VC's Awards for Excellence in Research or Impact (2016; 2018 – p7)
- o 25 solo exhibitions and at least 60 group shows (REF2014: 15 and 50)
- o Exhibition of artefacts in 57 museums/galleries
- o 26 art performances and 5 appearances on TV documentaries
- o Curation of approx. 53 UK and 29 international exhibitions (REF2014: 30 total)
- o £8,200 of GCRF2018 funding
- KPI 5: Recruitment and retention of research active staff (section 2, p6)
- KPI 6: Growth of vibrant and excellent PGR community (section 2, p8)
- KPI 7: Integration of research with teaching ensuring impact within pedagogy and learning (p2)
- KPI 8: Growth of £238,268.95 enterprise income (zero in REF2014) and match research/impact funding (over £1M)
- KPI 9: Growth of a vibrant research environment:
  - o 23 research lecture series (REF2014: 2 series)
  - o Publication status - 244 written research outputs: 36 books/journals, 66 book chapters, 12 edited books, 125 journal papers, 5 reports (REF2014: 9 books, 10 chapters, 1 monograph, 2 edited books)
  - o 27 internal researcher exhibitions/events in JLADB
  - o 23 staff with doctoral qualifications (5 in REF2014) and 4 registered staff PhDs
- KPI 10: New cross-faculty collaborations to extend future opportunities for the development of useful knowledge and innovative creative practices:
  - o 4 joint PGRs with LSS, ARI, Forensic Anthropology and/or Computing (**Appleton; Roberts; Wilkinson, C**)
  - o Health and wellbeing projects [Dementia Dwelling project with Built Environment (**MacDonald**); Institute of Health Research Board (**Hyatt**); Connecting Minds Symposium 2015 with Public Health Institute relating to dementia and arts (**Wilkinson, C; Roughley**)]
  - o Defining the future of disciplines and stretching technologies (planned Entertainment Technology Centre led by LSS)
  - o 2018 'Smart Sportswear Using Sensor Technology' hub based at SUES involving academics from fashion (Ibi; Owen, K), the Research Institute for Sports and Exercise Sciences (RISES) and the School of Engineering
  - o Research lecture series ('Thinking Out Loud') organised with the Sociology Department (**Hyatt**)
  - o **Woodbridge** (LSS) co-leader of ETL with **Wright, M**

Impact Strategy

IAT disseminates research power for the social good, building on a strategy noted REF2014 as, "*an approach that was conducive to achieving impacts of very considerable reach and significance, particularly through emphasis on public engagement with the local community as a route to impact.*" Links to the processes, institutions and communities of our city remain important pillars (section 2: people and EDI; section 4: local festivals and public health activities; ICS3). IAT has fulfilled the REF2014 impact strategy in the following ways:

- Advice/consultancy

REF2014 researchers advised and assisted a range of arts organisations and art professionals. We have widened this to include international advice and consultancy in relation to public health and wellbeing, heritage, justice, humanitarian processes, architectural design and urban development (ICS1-3). We have developed research projects and disseminated good practice (networking events), the organisation of research events (table 3) and staff mentoring (p7). We promoted a research culture embedded in collaboration with international partners in the fields of art and design (e.g., LB, TL, FACT, Transmediale, Aarhus University, École Nationale Supérieure de Architecture de Paris-La Villette, Central St Martins College of Art), and provided influence through our ability to relate to other academic fields and engage with issues of global interest and significance. Our research was therefore targeted to address cultural enrichment (ICS2: Face Lab heritage projects; section 4: LB2014-2018; ICS3; City Lab's FX Verlarde project), enhance social welfare (section 4: Face Lab's humanitarian projects; Design for Dementia; Arts Loco; Narratives of Homelessness), stimulate urban regeneration (section 4: Fabric District Art Festivals; 'Creative zones to revitalise the economy'), deliver highly skilled people (Face Lab trained approx. 50 security/forensic professionals worldwide from 4 continents; ICS2) and influence international policy (ICS1; ICS2). IAT has provided 127 invited UK and 70 world-wide lectures/keynotes; reviewers for 38 journals, 10 funding bodies, 4 conference panels, 5 prize/award panels and 9 universities, and editors for 15 journals; 5 TV appearances as experts, 10 radio shows, 4 televised forensic cases and hundreds of news articles (ICS2); consultancy for approx. 20 international humanitarian/forensic cases; 8 university research affiliations; and 15 national and 10 international professional and policy-making contributions (table 2). Face Lab was invited to the GREAT Festival 2018 in Hong Kong by the Department of International Trade to promote British technological innovation (ICS2). UK Music organised a special 2016 All-Party Parliamentary Group on Music event at the British Library with guided tour of the 'Punk 1976-78' exhibition (**Fallows**) and Q&A for the twelve attending MPs and parliamentarians. **MacDonald** (2015) collaborated with local architects, Halsall Lloyd Practice, to establish new architectural standards for the design of an environment to assist people to live better with dementia, informing the construction of the Building Research Establishment's Dementia Dwelling 2018 (Watford), opened by Lord Best, Co-Chair of the All-Party Parliamentary Group on Housing & Care for Older People, and received positive feedback from both end-users and GPs. In recognition, **MacDonald** was awarded the 2019 International Design in Mental Health Network Award. IAT has provided further academic architectural contributions in relation to sustainable design and urban housing (**Perysinaki**), informal spaces (**Hudson**) and Building Performance Simulation (**Tucker**). The Metropolitan Cathedral have reviewed their permanent exhibition within the Crypt as a consequence of the HLF-supported (**Wilkinson, D**), and HLF have used the catalogue to demonstrate best practice in disseminating HL-funded research.

- Public engagement

IAT provides an outward facing profile for art and design research and serves to articulate the value of cultural activity within an urban context. REF2014, LSAD researchers achieved impact by curating public exhibitions to enhance the understanding of visual arts. We have widened the impact to include art-science interactions through events, performances and museum artefacts, as well as continued curation of public exhibitions (ICS1-3).

The RIBA validation panel (2017) commended the school on "*its continuing engagement with the city region through strong links to its cultural institutions.*" Our close partnership with the world-renowned LB led to ERL-hosted artists, events and exhibitions in 2014, 2016,

2018 (**Krysa; ICS3**) and 'Bloomberg New Contemporaries' 2018. The Liverpool Metropolitan Cathedral exhibition (**Wilkinson, D**) was viewed by in excess of 125,000 people from 70 countries and was supported by a series of public lectures. In 2017, LSAD was approved as the Liverpool LASER host (**Roughley; Wilkinson, C**); one of only 37 worldwide hosts sponsored by Leonardo, the International Society for Art, Sciences and Technology, as part of an international programme of art-science events, providing 6 open-access videocasts of public events at JLADB, TL, FACT, Bluecoat and Walker Art Gallery. Face Lab researchers (**Roughley**; Shrimpton; **Liu, Wilkinson, C**) have also appeared as experts in 4 television documentaries (2019 BBC4 'Digging for Britain'; 2017 C5 'Ancient Mysteries: Shrunken Heads'; 2016 BBC ALBA 'Cean an Righ/The King's Head'; 2016 C4 'Secret Histories: Shakespeare's Tomb') and 4 forensic cases featured on 'Crimewatch UK' and 'Dutch Crime College' (ICS2). LSAD (**MacKinnon-Day**) produced a pop-up exhibition, 2016, as a series of Sci-Art works developed with scientists from Liverpool School of Tropical Medicine and Artist Teacher Associates during student visits to laboratories and archives. We have therefore pioneered in-vivo practice-led research with leading institutions and partners, with research that is inherently interdisciplinary and outward facing (ICS3; section 4 Tate Exchange, Luminary Lecture Series and forensic investigation).

Researchers have developed international profiles. **Williams** was named as one of the 'Five Artists to Follow on Instagram' (The New York Times, 2020) and has featured in 11 articles on British Art in The Guardian since 2015 and in a BBC documentary 'The Story of Welsh Art'. In 2020, following on from his acclaimed 2016 'The Gulch' solo exhibition at the Barbican and his 2018 collection-focused artwork for the Royal Albert Memorial Museum, **Williams** was chosen to lead the Science Museum National Collections Centre's art project. In 2018, **Stidworthy** was awarded a special prize by the David and Yuko Juda Art Foundation in recognition of her high-profile shows at Sao Paulo Biennial (2014), British Art Show 8 (2015), Hayward Touring exhibition (2015) and Wellcome Collection (2016). SMP Emma Harper lodged a 2018 Scottish Parliament motion to congratulate the Face Lab team on the '4D portrait of Robert Burns' exhibited at the Scottish National Portrait Gallery and the Face Lab depictions of Robert the Bruce and Robert Burns have featured in over 1 million online articles worldwide. **Krysa** co-curated international biennials, reaching audiences of 1.2M (LB2016; Sapporo International Art Triennale 2020) with extensive media coverage (e.g., Frieze, Mousse, Guardian, BBC). 'Punk 1976-78' (**Fallows**) attracted an audience of 335,891 (117,531 London, 9,360 Sunderland, 209,000 Liverpool) and generated over 96 national/international press articles/reviews together with television and radio coverage. 'Sex Pistols – April 1976: The Art of PTMADDEN' featured in The Guardian by Jon Savage (Apr16) and Wallpaper* magazine by Brian Dillon (May16).

- Development of Liverpool as an artists' city

REF2014 articulated Liverpool as a good place for artists to live and work as a key driver. To further augment our civic impact and support the growth of creative and digital industries, we created 2 new embedded posts (JMPP and RIBA North Gallery) and a partnership (MoU 2020) with Baltic Creative CIC (Armstrong-Gibbs, Board Chair). IAT provided numerous skills workshops, open labs, and entrepreneurship training (Fab Lab pop-ups; Hack nights; Show and Tell gatherings; Makefests) for graduate and early career creatives hosted at our cultural partners. TL, FACT and LB provided 6 internships and offered mentoring prizes every year to graduates. LSAD provided graduate poly-residencies at Liverpool artist-led studios (METAL; CBS; Royal Standard; Bridewell). Graduates have become lead artists/directors in these organisations. These partnerships further realised

REF2014 strategic strand, 'Artists' City', to support creative art graduates to stay and prosper in Liverpool.

IAT has also been responsible for changes to the cultural landscape, through the support of emerging talent and the involvement of internationally regarded creatives alongside Liverpool-based creatives, including (ICS3) Sony Award-winning broadcaster/writer/art historian, Tim Marlow, who provided a private masterclass 2015 for 15 shortlisted art writers; the month-long LSAD residencies for the 5 winners of the JMPP China every LB2014-2018; FACTLab Brazilian artists-in-residence 2015-17; and 3 JMPP and Biennial Fellows 2018. IAT has inspired the public to engage with art/artists through discussion events (e.g., LB discursive talks at ERL) and participatory events (e.g., 'OK - The Musical' at Tate; 'Cloudmaker' at FACT) and enhanced capacities for art organizations to engage new audiences in new ways (e.g., FACT-LB2016 online gaming platform Minecraft exhibition - additional 4,876 engagement visits, 526 unique new visitors).

2. People

Staffing strategy

IAT supports current staff at all research levels through the promotions process whilst recruiting research active staff to fill vacant posts. Over the next 5 years, we aim to secure promotion for 20% senior lecturers or readers and recruit diverse research active staff to our team. All newly recruited permanent staff who are new to HE teaching/research are supported through a role development top-up of 120 hours p.a. research workload allocation.

Following a deliberate research growth strategy, our research staffing base has increased significantly to 33 people or 27.1FTE (REF2014: 11 people/8.6FTE). 60% academic staff are research active, surpassing the faculty target of 55% with considerable upward trajectory alongside significant staff development. An additional 17% (8 staff) are currently undertaking PhD research (6 internal; 2 external). 5 staff successfully completed part-time PhDs (1 PhD by practice), and 2 staff achieved independent researcher status from research support posts (**Liu; Roughley**). One of the HEI-Arts embedded posts (RIBA North Gallery - **Perysinaki**) was promoted to Senior Lecturer and another was promoted to Head of Art and Design (LB - **Krysa**). 5 new starter ECRs developed into mid-career researchers and we successfully promoted to 1 Professor, 1 Associate Dean Research, 3 Readers and 2 Heads of Subject. IAT also attracted a 4-month sabbatical in 2017 (**Krysa**) from the Faculty peer-reviewed sabbatical scheme. We submit 13% early career researchers (ECRs), 46% mid-career researchers and 41% established researchers (profs/readers).

Key people within Liverpool's arts organisations have been recognised as Honorary Professors: Artistic Directors at TL (Francesco Manacorda, 2017), FACT (Mike Stubbs, 2014-2019) and Bluecoat (Bryan Biggs, 2014-2021), and Director of Surgical Art (Partha Vaiude, 2018). Honorary Professors contribute to the research environment through joint research/public engagement events (2017 'Malcolm Lowry' conference and 2017 'Captain Beefheart Weekend', Bluecoat; 2018 CERN LASER event at FACT; 2018 LightNight Surgical Art; FD Festivals 2018 and 19; 2015 'Artists' City Writers Workshop' at Tate); lecture series (Luminary Lectures, LASER talks); and as members of IAT Advisory Board. LJMU conferred honorary fellowships to architect, Daniel Libeskind (2018) and local sculptor, Emma Rodgers (2016), and these high-profile creatives contribute to the research environment through public lectures, creative projects, maker workshops and student tours.

Each researcher can request school scholarship development funding (budget £20,000 p.a.) and apply for biannual Faculty peer reviewed QR funding (2015-20 total £431,404). We secured £111,200 Faculty QR funds, supporting 53 projects for 8 ECR and 16 established researchers and £8,200 GCRF-2018 funds (**Wright**) for the 'CoDICE' project, Indonesia. Researchers have

been recognised by the university through financial prizes; such as the VC's Award for Excellence in Social and Economic Engagement and Knowledge Transfer (2016 Face Lab; 2018 **Roughley**), Spotlight Award for Research (**Roughley** 2016 Runner Up; **Wright, M** 2016 Runner Up) and Scholarly Snaps Awards (**McAssey** 2017 Highly Commended).

Senior research staff (**Fallows, Hyatt, Krysa, Wilkinson, C**) operate an open-door mentoring policy (since 2015) and LSAD staff have attended 69 ACTivator workshops (5 ECRs attended 17 workshops), with the most popular workshops being, 'The Building Blocks of Impact', 'Funding Applications: Getting a Yes' and 'Surveying Your Funding Landscape'. The Faculty also provides research/enterprise drop-in sessions every month relating to bid development. Between 2016 and 2019, LSAD staff increased research applications by 228% and research income by 190%. Our creatives have been recognised externally through prizes/medals for their practice and research (table 1).

YEAR	RESEARCHER	AWARD/PRIZE
2014	**Roughley**	Silver Award for Graphic Design, Institute of Medical Illustrators
2015	**Smith, C**	Outstanding paper - Emerald Literati Network for Excellence
2016	**Wilkinson, C**	Combined Royal Colleges Medal for Excellence in Imaging
2017	**Williams**	Derek Williams Purchase Prize, Artes Mundi
2017	**Hudson; Perysinaki**	Shortlist, RIBA President's Award for Research
2017	Arts Loco (McNeill)	• Highly Commended, Best Collaborative Arts Project, Performance Building Better Health Care Awards • Runner Up, Supporting Learners in Health and Care, Learning Matters Health and Care Awards
2018	**Stidworthy**	David and Annely Juda Foundation, Special Prize
2018	Face Lab	• Ministry of Defence Sanctuary Award, Best Heritage Project • Ministry of Defence Silver Otter Award
2019	Face Lab	• Educate North Research Team of the Year • Finalist, Liverpool City Region Culture and Creativity Impact Award (international reach)
2019	**MacDonald**	• International Design in Mental Health Network Award.
2020	Afrobits (**Pereda**)	• Commendation, Best Art Piece, British Library Lab awards • 2nd in public vote over all categories, British Library Lab awards
2020	**Smith, C**	Highly Commended Paper, Emerald Literati Awards
2020	Castaneyra-Ruiz	Royal Photographic Society Selwyn Award
2020	McNeill	• Finalist, Liverpool City Region Culture and Creativity Impact Award (Future World of Work)

Table 1: Awards and prizes presented to IAT researchers 2014-2020

We hold regular meetings for full and associate members of the research institute to promote inter-lab communication, research development and best practice. These include interactive seminars, iterative workshops, writing for practice-based research, and lab thematic

development, whilst annual research institute event, Inter-Labs, ensures the promotion of cross–institute communication. This inspired cross-disciplinary funding applications in relation to drones, evolutionary anthropology, urban regeneration, immersive experiences, smart cities and STEAM education (with Science, FET, LSS, Education) with 2 grants awarded (UKRI/AHRC 2020-22 for immersive experiences; AHRC Newton China Fund 2018 for urban regeneration).

The Doctoral Academy provides research supervisor training to all new research active appointments, who then become mentored co-supervisors. In REF2014 we aimed for 40% academic staff to be qualified research supervisors and we have reached 38%.

Our research-intensive staff are high-level academic leaders who contribute to key strategic decisions in relation to University/Faculty/School research policies, protocols, and funding mechanisms (table 2). This activity has enabled career progression with research intensive staff recruited to senior strategic roles within the university research community, including the Faculty Associate Dean for Research and Knowledge Exchange (Sheldon 2014–2017, **Hyatt** 2017-2021), Faculty Associate Dean for Global Engagement (**Roberts** 2019-2023) and the Dean of the University's new Doctoral Academy 2018. (Sheldon).

We have invested in artist fellowships/residencies and the fixed term Virtuoso post to attract international award-winning creatives to work and collaborate in Liverpool and deliver teaching, research collaboration, public engagement, exhibitions, a book publication, public lectures, events, and student teaching. These have included two members of Assemble (Turner Prize Winners 2016) who shared 0.2FTE Virtuoso post; JMPP in China winners' residencies (15 total 2014, 2016, 2018 - 2020 postponed); JMPP winner 2018 3-month residency (Jacqui Hallum); Bloomberg New Contemporaries 2018 residency (Rosa Johan Uddoh) over 2019-2020; and 29 other IAT international visiting researchers.

Research Students

Enrolled research student numbers have increased significantly. We currently have 37 MPhil/PhD research students registered (20 full-time; 17 part-time). We supervised 13 (10FTE) PhD students (REF2014: 7 completions; 9.5 FTE enrolments) and 31 MRes to successful completion. 3 planned doctoral completions were delayed due to CoVid19 until the end of 2020/early 2021 (Smith, K, 2020; Smith, R, 2020; Schofield, 2021). To facilitate and stimulate further national/international expansion in this area, we established a formal 5-year agreement with Transart Institute, NY (June 2020), to collaborate in the delivery of the international PGR Programme in Creative Practice (10 students per year): 11 LJMU researchers (7 from LSAD) are supervisors alongside 11 external supervisors from Australia, USA, UK, and Europe. IAT researchers (**Heathcote; Roberts**) are PhD supervisors for academics from our Chinese partner universities.

Each PGR has a supervisory team made up of 2/3 supervisors from our growing qualified team to monitor and support progress. Professors (**Fallows, Hyatt, Krysa, Wilkinson, C**) have significant experience (collectively 69 PhD completions; 65 MRes/MPhil completions). Researchers have examined 14 external UK and 2 international PhD theses, collaborated with 14 external co-supervisors and been part of 3 cross-faculty and 6 cross-school supervisory teams. We have adopted the LJMU eDoc system fully, enabling the remote access and virtual vivas during CoVid-19. All PGRs have received a 25% reduction in fees plus paid extensions to those adversely affected.

PGR has been financially supported by 16 competitive LJMU VC Scholarships (14 full, 1 faculty match and 1 fees only; as compared to zero in REF2014); by School fee waivers (£77,033.26); and 1 cross-faculty studentship. On average, £170,000 has been spent annually by the university on our PhD studentships/bursaries (approx. £1M total). The Doctoral Academy has

supported 8 PGRs with travel and conference bursaries (up to £175 UK, £350 international and £200 virtual from 2020) and 2 PGRs with international mobility awards (£1,000) to undertake personal development in Japan (2018) and USA (2018). The Faculty Research Degrees Committee disburses PGR financial assistance, including up to £50,000 p.a. for teaching experience, research-based travel, and conference attendance. 12 PGRs studied the LJMU 3is Teacher Training programme as part of their career development, leading to teaching opportunities during their research period. 1 PGR received formal training through the LJMU PGCert in Higher Education. The school also supported 13 PGRs through £2,000 Susan Cotton Travel Awards for international research visits to Japan and San Francisco (3 in REF2014). PGRs were externally funded by scholarship/awards from DSTL, RIBA, Japan Foundation Endowment and Merseycare NHS Trust. Our PGRs received 6 LJMU prizes for best poster presentation (2015), best short research film (2016), 2 community contribution recognitions (2019) and 2 outstanding communicator awards (2020) at the Annual University Research Day.

Our PGR environment includes opportunities to participate in practical activity (e.g., curatorial) with professionals in the field and contribute to academic dialogue where art and design are explored and debated. Our PhD provision recognises collaboration with external organisations as a method of combining practice and theory within the PGR experience. We have long-established exchanges and co-supervision with our partners and local organisations, including TL, Bluecoat, LB and Open Eye. LSAD ensures that partners offer PGR opportunities for research training and development: training in the protocols of archive and collection management, selection for galleries, writing, publicity, events, audience development and engagement.

In the Postgraduate Research Experience Survey (PRES) 2019, LSAD was ranked in the highest quartile globally for resources (83%), research skills (91%), and professional development (84%), with high satisfaction rates for understanding research integrity (93%), critical analysis skills (93%) and specialist resources (85%). The annual, student-led, SoFA (School of Art) Talks programme has proved a fruitful forum for academic sharing, and in 2020, it was developed into a two-day, PGR-led symposium hosted at TL. The student-led Architecture Society is supported by LSAD (£2000 p.a.) and organises a guest lecture series (approx. 6 events p.a.). 3 staff and 7 PGRs contributed to the Institutional Research Café events (held 4 times each semester), enabling interdisciplinary dialogue, networking and increasing visibility of research amongst staff and students. The 2018 cross-disciplinary 'Smart Sportswear Using Sensor Technology' hub at SUES led to a joint LSAD-SUES art exhibition in China and UK, 2019, and an International Postgraduate Academic Forum on Textile and Garment Innovation at SUES, 2019 (keynotes - Ibi and Owen, K).

We provide creative art opportunities for PGRs through research, practice, and knowledge transfer activity to enhance graduate prospects and professional development. **Hyatt** curated an event series ('Rock Art' 2017) at HOME Manchester, that included PGR performances and contributions. **Wilkinson (C)** mentors all Face Lab PGRs in forensic/archaeological casework to fulfil Royal Anthropological Institute certification requirements. LSAD offers curatorial experience to enable PGRs to programme the Atrium Gallery in JLADB and supports student-led events (e.g., 'CoLab' - cross-lab pop-up). **Krysa** instigated a partnership with Aarhus University (MOU 2016) for PGR collaboration, exchange and supervision, and organised 2 international doctoral research symposia: 'Excessive Research' at LSAD and Transmediale Festival, Berlin (2015), and 'Contemporary Research Intensive' at University of Venice and University of the Arts Helsinki's Research Pavilion, Venice Biennale (2017). **Wilkinson (C)** organised a Face Lab PGR/PDRA research symposium with University of Amsterdam's RaceFaceID group (where she

was visiting fellow) leading to a visiting PGR in Face Lab (2016). Face Lab also hosted visiting PGRs from Universities of Sao Paulo, Granada and Bern.

Equality, Diversity and Inclusivity (EDI)

We submit 13% early career (7% of outputs), 46% mid-career (51% of outputs) and 41% established researchers (40% of outputs). ECRs received 25% UoA QR funding, and 60% male, 36% female and 3% nonbinary researchers provide 58%, 40% and 4% outputs respectively.

IAT supports LJMU's 5-year EDI strategy through visible role models, staff mentoring/support, EDI awareness events, strategic outreach and contribution to university policymaking.

Visible role models include the school management team, which is made up of 50% men and 50% women; including 2 female professors, 2 male professors, one male reader, one BAME academic and two female academic support managers. We have one female BAME Professor. Since 2014, the Luminary Lecture Series hosted high profile female and BAME creatives: 15 women (56%) and 10 BAME creatives (37%).

Contribution to university EDI policymaking, procedure and structure includes Director of School (**Wilkinson, C**) as the EDI Faculty lead, Chair of the LJMU Women Professors Network 2017-19, member of the Faculty (also **Hyatt**) and University Professors and Readers Conferment Panel since 2016, and external on the ARI EDI panel.

IAT provides formal (Aurora Leadership Programme) and informal mentoring for a number of female academics across the university (**Krysa**; **Wilkinson, C**). Female researchers have been mentored through career progression with one successful PhD by Practice, one promotion to Reader and one promotion to Professor. Three female researchers are currently registered and supported in part-time PhD research (75% of supported staff PhDs). Female staff have been trained through the Stonewall LGBT+ Leadership Programme, Aurora Leadership Programme and Lean Six Sigma Yellow and Black Belts with Knowledge Academy. Research active staff returning to work following maternity leave (4) and researchers with childcare responsibilities have been supported through flexible working and working from home opportunities. Academics with significant family illness have been provided with unlimited, unpaid, compassionate leave following sick leave entitlement and enabled to return to work with flexible working (one male; one female). Staff with disabilities are supported through LJMU People and Organisational Development (provision of laptops and/or dongles; skills training; technical assistant support).

EDI awareness events include a Care Leavers in HE event, 2016, with guest poets, Lemn Sissay and Louise Wallwein, and a 'Trans Hate Crime Symposium', 2017, with Merseyside Police and Navajo Merseyside LGBTIQ (LJMU Partner). The 2018 Fabric District (FD) Festival, (p15), included an evening ('I am not a number') examining 50 years of Black fashion including Black fashion industry professionals (hosted by Ibi) and an exhibition by people with neurological disorders, partnered with the Brain Charity (**Hyatt**). In 2019, **Birchall** set up an LGBTQ+ Research Hub with TL (ICS3) where Liverpool Pride produced a week of workshop activities, debate events, film and audience activism (6430 attendees). **Pereda**'s 'Afrobits', collaborating with Lancaster University, promoted understanding of the contribution of African cultures through the exploration of music, using Liverpool as the primary point that facilitated the slave trade. 'Afrobits' won Best Research Project Finalist and was Runner Up in the People's Choice Awards in the British Library Labs Awards 2020. Researchers and students have made contributions to Asia Triennial Manchester (**Chuhan**; **Roberts**), Windrush Festival 2019 (McNeil) and Black History Week 2019 (**Pereda**). **MacDonald** was awarded 2014 Roscoe Citizenship Award for Lifelong Services to Mental Health and 2019 Design in Mental Health Network Award for contribution to local mental health services. He is also trustee of the Peckham Pioneering Health Centre, Design Champion for MerseyCare NHS Trust and a member of the Performance and

Investment Committee. Arts Loco, arts for mental health organisation (McNeill), was set up to offer an innovative model of arts and health to enhance the wellbeing of communities through a placement in Aintree's hospital arts programme.

The school has invested in a long-term outreach strategy with Dot Art Schools Awards Bursary to encourage artistic children into HE and the John Lennon Imagine Bursary to support young adults leaving care into university. We launched the Sorrell Foundation National Saturday Club for art and design in 2017 and have hosted STEAM school events, with Education and Screen Schools, to reach socio-economically challenged areas and promote artistic research, creative art research careers and art-science research collaborations.

The school promotes a culture where staff and students feel safe to report acts of harassment, discrimination, hate or violence and are confident to seek support. LJMU Staff Survey 2019, showed LSAD was one of the most academically engaged (90%) and motivated (93%) schools, where staff felt treated with respect and fairness (80%), with line managers leading by example (91%). The school has 2 EDI champions, one academic and one support staff. Members of the School Management Team are involved in Fashion Academics Creating Equality (FACE- Ibi founding member) contributing to the Council for Higher Education in Art & Design (CHEAD), sitting on the British Fashion Council Diversity and Inclusivity steering committee and lobbying the Office for Students for EDI inclusion in the National Student Survey.

3. Income, infrastructure and facilities

Income

Researchers have attracted prestigious external research funding from UK and international funding bodies: ACE, UKRI, BA, EU and National Geographic Society. A total of £1,229,763.48 research/research service funding was awarded (REF2014: £587,885) with an additional £238,268.95 enterprise income (REF2014: zero) for consultancy and professional training (ICS2).

In 2013, ACE awarded £60,000 for 'Artists' City' project, realised in 2015, and ERL (**Krysa**) was awarded a total of £29,850 (2018-2019) to develop ERL's artistic and public engagement programme and enhance understanding of the arts (ICS3). IAT received £50,000 EU-funding, as part of a E2.5 million European consortium (L'Internationale) research project, realised in 2018 (ICS1). Between 2015 and 2020, Face Lab were awarded total £1,006,291.94 funding through collaborative research/research service projects (**Wilkinson, C**) with University of Dundee, in addition to £61,664 from RCUK (British Academy, AHRC) for collaborative projects relating to faces and identity, and a four-year £85,629.30 PhD scholarship funded by DSTL (ICS2). We received £82,000 AHRC Newton China Fund, as part of a £245,295 international collaborative project with Luxun Academy of Fine Arts, Dalian Polytechnic University and Chinese National Academy of Painting, Beijing (2018-21, **Roberts**) to assess decrepit industrial sites as regenerative creative zones. 2020, ETL was awarded £500,000 UKRI/AHRC 2020 Research-Industry Creative Partnership (**Woodbridge**, 2020-2022) with University of Liverpool and Aardman for immersive 'Shaun the Sheep' experience in China. Also, £361,236 NEH/AHRC 2020 grant for 'Unlocking the Colonial Archive' (**Pereda**, 2020-2023) and £100,000 ESRC CASE 2020 MA/PhD awards for 'Museums, Big Data, and the Violence of Empire' (**Pereda**, 2020-2024), both with Universities of Liverpool and Lancaster and National Museums, Liverpool.

IAT artists (**Carr; Evans; Fallows; Hyatt; MacKinnon-Day; Morris; Stidworthy; Wilkinson, C; Wilkinson, D; Williams**) indirectly received significant external funding/commissions to support exhibitions, festivals and curatorial projects from charities, government organisations, museums, galleries and sponsors. In total, this amounts to over £1 million since 2014, and includes significant examples from Hong Gah Museum Taipei 2019, MOSTYN 2018 (£20,000), SALT

2018, HOME 2017 (£65,000), Darwin Green Fund 2019 (£150,000), The British Library 2016 (£25,000), Liverpool Central Library (£30,000), Heritage Lottery Fund 2016 (£99,000), and PRAXES 2015.

IAT researchers have international reach, and were externally funded to produce 25 solo exhibitions in 20 countries and curate exhibitions in 18 countries, including major art shows in Salzburger Kunstverein and Artes Mundi 7 (**Williams**); The Wellcome Collection and Imperial War Museum (**Stidworthy**); ATINER 9 (**Morris**); HOME Manchester (**Hyatt**); Museum of Gran Canaria and Johns Hopkins Archaeological Museum (**Wilkinson, C**); British Library (**Fallows**); PRAXES Centre for Contemporary Art, Berlin and Centre d'art Neuchâtel, Switzerland (**Evans**); and MOSTYN (**Carr**).

Since 2020, we have been successfully awarded a further £1,399,428.80 research funding as:
- £500,000 UKRI (**Woodbridge**, 2020-2022)
- £361,000 grant with University of Dundee (**Wilkinson, C**; 2020-2022)
- £361,236 NEH/AHRC (**Pereda**; 2020-2023)
- £100,000 ESRC CASE (**Pereda**; 2020-2024)
- £77,192.80 UKRI/AHRC (**Krysa**, 2021-2023)

Infrastructure and Facilities

LJMU invests in Face Lab space (6 staff; 2 PGRs) based at Liverpool Science Park IC1 (888sq.ft; £21,000 p.a.) housing workstations, 3D/4D digital technology (scanners, haptic interfaces, printers) and traditional modelling materials. Recently, Face Lab received £26,000 from 2020 RCIF funding and £39,165 from the World-Class Labs fund to update equipment and purchase new resources (high spec render system and holographic projector). LSAD provides a collaborative studio next to ERL for the embedded researchers and their PGRs (45m^2) alongside in-house research spaces at the partner institutions.

LJMU has made significant investment in research provision: a purposely designed public facing gallery (180m^2), used by ERL for an international programme of exhibitions and public events (approx. 4-6 annually); a large dedicated space to accommodate the growth of PGRs numbers (203m^2 compared to 83m^2 in REF2014); Atrium Gallery (approx. 20m^2) curated by PGRs; a Faculty drop-in PGR space hosting a suite of PC support; and libraries offering a range of dedicated study spaces, digital print resources and skills advice to support PGR studies.

Fallows has created, with Library Services, the Special Collections and Archives, a resource infrastructure to house strategically acquired archives as research legacy, alongside expanded and digitised archive storage facilities (p16). Institutional funding (£105,000) has enabled the acquisition of important archives (**Fallows)** including: 'Teenage: The Jon Savage Archive' (2015); '1966: The Jon Savage Archive' (2018); 'The Jamie Reid Archive' (2018); 'Street Style: The Ted Polhemus Archive' (2018); 'Behind the Scenes at the International Times: The Bill Levy Archive' (2019), and a new section for planning of national/ international exhibitions [Punk 1976-78 (**Fallows**), Heartfield (**Hyatt**)]. Library and Archive Services receive a growing number of donated archives due to the international reputations of IAT researchers ['Barney Bubbles: The Belinda Syme Archive' (**Fallows**, 2020); 'Rae Jeffs Archive' (**Hyatt**, 2020)].

The 'Liverpool Metropolitan Cathedral Architectural Design' project (**Wilkinson, D**) was supported by HLF (£10,000) pulled together previously unrecorded material from multiple sources last seen together for 3 days in May 1960, including entries from up-and-coming architects of the new post 1945 generation (Denys Lasdun, Clive Entwistle, Hidalgo Moya, Archigram). **Wilkinson (D)** created a new archive in the exhibition catalogue mapping the conflict between modernisers and traditionalists within the Catholic church during the early 1960's as played out through the process of architecture.

There has been a major workshop investment (3D fabrication; Construction; Digital Imaging; IT; Printing; Textiles) with the continued remit to support research priorities. In 2017, we appointed an Operational Manager (McNulty) to oversee the technical provision. The technical team won an LJMU Professional Service Excellence Prize for Leadership (McNulty), an LJMU Learning Excellence Award (Santos-Barea) and an LJMU Innovation Award (LSAD technical team) in 2019. In 2018, the university made a capital investment of £483,266 to develop a new digital gallery (X-Gallery) and 3D digital studio (Fab Lab Liverpool), forming a base for ETL as it transitioned from FACTLab. These are open to interdisciplinary research (LSS - immersive technology/film) and impact (LSS/Education - STEAM school events).

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

Collaboration

Collaboration informs research at all levels. The school has maintained the leadership commitment to our cultural partners, and academic staff have vital strategic roles across the city's cultural landscape and beyond (table 2). Strategic partnerships (TL, LB, FACT), have been maintained and developed, including annual investment of approx. £180,000 in the embedded posts, helping to develop research awareness, activity and collaborative labs (ICS3). The University Alliance and ACE published a 2016 white paper ('A clearer picture: a guide for arts and cultural organisations engaging with universities') citing the LJMU-TL partnership as an example of good practice, stating, *"the joint academic post enables senior academics to contribute and advise on the research strategies of both the University and the Tate, including generating collaborative research income and enhancing the educational provision across both institutions",* noting that *"collaborations between universities and arts organisations not only bring numerous benefits to the organisations involved, but also contribute to improvements within the local and national cultural landscape."* Following the success of this 'academia in residence', we introduced similar posts in RIBA North Gallery (2015-18) and JMPP (2018 to present), further investing (approx. £96,000 p.a.) into the cultural landscape of the city. LSAD also provided artist-in-residence, **Hyatt,** to Sensor City (2017-19): an LJMU-University of Liverpool specialist technology hub for entrepreneurs, start-ups, established companies and SMEs.

IAT has developed important interdisciplinary collaborations with 25 major arts/cultural organisations, 4 major science and technology organisations, 6 public health organisations and 15 academic institutions both nationally and internationally, leading to joint postgraduate research supervision (e.g., Transart Institute NY; University of Witwatersrand; University of Granada) and research relating to:

- urbanism ['Creative zones to revitalise the economy' with Luxun Academy of Fine Arts, Dalian Polytechnic University and Chinese National Academy of Painting, Beijing (City Lab); 'Re-enchanting architecture' with École Nationale Supérieure de Architecture de Paris-La Villette (City Lab); FD Festival with FINSA (CAL); 'Translocal Urban Media' with iMAL Brussels, Medialab Madrid, MSU Zagreb, Public Art Lab Berlin, Videospread Marseille, MUTEK Montréal, m-cult Helsinki and Media-Architecture Institute Vienna (ETL)];
- human origins and migration (Face Lab's 'Early Holocene People' with Max Planck Institute for Evolutionary Anthropology; 'Three Stories' with University of Bergen; 'Quest for Ancestral Faces' with Museum of Gran Canaria)
- humanitarian issues (Face Lab's 'Migrant Disaster Victim Identification' with Universities of La Laguna and Milan; 'Skeletal Restitution' with University of Cape Town).

- codesign and curation 'Who am I?' with Johns Hopkins University and Archaeological Museum (Face Lab); Contemporary digital art commissions with Whitney Museum of American Art (ERL); 'Uses of Art' with Reina Sofia, MACBA, Van Abbemuseum, SALT, KASK, Moderna Galerija and MUKHA (City Lab);

- public health (City Lab's 'Design for Dementia' with Merseycare NHS Trust and Dementia Care; 'Arts Loco' with Merseycare NHS Trust);

- heritage [Face Lab's 'Face of Robert the Bruce' with University of Glasgow and Hunterian; 'Robert Burns 4D portrait' with University of Dundee and DI4D; 'Punk Archives' with British Library (CAL); 'Afrobits' with University of Lancaster (ETL); 'Liverpool Metropolitan Cathedral (LMC) Architectural Competition' with LMC (City Lab)];

- digital futures ['CloudMaker and 'The Minecraft Of Things' with FACT and MOSI (ETL); 'Creative Labs' with FutureLab Ars Electronica Linz (ETL)]

Contribution to economy and society

IAT's impact strategy (p4) aspires to disseminate research power for the social good with strong civic purpose linked to the processes, institutions and communities of our city.

2015 outcomes of 'Artists' City' reached 111 artists, 980 participants, 13,200 live and 30,170 mediated audience, delivered 286 performances/exhibition days, 86 new commissions, 200 days of artists' employment, 108 education/participation sessions, writers' competition and masterclass, and studios for 26 early career artists. Following this, IAT instigated and contributed to local festivals aligned to cultural regeneration; the city region of Islington (bottom 5% income; top 10% crime in UK 2017) was rebranded as the Fabric District (FD) and, through cultural development, the region experienced social and economic regeneration. **Hyatt** joined the FD CIC Board, 2017, and initiated/curated the first FD Arts Festival ('Time Tunnel', 2018) rooted in the thematic research question, 'What happened to the revolutionary creative spirit of May 1968?'. It included 40 original artworks, 4 original archive exhibitions, 3 fashion shows, 10 public talks, 2 maker days and 6 performances, and reached 1035 visitors, receiving LCC recognition for the district, leading to significant economic growth (6 new venues and 9 new businesses). The Tapestry, converted from a derelict factory for 'Time Tunnel' Festival, won Inspired Spaces North 2018, and the pan-Liverpool greening strategy group, Green Umbrella (**Hyatt**), helped secure £260,000 funding from LCC and ESIF. The second Festival (**Hyatt**, 2019) reached 2031 visitors and included 13 exhibitions, 14 events, 55 presenters, 215 public participants, 2 maker workshops and 4 performances. These festivals generated further UK exhibition tours ('Heartfield' 2019/20) and regeneration strategies ('Fab Art' 2017). In 2019, IAT extended activity to Birkenhead (**Hyatt**'s Dark Side Art Lab and projects sponsored by FINSA), producing 2 installations, 1 conference, 2 research events, one PGT artist's residency, 5 exhibitions, and partnership with Open Eye Gallery and Look Festival, leading to a new umbrella collective, Left Bank 2020, to plan collaborative mini festivals. In 2019, Baltic Creative announced plans to build 35 FD creative/digital workspaces and pledged to support 'aspirations to deliver a creatively-led regeneration of Birkenhead'. These festivals are now a sustainable legacy with local support, a strategy group, and a PGR student appointed to FD CIC Board, 2020.

ERL (**Krysa**) has been critical to the delivery of LB since 2014 through research-based curation and public programming, recognising that opportunities for local audiences to talk about art are critical to improving the reception of public art in the cultural life of the city and key to enhancing perceptions of contemporary art. To date, LB commissioned 340 artworks, presented 480 international artists, and had economic impact of £119.6 million. LB2016 included 44 new commissions by international artists, 1.2 million audience, and an economic impact of £ 5.3M

contribution to Liverpool and £5.5M to the North West (equivalent to 138 permanent full-time jobs). The RIBA North Gallery (Walsh) ran LB2018 events ('Pop Goes the Technosphere') to explore the intersection of architecture, technology and biology through a range of performative and immersive experiences rooted in principles of controlled ecological life support systems and emerging technologies and their expanding role in resilient architecture. Architecture students contributed to 'Grow-It-Yourself' mushroom workshops and talks with LB2018-commissioned designer, Dr Mae-ling Jovenes.

Tate Exchange (TE) was set up by the Tate Collective (2016), responding to research that promotes the benefits of co-design, community collaboration and audience involvement, and has reached approx. 5,000 visitors weekly. **Birchall** sits on the programming panel (ICS3) and curated 14 programmes (total audience 100,914), 4 including other LSAD researchers: 'The Perception Machine' 2017 (**Roughley** and Smith, K, audience 5,325); 'Calling Sheds' 2019 (**MacKinnon-Day**, audience 6,248); 'The Famous Women Project' 2019 (**Leaper**, audience 6,738); 'Perfume Stories and Narratives' 2020 (O'Shaughnessy, audience 2,497); and a collaboration (Carroll) with Chester Aid to the Homeless 2018, a public event and exhibition by homeless people to challenge stereotypes (audience of 3,777). Through collaborations with science institutes, arts organisations, universities and government bodies across the world, Face Lab has demonstrated significant humanitarian, justice, heritage and cultural impact as a result of research relating to faces and identity (ICS2). Examples include culturally sensitive museum curation of human remains (USA; UK), controversial skeletal restitution (SA), and the British Academy funded project for West African migrant disaster victim identification (MDVI) in the Canaries. These projects were so significant as to shape international MDVI policy and historic reburials policy (ICS2). End-users have included international police services (Interpol, South African Police Service, Australian Federal Police, Abu Dhabi General Directorate), museums (table 3), policymakers (table 2) and humanitarian networks.

Contribution to research base

Since 2015, **Krysa** has co-curated LB, establishing a new online commissioning programme for digital works with The Whitney Museum of American Art (Moreshin Alleyhari, 2018, Ubermorgen, 2020) and acting as co-commissioning editor of peer-reviewed Biennial research journal, 'Stages', (9,000 page views and 2,970 unique visits for Volumes 6-8). LB2014, 2016, 2018 events in ERL have included one major artist exhibition each year (Suzanne Treister, Paul Elliman), residencies (Jorge Menna Barreto, Brazil; The Serving Library UK/US) and conferences/lecture series ('Biennial Condition' 2016, 'Design and Empire' 2017, 'Beautiful World Where Are You?' 2018). Between 2015-2019, ERL delivered a programme of 78 events including 14 exhibitions, 32 talks, 2 conferences, 7 residencies and 12 visiting researchers, (51,863 audience). LSAD and LB now have a sustainable future partnership, maintaining the peer reviewed research contribution, and with planned project-based PGR and staff curatorial contributions for future LBs through the joint Transart Institute-LSAD PGRs and MA Exhibition Studies.

The public Luminary Lecture Series (**Chuhan**) have included Daniel Libeskind 2015, Jane and Louise Wilson 2016, Lance Wyman 2016, Sokari Douglas Camp 2017, Judy Chicago 2017, Alnoor Mitha 2018, Naiza Khan 2018, Christopher Le Brun 2019, Gilane Tawadros 2019 and Andrew Stahl 2020. The on-line repository since 2016 provides a lasting contribution.

The long-term, strategic research and curatorial project (**Fallows**, 2000-ongoing), Punk and Counterculture Archives and Exhibitions (p12), is recognised as, *"the world's foremost popular culture archive"* (anthropologist/writer, Ted Polhemus, 2020) and this is used widely by international researchers, artists, designers and the public.

Researchers have provided advice to and contributed to policymaking for 31 local, national and international organisations (table 2).

Researcher	Internal policy/influence	External policy/influence	International policy/influence
Birchall	• University Research Ethics Committee (UREC)	• Trustee, The Bluecoat • Board, CVAN • LightNight steering group	
Byrne	• Deputy Chair, Faculty Research Degrees Committee (FRDC)	• Academic Residency, The Whitworth Museum & Art Gallery, Manchester	Board member and international correspondent, Association of Arte Util
Carr			International Advisory Committee, Art Brussels
Evans		Trustee, Liverpool Biennial	Artistic Advisory Board member, De Ateliers Amsterdam
Fallows	• FRDC • School Management Team (SMT)	• Board Member, The Sound Agents • Board Member, FutureEverything CIC - 2005-15	• Consultant, Malcolm McLaren Estate • Member, Marangoni Scientific Committee, Istituto Marangoni
Hyatt	• Chair, FRKEC • URKEC • Faculty Management Team (FMT) • SMT • University Concordat Task Group • Board, Institute for Health Research	• Board, FD CIC and Director FD Festivals • Green Umbrella Chair • Chair, North West Fine Art Societies	• Board, Digital Art Committee, Siggraph, US
Ibi	SMT	• Co-founder, Fashion Academics Creating Equality • Council for HE in Art and Design (CHEAD) • British Fashion Council Diversity and Inclusivity steering committee	

Researcher	Internal policy/influence	External policy/influence	• International policy/influence
Roberts	• UREC • FMT	• Liverpool City Region International Strategy Committee	Executive Committee, Association for Art History
Wroot	SMT	• President, Architectural Society 2015-17 • RIBA Visiting Panels Chair • Independent Examiner, Architects Registration Board	
Wilkinson, C	• FRKEC • FMT • Women Professors Network • University Professors & Readers Conferment Panel • University Social & Economic Engagement Committee • Chair, SMT	• Steering Committee Culture Forum North • Board, Open Eye Gallery • CHEAD	• Associate Member, US Government sponsored Facial Identification Scientific Working Group (FISWG) • National Institute of Standards and Technology (NIST) sponsored Organisation of Scientific Area Committees (OSAC), Forensic Science Facial Identification Subcommittee 2015-present Board of Governors, International Association of Craniofacial Identification (IACI)
Wilkinson, D		British Art and Design Association Archive Board	

Table 2: Influential links with policymakers and cultural organisations

Researchers also hold visiting posts at other universities (**Wilkinson** is Visiting Professor at the University of Manchester and **Krysa** is Affiliated Researcher to Winchester School of Art and Honorary Visiting Professor in Curating at Aarhus University) and provide external research advice to other academic institutions (**Hyatt** to Universities of Huddersfield; Sunderland; HK Polytechnic; Education University of HK). IAT members have organised 15 internal and 11 external conferences since 2014 (table 3), many with inter-disciplinary themes. Researchers have been reviewers to 38 journals, 10 research funding bodies, 4 conference panels, 6 prize/award panels and 9 universities, and editorial provision to 15 journals.

Host	Internal Conferences	External Conferences
Birchall	Keith Haring 2019 with TL	Collaborative Conversations 2018
Byrne		Constituencies Seminar 2016, TL
Chuhan		TL Summer School 2016
Fallows	John Lennon Symposium 2017	'Signifying Nothing? The Creative Revolution of Punk', British Library 2016 'Punk 1976-78: Art/Style/Revolt', two-part, Liverpool Central Library 2019
Krysa	'Design & Empire' conference 2017 with RIBA North and LB 2017 Chevening Scholarship Symposium (Best of British) with Foreign & Commonwealth Office	'Biennial Condition' 2016 with Aarhus University International Curators Forum with LB
McNeill; **MacDonald**	'Doing Dementia Design' 2017 with Liverpool Dementia Action Alliance	
Mitchell	International Design Conference 2CO Everyday 2018	
Mackenzie; **Wilkinson, C**	Trans Hate Symposium 2017 with Merseyside Police and Navajo	
Owen, P	'Counterculture, Obsession, Style and Place' Symposium 2018	
Pereda	Printeractive Seminar 2019	
Roberts	'Art and the Sea' 2019	Peace symposium, Liverpool Cathedral 2020
Roughley; Liu; Wilkinson, C	'Being Human' Festival 2018 with Faculty of Science	'Connecting Minds' (dementia and arts) symposium 2015, TL with Public Health Institute
Wilkinson, C; Roughley; Wright, M		CERN LASER event, FACT 2018
Wilkinson, C	'The Image' 2016 with LB	Craniofacial Identification Symposium, University of Witwatersrand
Woodbridge	Immersive Storytelling Experiences Symposium 2019	
Wroot	'Housing: a critical perspective', 2015 with University of Liverpool and AMPS 'Government and housing in a time of crisis' 2016 with LCC and AMPS	
	Table 3: Internal and external conference organisation	