

Institution: Liverpool Hope University
Unit of Assessment: Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

Overview

The Unit is housed within the School of Creative and Performing Arts (CAPA) - on the Creative Campus located near the centre of Liverpool – and is part of the Faculty of Liberal Arts, Education and Social Science (LAESS). CAPA was established in 2018 to facilitate an enriched research environment, promote multidisciplinary research across the Unit, and to further enable staff to undertake research impact activities within the community at local and regional levels. Research undertaken within the Unit is diverse but interconnected, encompassing both international perspectives on arts and cultural history, regional and hyper-local research activity. Methodologies used by researchers across the Unit include archival-based research, textual analysis, historical poetics, discourse analysis, digital music modelling, auto-ethnographic performance, performance to promote health and well-being, and various forms of Practice-as-Research (PaR). Much of the research activity undertaken in the Unit is concerned with the pursuit of social justice and inclusivity in the arts and cultural industries - reflective of the University's broader commitment to these values as stated in its Corporate Plan. Consequently, research in CAPA is strategised around four primary, interrelated themes:

- **Arts and Culture:** historicist and culturalist approaches in Musicology, Film theory, Queer theory, Posthumanism and Ecology
- **Arts and Engagement:** impact activities in the local community, especially in relation to children and families, young people with special educational needs and disabilities, prisoners, cultural enrichment and Black and Global Majority research and policy making
- **Arts and Creativity:** practice-as-research in Music, Dance and Drama
- **Arts and Well-Being:** the role of the arts in promoting health and wellbeing; engaging with vulnerable groups in society such as people living with dementia; and people in addiction recovery.

In 2018, Davismoon was appointed as Associate Dean of CAPA and, with the assistance of the School Research Lead and Subject Leads, oversees research development alongside the enhancement of links between research and the creative industries. At the same time, the new role of School Research Lead (Zontou) was explicitly created to oversee research development within the School. Zontou sits on the School Senior Management Team (SMT) and the University's REF steering group and chairs the School Research Committee representing the School's subject clusters. The Unit has used the systems and procedures in place within the University to maintain a balance between the different needs of staff and students whilst identifying priorities in research development. This management structure ensures the vitality and sustainability of the research environment. The Unit comprises 15 permanent members of research-active staff across four subject disciplines: Drama; Dance; Music and Performance; and Film and Visual Culture. The achievements, strategies and plans laid out here reflect the unified approach pursued through the REF period and which we will sustain into the next cycle.

Research themes

Research in the fields of **Arts and Culture** expanded considerably in the current REF cycle; marked by different historicist and culturalist approaches. It includes Keenan's monograph (2016) on seventeenth- and eighteenth-century British theatre and performance staging, and Harrop's monograph (2019) on *Greek Tragedy and Contemporary Acting* - which was awarded The Australasian Association for Theatre, Drama, and Performance Studies (ADSA) Rob Jordan Prize (\$500) for the best book on a theatre, drama, or performance studies related subject - has begun to prompt reassessment and reinvigoration of approaches to teaching Greek theatre across a range of

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institutions. Since publication, Harrop has received invitations to speak and lead masterclasses at (among others) the Archive of Performances of Greek and Roman Drama, University of Oxford, The Institute of Classical Studies, King's College London, University of Waikato (NZ), and Royal Holloway, University of London. She also undertook consultation work with By Jove Theatre (*Orestes Project*, 2019) and Swings and Roundabouts ('Great Stories', 2020). Following the publication of the monograph *Posthuman Spiritualities in Contemporary Performance: Politics, Ecologies and Perceptions* (2018), Battista was invited to join the editorial board of the *Journal of Performance and Mindfulness*; to act as respondent to the Brazilian anthropologist Pedro de Niemeyer Cesarino for the *October Gathering 2019: From the Rainforest to the Deep Sea* organized by the Liverpool Biennial; and to present her research at the International Symposium *Rethinking immanence and transcendence in contemporary performance, art and philosophy* in Graz (Austria), at the Karl-Franzen University. The appointments of Brown (monographs and edited collections on children's film and animation) and Gulam (Hollywood stardom and celebrity humanitarianism), and the subsequent relocation of Film and Visual Culture and the Popular Culture Research Group to CAPA evidence the strengthening of the Unit's research in popular culture (see Section 1, paragraph 8, sub-section 1).

Activity in the area of **Arts and Engagement** has focused particularly on impact activities in the local community, especially in relation to children and families; young people with special educational needs and disabilities; inmates; cultural enrichment with Black and Global Majority research and policy making. For instance, Malone's collaboration with the resident partner the European Opera Centre (see Section 3) on *The Cunning Little Vixen* project aimed to bring opera into the classroom, introducing and demystifying its production for young children. The project was successfully delivered three times in Barlows Primary School, Fazakerley - combining the European Opera Centre's expertise and Malone's research specialisms in applied theatre. Malone, in partnership with *Memory Matters Theatre Company*, designed and delivered a *Training Day for Carers* - attended by carers from nine local nursing homes. Since 2019, Malone and Anderson are delivering the project *Performance and Philosophy* to adult learners in prisons across the region. Anderson's practice-as-research interrogations of child performance, and Black's intergenerational, mother-led artistic practice *Mother as Curator* (which explores her own solo performance work and performing with her family within their family home), represent a similar interest in the Unit in artistic practices as an instrument of education, social bonding and equality. Davismoon's BBC Philharmonic commission to commemorate the legacy of the Salford Pals in the Battle of the Somme *God's Own Caught in No Man's Land*, saw a significant number of community activities in Salford related to the research process - working with schoolchildren, local historians as well as a number of public events and workshops. Blackburn's project *Instruments INDIA sound archive* inspired intercultural creativity within the electroacoustic music community. The project as a collaboration between Blackburn and the resident partner Milapfest (see Section 3) has been highlighted by Common Cause research as a case-study into good practice for academic and Black and Global Majority interaction. As a result of this participation with Common Cause and the Runnymede Trust (UK's largest Race Equality think-tank), *Instruments INDIA* contributed toward new policymaking at Westminster and Scottish Parliaments (2018).

Since the start of the current REF cycle, the School has strengthened its commitment to **Arts and Creativity**. Staff within the Unit have produced a number of practice-based outputs in this area, including Davismoon's work on digital music modelling; Blackburn's practice-as-research in acousmatic music; Sweeney's work on synaesthesia and kinaesthesia within digitised dance; and Darby's research on internalised performance walks facilitated by internalised journeys through labyrinths and video games.

Arts and Well-Being is an important theme during the current REF cycle and beyond. Activities in this area are particularly concerned with engaging vulnerable groups in society for whom arts and education are often inaccessible. Malone's community theatre projects with dementia patients, *Never-Ending Story* (2016-) and 'Forgotten Futures' (2017), emphasise future-focused, relational well-being for people living with dementia, as does Davismoon's *Beyond the North Tower* a 'living' sound-installation for people with dementia in the Seaside Garden of Heathlands Village. Equally, Zontou's *Staging Recovery From Addiction* project (2014-20) investigated applied theatre

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techniques as a catalyst to break stereotypes related to addiction and opened up dialogue between the public and people in recovery from addiction. The research established applied theatre with people in recovery from addiction as an emergent field of practice, with impact through the creation of opportunities for such people to participate in theatre projects, and to produce performances based on their lived experiences. This, in turn, had an impact in increasing their sense of cultural citizenship and understanding of the role of participatory arts in supporting their recovery process. A similar commitment to engendering social inclusiveness is evident in Gulam's autism project (2017-18) for the Sefton Council Autism Hubs Project, that offered filmmaking opportunities to adults with Asperger's syndrome.

Achievements of Strategic Aims for Current REF period

The Unit has met all of the goals laid out in its 2014 REF 5 Environment template:

- It has **fostered emerging research areas**. The School runs a Research Seminar series, with regular guest lectures from internal and external colleagues from across a range of disciplines. Since September 2018, the Popular Culture Research Group has also been housed within the Unit, bringing together researchers from across the Faculty of LAESS. This interdisciplinarity is very much in keeping with the Unit's overarching research goals and add considerably to the Unit's research theme of 'Arts and Culture.'
- It has **encouraged and supported forthcoming publications and their dissemination** through internal funding streams (e.g., impact funding for Gulam's autism project), supporting external grants (see section 2), and in the continued use of the Consolidated Research Time (CRT) scheme (see section 2). Staff research outputs (both traditional and practice-based) have increased substantially in number during this period.
- It has **invested in innovative and collaborative research**, both internally (the Popular Culture Research Group; the Socio-economic Research centre), with other HEIs (e.g. the Catholic University of Lille), through partnerships with local and regional cultural organisations, including FACT, Tate Liverpool, the Royal Liverpool Philharmonic Orchestra and Ensemble 10/10, and the Everyman and Playhouse Theatres (see section 3) and with national/international partnerships, such as the Shanghai Film Week, hosted at the Creative Campus in October 2019 (a collaboration between the School, the Shanghai Art Film Federation, Liverpool City Council and the AHRC-funded UK-China Film Collaboration Project).
- It has **formalised ties with a number of regional, national, and international partners**, in a strategic manner, allowing the Unit to disseminate aspects of its practice-based and traditional research to a broader research base and public beneficiaries. The relationship with TATE Liverpool and FACT supports multidisciplinary collaborative research, with staff utilising the resources of TATE Liverpool to organise symposia (Malone; Anderson) and public engagement events at TATE Exchange (Black-Frizell; Davismoon; Darby; Malone; Zontou). Davismoon, in collaboration with the Museum of Liverpool, curated a commemorative concert *Armistice100-Liverpool Remembers* commemorating 100 years since the end of WW1.
- It has delivered **research activities that impact upon civil society**, cultural life and public discourse. Impact activities currently undertaken by staff in the Unit are concerned with themes of health and well-being; activism and engagement; family and domesticity; ecologies and spirituality. Practice-as-research performance-making, compositions, and community projects having the most visible impact. The main beneficiaries of the Unit's community research work are from a range of disadvantaged groups in the UK, particularly people in recovery from addiction, young people with special educational needs and disabilities, people living with dementia, prisoners, and children. Research in the Unit has a long-term commitment to fostering the impact of its research activities beyond the scope of academia.

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Future Strategic Aims

Future priorities within the Unit are driven by the following objectives:

- **Emphasis on multidisciplinary research.** The centralisation of the School's research activities under four main themes of enquiry and, more broadly, the establishment of its Research Committee, will foster research multidisciplinary, the coordination of a diverse and high-quality body of practice-as-research and historical, text-based research. The Unit will continue to foster emerging research areas (e.g., electroacoustic music; digital creativity; performance and ecology; children's film and animation studies).
- **Examples of multidisciplinary research group activity** has begun to emerge with *Limina* with the purpose of fostering collaboration within the School and Faculty across the areas of Theology, Drama, Dance, Sociology, Politics, Education and Literature and builds on a track record of research excellence and interdisciplinary collaboration in publications, international conferences and public interventions. The aim of the group is to offer a supportive environment to nurture existing research and generate new collaborations in the form of a public lecture series, seminars, symposia and conferences.
- **Strategic Impact.** The Unit will continue its current policy of developing research activities that impact upon civil society, cultural life and public discourse. The main beneficiaries of the Unit's impact strategy will be extended to include audiences at various arts venues and in the local community. In partnership with Liverpool Hope's Socio-economic and Applied Research for Change (SEARCH) research centre and the Everton in the Community charity, the Unit aims to deliver a series of impact-related projects in the research areas of lifelong learning for school leavers, dementia care, and assist in the development of the Goodison Experience: an immersive audio-visual experience. In addition, it aims to build on current projects such as the *Performance and Philosophy in Prisons* project. Future activities include an international conference at Liverpool TATE hosting academics, Novus prison education provider, prisoners and their families (Feb 2021); an artists' book publication with contributions from adult learners in prison settings; and plans to extend the delivery of the project across the 53 UK HMPs via Novus (phase one will run in 2022-2025 and operate regionally in the North West of England and Wales; phase two will run in 2025-2028 nationally, including the South East and South West of England).
- **Enhance relationships with partners:** The Unit will continually develop effective relationships with our resident and external partners, through our Angel Field Festival in order to develop and foster research areas that make a significant impact beyond academic circles. This involves sustained engagement with users/beneficiaries, participating in appropriate networks, cultivating partnerships with the public sector, businesses and industry, public engagement events, and other forms of knowledge exchange. In January 2020, the School entered a new partnership with the Liverpool Everyman and Playhouse, to focus on synergies between the theatre's community practitioners and the Unit's research themes.
- **Establish local centres of research within the School:** Having a fulcrum will allow the School to generate multidisciplinary research collaborations. This will include developing the Popular Culture Research Group and establishing the Centre for Creative Engagement to enhance the development of interdisciplinary research and collaborations within the Unit and the School more broadly. The purpose of the Centre will be to create a focal point for creative innovation and enterprise, facilitating the development of a coordinated and strategic approach to research funding and the PhD student community.
- **Staff development through coaching, mentoring and promotion.** Greater emphasis will be given to supporting and developing individual research through mentorship and internal funding streams and supporting professional tutors and teaching-only contract staff to develop research and to undertake PhDs.

2. People

Staffing strategy

Our academic staffing strategy focuses upon career development that is sensitive to and supportive of individual needs and aspirations, while at the same time further expanding a collaborative working environment across the School. Key to the School's future health and growth is staff retention and succession planning. In order to stimulate staff development and retention, we give significant importance to the creation of a positive, lively and stimulating research environment, centred primarily on the activities of the School and Faculty. This is supported by the academic review process, subject team meetings, the Research Committee, all of which feed into the School's SMT which meets on a weekly basis.

The Unit has increased the number of research active staff with the aim of strengthening research culture and outputs. Strategies for staffing and support structures for individual research have developed further since REF2014. The Unit has actively engaged in appointing early career and senior researchers through recruitment or promotion to strengthen the four research themes and provide research leadership and mentorship. It has, therefore, made a strategic investment in staff within the Unit with 8 FTE new members appointed reflecting this determination to build for the future.

All academic staff are active researchers in possession of PhDs, along with a few professional tutors in targeted areas to provide industry-based instruction. The Unit has appointed scholars who have consistently enhanced its academic profile as a research hub and contributed to the development of a strong research culture. New appointments in the period include: Dr. Noel Brown, Dr. Joshua Gulam, Dr. Annalaura Alifuoco, Dr. Silvia Battista, Dr. Stephe Harrop, Dr. Tim Keenan and most recently the School has recruited Dr. Annika Forkert and Professor Stephen Davismoon (Associate Dean, Head of School of Creative and Performing Arts and Chair of Composition). With the exception of Professor Davismoon, all new recruits started as junior level academics (Post-Doctoral Teaching Fellows or Lecturers).

This is a young, vibrant and growing Unit - keen to further its research standing and impact. The Unit has made significant progress towards providing academic leadership in all subject areas through the appointment of staff – either by external recruitment or internal promotion – to Senior Lecturer or Professorial level. The Unit will continue to develop its strategy for strengthening its team of academic research leaders, pivotal to the development of a strong and robust research culture for the future. The School has made explicit statements of its clear strategic goal for the establishment of further opportunities relating to effective research leadership, these will be monitored and reflected upon regularly through the School's Research Committee.

There are a number of staffing issues that we are seeking to address in the near future, including the following:

- Recruit colleagues that emerge from a working-class background inclusive of gender and race.
- Recruit colleagues from the Black and Global Majority community across every area of the School
- Achieve promotions to senior research positions as either Associate or Full Professor of our female colleagues
- Recruit female colleagues to the areas of music and film

Equality and Diversity

All research undertaken in the Unit is in line with the Equality Act 2010 and with University policies on equality and diversity. Hope is committed to the principles of equality and diversity as well as the elimination of discriminatory practices.

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Underpinning this approach is the principle that no individual will receive less favourable treatment on the grounds of class, sex, marital status, gender reassignment, racial group, disability, sexual orientation, religion or belief, age, trade union membership, or any other irrelevant distinction.

The School is committed to developing a framework that ensures that equality and diversity are mainstreamed into the full range of its activities. The University's Equality and Diversity policy provides the framework for the implementation and co-ordination at a corporate strategic level of the School's approach to recognising and advancing equality and diversity. The policy is reviewed by the University's Equality and Diversity Committee to ensure its effectiveness in achieving equality of opportunity - the Unit is represented by Dr. Annalaura Alifuoco.

Four out of the seven most recent promotions to Senior Lecturer within the Unit were women – representing a 100% success rate in terms of applications. The Unit is committed to proactive support of leadership for women through the Aurora Women's Leadership Programme, and four staff members have completed it. In addition, Harrop, Miller and Zontou have taken on senior management roles within the School.

Staff development

Supporting the development and progression of new staff and early-career colleagues has been a key part of the Unit's research strategy. New appointments are assigned mentors to provide advice and support. Independent of their mentoring, they are also monitored by a formal probationary system, usually for one year. In addition, staff receive mentoring through interaction and collaborative projects within the Unit, School, and Faculty, through University-led staff development sessions on a range of topics, including the development of personal research plans with the Subject leads, and in more informal discussions with the School Research lead and the Subject research coordinators. Informal support for individual development is offered through research seminars and one-to-one meetings with the research coordinators.

Annual appraisals and performance reviews are given to all staff members, providing an opportunity for feedback by the Head of Subject, self-evaluation and identification of training or research needs. This latter opportunity enables staff to propose courses and training that may directly improve research and professional development. Since 2016, external research advisers have been appointed for Music, Drama and Dance and Film and Visual Culture with the aim of assisting the Unit's development. They play a significant role in mentoring and advising staff on personal research plans regarding publications, practice-based projects and impact. The School and Faculty offer a rolling programme of research support sessions, e.g., on writing book proposals and on applying for research grants, alongside training on PhD supervision. The needs of researchers at all career stages are borne in mind and considered by the School Research Lead and Subject Leads in relation to the VITAE Researcher Development Framework. The Unit supports the principles of the Concordat to Support the Career Development of Researchers.

Staff Development is funded by the University providing a range of support and training. For staff who wish to undertake a PhD, institutional research funds may be used (if studying at an external HEI) or fees waived (if studying internally). For example, Black-Frizzel's PhD at Middlesex University - completed in 2018 - was funded by institutional funds.

Within Liverpool Hope, clear promotion routes are available. Staff may apply annually to Senior Lectureships (Grade 8). Biennially, there are open invitations to apply for Associate Professorship or Professorship status (Grades 9 and 10 respectively), for which research excellence is a key criterion. Support is available for promotion applications through the Head of Subjects and Associate Dean who mentor and give feedback to staff assisting them to complete their application. Zontou has been a notable success of our early career support systems - promoted to SL 5 years after the completion of her thesis and appointment at Liverpool Hope, on the basis of (among other things) her research outputs and activity. Since 2014, an additional six staff members have been promoted to SL: Battista, Brown, Harrop, Patrick, Darby, Malone. Since 2014, one Professorship has been awarded (Piasecki) and there was one professorial appointment (Davismoon).

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The Consolidated Research Time (CRT) scheme has been successfully used by staff in the unit, including Battista, to complete a monograph; Percy, to complete a composition work, Blackburn to complete a funding application; and Forkert, to work on a monograph and funding bid.

The Faculty research committee had an annual funding budget totalling £30,000 with an open call for proposals seeking financial support for all research-related activities. The applications are reviewed by the Dean and Chair of the Faculty research committee. In addition, staff can apply for the Central Research Fund held by the Pro Vice-Chancellor (Research) with an open call for proposals seeking financial support for all research-related activities. From September 2020, research funds are allocated to School level and are managed by the School research committee. This will allow the Unit to directly support staff and meet its priorities (see section 1).

Since the last assessment period, the Unit has experienced a particularly high success rate in achieving funds from both internal funding sources. Funds may be accessed for research development, conference attendance, conference planning, research equipment and publication costs. The allocation of additional University funding to recognized researchers, via an application process, is a University wide strategy to encourage staff to trial and test ideas, projects and concepts in preparation for applying for larger external funding. As a Unit, Music, Drama and Film have benefited widely from seed funding demonstrated in the following examples:

- Malone was awarded £8,000 to create a website and organise public engagement events, including three residencies in TATE Exchange Liverpool (2018, 2019, 2020) as part of The Forgotten Futures and the City Project. During the residencies, 11,192 people attended in total.
- Zontou received £972 to support her research residency at Kenyatta University, during which she delivered a public lecture which was attended by 100 people. The residency aimed to raise awareness about using applied theatre practices in addiction treatment.
- Anderson received £950 to develop his practice-based research output.
- Gulam was awarded £1,590 to run a series of film and star studies seminars and workshops for the Sefton Council Autism Hubs Project.
- Sweeney was awarded £1,800 to support her research residency at Espiral Dance Company in Matanzas, Cuba. 200 audience members attended the public performance and after show discussion at the Sala de Conciertos José White in Matanzas.
- Blackburn received funding to deliver a keynote address on 'Mimesis, Sonic illusions and Micro-montage' at Edith Cowan University as part of the 2018 Musicological Society of Australia. Aside from the keynote address, Blackburn presented a portrait concert of her music and took part in an animated notation workshop with contemporary ensemble Decibel and was interviewed for the radio show - Difficult Listening (RTR FM92.1).

Research Students

The cultivation of a supportive postgraduate research environment is essential for developing the esteem of the Unit as well as the profiles of the School. Encouraging and supporting research students is a key activity for the Unit. This includes ensuring appropriate pastoral and academic support is provided for students. The Unit has 15 PhD students, three of whom have recently submitted and are on target to complete within 2021. It has benefitted from three PhD studentships from the Vice-Chancellor's Scholarship, and one from the Hope-Lille partnership.

The School provides resources, including space, PCs and funding, to underpin PGR activities. The School joins with and supports the University's PGR training programme and ensures that PGR students are integrated within other academic subjects, centres and research groups. In addition, students benefit from our external partnerships such as the TATE, Royal Liverpool Philharmonic by making use of their facilities, and archives.

The effectiveness of PhD supervision within the Unit is demonstrated through a number of student success stories with regards to research dissemination. These include Santosh Nair, a PhD candidate in Dance, whose research is proposing a pedagogical model for Bharatanatyam as a

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spiritual practice; Nair won the National Indian Arts Award as best 2019 Bharatanatyam dancer, demonstrating the value of her research.

Students benefit from the School's research seminars and student-led events: the annual postgraduate research conference, and the Angel Field Festival, which has an international PaR platform. In 2018/19 the School introduced research seminars that allow students to attend presentations delivered by staff and guest presenters. This is effective in developing a research-informed learning environment. In 2019, the School hosted Liverpool Hope's Postgraduate Summer Conference for the first time providing an opportunity for students to disseminate their research and connect with PGRs across the University. Black established the Doctoral Arts Research Group (DARE) a research initiative providing space, support and a platform for Doctoral candidates at the School. In 2018, DARE - in partnership with the Transdisciplinary Improvisation Network (TIN) from Middlesex University - hosted the research salon which offered a space for the sharing of practice and ideas across arts disciplines. The event was well attended and created an opportunity to articulate and elaborate practices and contribute to the emerging critical discourses of performance and dance practice-as-research.

The School's PGR community is fast developing to an independent and dynamic postgraduate community. There is ongoing exchange and shared events with the taught MA students. For example, Liverpool Biennial 2020 (postponed to 2021 due to Covid19) and the MA Performance students are collaborating with Colombian artist Luisa Ungar for the research and planning of the piece she presents at the Biennial 2021. This is beneficial to PGRs and the research Unit more broadly as it strengthens research collaboration with partners and provides opportunities for PGRs to connect with world leading artists in the field. PGRs can apply for funds to attend conferences via the Faculty's research committee. PGRs are able to undertake teaching for which they are trained and supported, with the amount varied by individual. Students receive training on Learning and Teaching at Higher Education by taking an introduction to teaching training (organised by the University's Learning and Teaching team) and are supported to apply for Associate Fellow Higher Education Academy (AFHEA).

3. Income, infrastructure and facilities

1. Infrastructure and facilities

The School is situated at Liverpool Hope's Creative Campus which consists of the Cornerstone Building (Grade II Listed); Angel Field (the award-winning Renaissance-style garden with an outdoor concert space); and The Capstone Theatre. Close physical proximity enables a range of multidisciplinary research, while the inner-city locale connects research staff directly with civic partnerships in and around Liverpool. Significant investment in improving the infrastructure and facilities has been made since 2014. The University initially invested £4 million at the Creative Campus, a further £2 million spent on recent property purchases and £3.2 million on refurbishment.

The facilities include three fully equipped studio theatres and two dance studios - available to staff for their practice-as-research activities. Performance and concert spaces include the Capstone Theatre (200 seat capacity), the Great Hall (400 seat capacity) and Warehouse theatre (100 seat capacity) which have been used as venues for showcasing practice-as-research activity (Black-Frizzell; Blackburn; Davismoon), public engagement and impact (Harrop; Malone; Zontou). In addition, they have been used as workshop and rehearsal spaces for developing and undertaking research. For instance, Zontou delivered a series of drama and dance workshops in partnership with Fallen Angels Dance Theatre and Harrop developed and performed 'Henry V: The King's Knickers'.

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The Creative Campus has newly upgraded recording studio facilities. The Cornerstone Building's recording studio has had a major refurbishment. In addition, Music received £50,000 in 2019 for the purchase of new production equipment - used both for teaching and research - including new mics, pre-amps, control surfaces, software (Pro Tools, Logic Pro X, Ableton Live 10, Waves Gold Plugin Package, GRM Tools). Two technical staff oversee these facilities. The Capstone building has seen a major upgrade to its four audio editing suites and two upgraded live/practice rooms. All rooms implement a digital audio network between them, allowing for recording and playback across them all. This system comprises Focusrite RedNet preamps and Dante Audio Networking to give the best audio quality. The live rooms in The Capstone building have had new audio consoles fitted in the form of Allen and Heath SQ5's. Upgrading the audio recording and production set-up ensures that future research in this area would be able to maintain a high level of focus as well as to look at developing staff and PGRs' research interests in live-electronic and interactive composition as well as that for studio recording and live sound (Davismoon; Lowndes; Moriaty).

2. Media Hatch

The dedicated Media Hatch for the Creative subjects offers short-term loans of equipment to staff and PGR students for research projects, including data projectors, camcorders, lighting, digital cameras and other audio-visual equipment and accessories as well as theatre costumes and props.

3. PGR space

There is a dedicated Postgraduate area in the Cornerstone building for the use of taught and research postgraduates which includes computer lab facilities.

4. Libraries

The University houses three physical library spaces - the Sheppard-Worlock Library at Hope Park, and two located at the Creative Campus: The Cornerstone Library (Dance, Drama and Performance, and Art & Design); and the Capstone Library (Music and Film). The Capstone Library was opened in 2018 and stocks scores, DVDs, CDs and journals for Music and Film. Staff and students wishing to consult other sources at the SW library - e.g., resources for subjects such as history, media studies, and sociology - can request these for delivery to Creative Campus. The University also hosts an extensive online library featuring e-books and journals, including access to major databases such as JSTOR and Project Muse. The annual library budget for drama, dance, music and film books and journals is approximately £10,500, but in addition there is a central fund which purchases many cross-subject databases. Additionally, staff have access to 30 free inter-library loans each year, subsidised by the Library. Staff and students can benefit from the support offered by School and Faculty Librarians in the form of skills training, workshops and research meetups.

5. Resident Partnerships

The Unit has formal partnerships with Milapfest and the European Opera Centre. Milapfest is the UK's leading Indian Arts Development Trust and has been based at the Creative Campus since 2014. CAPA and Milapfest share a strong partnership and commitment to providing sustained world-class education, training, performance and research opportunities in Indian arts. The European Opera Centre's mission is to provide professional support and opportunities to opera singers, répétiteurs, conductors and people pursuing careers in production, administration, design and directing and has been based at the Creative Campus since 2004. In 2016, the opening of the new facilities enhanced the synergistic relations across Music, Dance and Drama. Close physical proximity to both partners brings multiple benefits, including the experience of its directors, Kenneth Baird (European Opera Centre), formerly Music Director of the Arts Council of Great Britain, and Prashant Nayak (Milapfest), who has had over 28 years of experience pioneering initiatives in Indian arts. Research collaborations with these partners have thrived since REF2014, as evident in the examples of Malone's work with the European Opera Centre and Blackburn's collaboration with Milapfest on the *Instruments INDIA* project. Blackburn and Nayak (artistic director of Milapfest) have delivered a presentation at a roundtable event organised by Common Cause (February 2018). They presented their findings as to how Black and Global Majority arts; cultural and heritage organisations can make more mutually productive collaborations with universities. As a result

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of this presentation, *Instruments INDIA* is going to be a case study for a larger AHRC project for studying BGM-academic partnerships.

6. Multi-arts Festival

The School is hosting annually a 7-day multi-arts event since its inception as the Cornerstone Festival in 2002 (rebranded 2018). The Angel Field Festival has attracted external funding from Brabners Chaffe Street, Church House Investment, Trust funds and private donors. The University has provided support in kind to the Festival, currently amounting to around £17,000 per annum. The festival is a key public engagement activity within the School facilitating impact in the community:

- i) providing a platform for staff and external artists to present their work
- ii) by giving the opportunity to the local public to watch creative arts performances freely or, in some cases, at a nominal cost (see Section 4)

7. External funding

External research funding has allowed the Unit to support particular types of research and impact activities in the areas of arts and wellbeing and arts and culture. Forkert's Leverhulme Early Career Fellowship (2015-2018), begun at the University of Bristol, was transferred to Liverpool Hope (April-September 2018) before Forkert became a Lecturer, bringing the equivalent of £11,423 to the School. Forkert researched the musical work and collaboration of composer Elisabeth Lutyens (1906-1983) and conductor and BBC programmer Edward Clark (1888-1962), resulting in a forthcoming monograph project on Elisabeth Lutyens and Edward Clark.

Harrop's YouTube series 'Acting the Ancient World' has been awarded grants totalling £1067 from the Institute of Classical Studies (2018), the Gilbert Murray Trust (2019), and The Classical Association (carried over to 2021 due to Covid-19 restrictions). This engagement project disseminates research findings from *Greek Tragedy and the Contemporary Actor* (Dunbar and Harrop, 2018), while providing access to creative arts practices for school and college students in the UK and beyond who might otherwise be barred from such opportunities. At the time of writing, the two completed films (The Messenger Speaks; The Chorus Experience) have received well over 1000 views on YouTube.

Zontou received funding from Paul Hamlyn Access & Participation Test and Apply fund and by Cheshire Community Foundation to produce the evaluative reports of Fallen Angels Dance Theatre's artistic projects. The evaluation of the projects demonstrated participation in the projects enhanced the participants' confidence, sense of self and sense of cultural citizenship. This notion of connectivity has had an impact in helping them to sustain their recovery from alcohol and other drug dependencies.

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

The Unit's collaborations, networks and contribution to global and local culture, well-being, engagement, and creativity are reflected in staff's commissions and prizes; keynotes and invited speaking engagements; hosted conferences; editorial, peer-review, and jury roles; service on scholarly societies; and social engagement. A reinvigoration through new staff members, infrastructure (buildings and facilities), and internal research support has assisted the Unit to develop in line with University-wide strategies and School's planning for research and its four primary research foci. Across the subject clusters, the Unit has continued to broaden its research offerings where it has strived to achieve a high-quality body of practice-as-research and historical, text-based research. The Unit participates in national and international networks of researchers and practitioners in a discipline-specific context.

Commissions and prizes

During this REF period, the Unit's composers connected their research in well-being and creativity to audiences through commissions, including the Reina Sofia Museo Madrid (2016) and the

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Heritage Lottery Fund (2019) for Blackburn. Davismoon's commissions include, from the BBC, *God's Own Caught in No Man's Land* and *In Search of the Phoenix* (2014 & 2015); from the RLPO/Ensemble 10/10 *Beyond Twilight* and *Unlucky for Some* (both 2017); from the Arts Council *Beyond the North Tower*, a multi-channel interactive sound channel for the FED Dementia Home Salford (2015); and, from the Heritage Lottery Fund, the sound installation *Lark Hill Place Armistice* (2018). In Drama, the University of Valencia and the UK Institute of Physics commissioned original storytelling performances from Harrop (2015 & 2018).

Prizes include Blackburn winning a range of international competitions (Musica Nova; Computer Space Awards; MusicWorks; SIME; Presque Rien; and Città di Udine). Davismoon's pieces *Mist* and *Branches against a white sky* commissions from flautist Roberto Fabbriciani, were included on Fabbriciani's latest album, *Flute XXI* (Tactus, 2020).

Shortlistings include Brown's co-edited book *Toy Story: How Pixar Reinvented the Animated Feature* (Bloomsbury, 2018), short-listed for the 2018-19 Norman McLaren/Evelyn Lambart Award for Best Scholarly Book in Animation by the Society of Animation Studies (SAS). Blackburn's collaboration *Instruments INDIA* with Milapfest, was a finalist for a Times Higher Education Award (Excellence and Innovation in the Arts 2016).

Keynotes, invited speaking engagements, and residencies

Unit researchers have presented keynotes at international conferences, such as the Musicological Association of Australia (Blackburn, 2018); Global Britannia, Valencia (Harrop, 2015); and Art and Social Engagement: Challenges and Opportunities, Lithuanian Academy of Music and Theatre (Zontou, 2016). Within the UK, researchers have given keynotes at Small is Beautiful, Centre for Alternative Technology Machynlleth (Anderson, 2015); National Association of Music in Higher Education (NAMHE), Glasgow (Blackburn, 2015); and Women in Music since 1913, Liverpool Hope (Blackburn, 2015).

Invited presentations have made interventions in the field of social justice and participation. These include Anderson's paper at the TATE Modern *Who Are We? Art, Migration and the Production of Democracy* (2018); and at the 30th annual meeting of the Raymond Williams Foundation, which develops social change through adult education (Liverpool, 2018). Zontou was a guest speaker at the symposium Art and Recovery, Castlefield Arts Gallery (2015). Another invited presentation at an interdisciplinary workshop on collaborating couples of the research cluster Perspectives of Research into Couples, Freie Universität Berlin, was given by Forkert (2019). Battista gave an invited paper at the symposium Rethinking immanence and transcendence in contemporary performance, art and philosophy at Karl-Franzen-University Graz (2020).

International research residencies show the Unit's continuing strength in creative and practice-based research and include Sweeney's invitations to the University of Auvergne and University of South Florida (2018 and 2019) and her appearance as guest dance artist with the Matanzas Contemporary Dance Company Cuba (2019); Zontou's residency at Kenyatta University (2016); and Davismoon's keynote and portrait concert of his work at the Tomsk Academy of Music, Siberia (2018). Keenan is an honorary research fellow on the Restoration Comedy Project of the University of Seville; Piasecki presented a performance of his dramatisation of Saint-Exupéry's *Flight to Arras* on invitation of the European Parliament in Brussels (2017).

Conferences

Since 2014, Unit members have hosted 18 international conferences and symposia at Liverpool Hope or its partner institutions, which all involved industry panels or public access. Several were collaborations with external stakeholders that connect researchers with local and national artists.

- 5 years of 'Theorising the Popular' (2014-19); the annual conference of the Popular Culture Research Group)
- 'Film After Thatcher: Gender and Sexuality in post-1990 British Cinema' (2014, AHRC-funded)
- 'Arts, Peace and Conflict: The Annual Conference of The Archbishop Desmond Tutu Centre for War and Peace Studies' (2014)
- 'Women in Music since 1913' (2015)

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- 'Sacred Places: Performances, Politics and Ecologies - A Multidisciplinary Perspective' (2017, in partnership with the International Federation for Theatre Research)
- 'Maternal and Artistic Strategies Towards a more Peaceful World' (2018)
- 'Our Dance Democracy' (2018, organised through the DDPS and Merseyside Dance Initiative)
- 'Art Disarming Philosophy: Non-philosophy and Aesthetics' (2018, with TATE Liverpool)
- 'Changing Values, Changing Art Worlds' (2019, with TATE Liverpool)
- 'Alien Sound: Ambient Music and the Limits of the Human' (2019, with TATE Liverpool)
- 'The Work of Art in the Post-Human Age' (2020, with TATE Liverpool)
- 'Our Dance Democracy 2' (2020 postponed to 2021 due to Covid, Arts Council England)
- 'The Cavendishes: A Symposium' (2020, co-hosted with the English Department)
- 'Theatre and Performance Research Association' annual conference (2020 but postponed due to Covid19)

The School's successful bid to host the Theatre and Performance Research Association's annual conference in September 2021 is an exciting development.

Editorial, peer-review, and jury roles

Staff across the Unit collaborate on a range of professional bodies in editing, peer-review, and jury roles. Davismoon serves on the editorial board of *Contemporary Music Review* (Routledge); Blackburn is on the editorial board of *Organised Sound* (Cambridge Core); Zontou is subject editor for *Routledge Performance Archive*; Sweeney was the editor of *Dance and Theatre Performance Training 2016*; Brown is a senior editor of *Red Feather: An International Journal of Children in Popular Culture* (open access); Battista is on the editorial board of the *Journal of Performance and Mindfulness*. In 2020, Forkert edited a multidisciplinary cluster of interventions on Collaboration and its Limits in Modernism for *Modernism/Modernity*, comprising essays from English literature, music, fine arts, and philosophy.

Members of staff have been peer reviewers for Oxford University Press (Brown and Forkert); for the journal *Dance, Movement & Spiritualities* (Battista); for the *Performance Philosophy* series (Alifuoco); for the journal *Research in Drama Education* (Anderson, Zontou); and for the new open-access journal of the Royal Anthropological Institute *Art, Materiality and Representation* (Battista).

Service on scholarly societies

Several of our Unit's researchers serve on committees and boards of societies that engage with a national and international research base.

Harrop is an Associate of the *Archive of Performances of Greek and Roman* at the University of Oxford and served on the advisory board for their Performing Epic project (2012-2018). Darby has been a chair of the board of directors of C&T Theatre Company since 2015. Sweeney is an advisory director of Simpson Inclusive Dance. Forkert became the first dedicated early-career research council member of the Royal Musical Association in 2019.

Social engagement

The Unit's activities benefit wider society through social interventions within its strategic areas. In Arts and Wellbeing, Zontou's research and impact into applied theatre performance as a means of recovery from alcohol and drug addiction have been pivotal to the work of North-West dance company Fallen Angels in rehabilitating participants through creative activity (since 2012). Her expertise has extended to consultation activity to inform KETHEA (Greece), and CGL: Change, Grow, Live Drug and Alcohol Service in Manchester to explore the integration of participatory theatre projects as viable treatment within drug rehabilitation contexts. Malone's project, *Forgotten Future and the City*, has been delivered in nursing homes and prisons across the North West, reaching 322 people living with dementia and their carers, 20 adult learners in prisons, and 11,192 members of the public in two week-long public engagement residencies at TATE Liverpool as part of the TATE Exchange National Programme.

The Unit's partnership with TATE Liverpool has added depth to the focus on Arts and Engagement, addressing democracy, cultural access and human conditions: In 2016, Malone convened the

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TATE conference 'In Athens Shadow? Radical Cultural Responses to Crisis in Urban Democracy' (with proceedings published in the open-access journal *Kritika Kultura* 30/31, 2018, with contributions also by Anderson and Harrop). In 2018, Anderson, Malone, and Shakespeare (Philosophy, Liverpool Hope) convened the workshop *Art Disarming Philosophy: Non-Philosophy and Aesthetics*, with proceedings forthcoming in a co-edited book [projected 2021]; the same year, Malone and Darby convened 'Forgotten Futures and the City'. 2019 saw 'Alien Sound: Ambient Music and the Limits of the Human' convened by Anderson, Malone, and Shakespeare with contributions from Davismoon, Battista, and Alifuoco. In 2020, Anderson and Malone convened 'The Work of Art in the Post-Human Age' during the Angel Field Festival. Also in this area, Sweeney collaborated with the Education, Psychology, and Health Science subject areas on the outdoor education project Nature to Nurture (2017).

Davismoon's composition *In Search of the Phoenix* (2017) established strong links between communities and research, in this case children with SEN. Blackburn's research into Indian musical instruments and sounds fed into the Runnymede Trust's 2018 Common Cause research report, examining academic and Black and Global Majority community group partnerships, and received praise for its good practice fostering shared research agendas with the Unit's partner Milapfest. As a result of this, equality and diversity issues are currently being amended in major funding bodies (e.g., UKRI) to take account of these findings. The educational and research app Instruments INDIA also stems from this strand of collaborative research, which continues to benefit concert-going audiences of Milapfest events and has been used as an educational tool in schools.

Staff within the Unit have also established important links with subject-specific partners. Darby is Chair of the board of directors for C&T Applied Theatre Company, based at the University of Worcester; Zontou has links with Fallen Angels Dance Theatre charity as a Trustee (2013-2017) and researcher in residence (2017-2020); Keenan is a member of the Education Committee for the £28 million Shakespeare North project. Future development of this partnership includes a jointly run Maymester in May 2022. Music staff have continued to collaborate with the Royal Liverpool Philharmonic Orchestra (partner until 2019) on multiple occasions: Forkert's co-organisation and contribution to the Women in Music study day 2019; Pratt's jury and mentoring duties on young composers' competitions; Davismoon's and Pratt's commissions from the Orchestra and its Ensemble 10/10; and performances in the Orchestra's concert programmes (e.g., Pratt's Song and Dance, Ensemble 10/10 2016).

The Unit's strong local base has led to many other such collaborations, including Battista's acting as a respondent to Brazilian anthropologist Pedro de Niemeyer Cesarino's 'From the Rainforest to the Deep Sea' at the Liverpool Biennial 2019. Malone's collaboration with the charity Memory Matters Theatre Company on creative interventions for people living with dementia has led to a number of projects, e.g., establishing strong links with Novus, a social enterprise that delivers educational programmes to 52 prisons in the UK. As part of this Malone is delivering a series of applied theatre projects in regional prisons.

The School's annual Angel Field Festival, has since its inception as the Cornerstone Festival in 2002 (rebranded 2018), offered performances in the creative and performing arts to a wider local public. Most of these are free; among acts by internationally acclaimed artists (Liz Aggiss, Reckless Sleepers, Company Chameleon, She'Koyokh, Jan Kopinski among others). Unit members showcase their own creative research practice here: 2020 saw the first complete performance of Battista's *Stories of the Firefly*, which combines storytelling, visuals and sound; 2019 featured Harrop's performances inspired by traditional oral practices of poetry, song and storytelling; and Simon Piasecki's 2014 premiere of the dramatisation of *Flight to Arras* has since been performed by invitation of the Memorial Programme to the Armenian Genocide at High Fest in Yerevan, Armenia, where it engaged also with the UNHCR and the British Council, highlighting the role of the Arts in democracy and migration.