

Institution: Liverpool Hope University
Unit of Assessment: Panel D, 32: Art & Design: Theory & Practice
1. Unit context and structure, research and impact strategy

Overview

This small Unit of Assessment is made up of staff comprising practice-based researchers and art and design historians across a range of specialisms, all of whom teach and research in the Fine Art & Design subject area within the School of Creative and Performing Arts (CPA) at the Creative Campus of Liverpool Hope University. Fine Art & Design is led by Dr. Donal Moloney (Senior Lecturer in Fine Art), whilst the School is led by Professor Stephen Davismoon (Professor of Music).

The Unit comprises 4.6 FTE permanent research-active staff, who work alongside each other in one subject team and teach across three research-informed Single Honours programmes (Fine Art, Design and Graphic Design) and one Combined Honours (Art & Design History). All staff within the Unit are engaged in research, reflected in both their published scholarship and practice-based work. Our published research outputs cover the early modern to the contemporary period and represent a range of approaches and topics across art history, design history and curating.

Our submitted staff (Dr. Antoinette McKane, Dr Donal Moloney, Dr. Doris Rohr, Dr. Kathrin Wagner and Dr. Amelia Yeates) comprise art historians and practitioners. Although not included in the outputs part of this submission, the staff base also includes a team of Professional Tutors (staff on Teaching and Scholarship contracts) in Fine Art, Design and Graphic Design (Helen Felcey, Lin Holland, Dan McBride, David Ogle, Jacqui Scholes, Tony Smith, Dino Soteriou and Mark Wood, as well as Lecturers who are part-time on an hourly-paid basis (Dave Jacques and Simon Blackmore). Although not contracted to undertake research, all of our Professional Tutors and hourly-paid staff are research active and contribute greatly to the UoA's research environment.

We are a new UoA, submitting in Art & Design for the first time. In REF2014 two current UoA members (Kathrin Wagner and Amelia Yeates) were submitted in Panel D: Unit 30 History. With the appointment of new colleagues, we have been able to expand on this experience and submit as our own Unit.

In 2018, Professor Stephen Davismoon was appointed as Associate Dean and Head of the School of Creative and Performing Arts. With support from the School Research Lead (based in Drama, Dance and Performance Studies) and the research leads for each of the School's three subject clusters, Prof. Davismoon oversees research strategizing at the School, including strategies for PGR

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recruitment, staff development policies and practices such as research mentoring and the development and expansion of research activities at the School, especially at their interface with the creative industries. The role of School Research Lead was created (in August 2018) to offer strategic support to Prof. Davismoon and oversee the development of the two REF Units of Assessment within the School (Art & Design, and Music, Drama, Dance, Performing Arts, Film and Screen Studies). The School has a School Management Team (SMT), chaired by Prof. Davismoon and including the School Research Lead which meets regularly to discuss a range of strategic and operational issues, including those relating to research. Each of the University's UoA Co-ordinators sits on the University's REF steering group, chaired by the University REF Co-ordinator.

Although contributing to the School of CPA's research strategy and activities, UoA staff are also well connected with other Schools within the University. For example, Dr. Kathrin Wagner is part of the University's Early Modern Research Group, comprising staff from History, English and Creative and Performing Arts, whilst Dr. Antoinette McKane contributes to the activities of the cross-School Archbishop Desmond Tutu Centre for War and Peace Studies, one of the University's six interdisciplinary Research Centres. Recent staff appointments have consolidated our research strengths in both practice-based research (especially painting and drawing) and art historical research.

Research Strategy 2014-21

Prior to the establishment of the School of Creative and Performing Arts in September 2018 (incorporating Art & Design, Art & Design History, Music, Film and Visual Culture and Drama and Performance Studies), the Unit sat within the Department of Fine & Applied Arts, which had its own research strategy (Department of Fine & Applied Arts Research Strategy, Liverpool Hope University, 2015-2020). The departmental Research Strategy was overarched by the Faculty of Arts & Humanities Research Strategy (initially covering 2015-20, then updated to cover 2018-22). As this is the first REF submission of our UoA, the research strategy of our Unit has been ambitious yet achievable. Our overarching goal was simply to 'make a significant contribution to the university's academic performance' by producing 'theoretical and practice-led/practice-based pieces of quality research (2* or more)' (Department of Fine & Applied Arts Research Strategy, p. 3). At the time of the departmental research strategy being produced, developing our research environment was identified as a key priority so a strategic plan was devised relating to this in particular, for example creating improved support for staff research.

Initial scoping exercises, whereby our outputs have been reviewed by an expert External Advisor, indicate that our overarching ambition to make a significant contribution to the University's research output has been achieved. Outputs submitted in this exercise include theoretically-informed painting

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practice, and written outputs on nineteenth-century French stained glass, amateur crafts, Belfast murals, contemporary painting, contemporary drawing, migration and early modern artists, medieval German art and various aspects of nineteenth-century art, literature and visual culture. Staff are therefore engaged in wide-ranging research on art and design across a broad period.

As a way of shaping our research activities, four themes were identified in our former department: Tradition & Technology; Gender & Identity; Site, Location & Dislocation; and Participation & Social Engagement. These themes were used to help organise our research activities, for example research seminars and meetings, as well as to help bring together staff working on comparable topics. Specific objectives within our UoA have been to:

1) Increase support for staff research via external expertise where possible. To this end, our External Advisor was asked to meet with our UoA as a group, as well as with individual submitted staff.

2) Support both practice-based and theoretical research, and improve awareness of both through internal dialogues. For example, an Art & Design History research group has been established (in 2018), which meets on a termly basis to share and discuss work in progress of its members. Invitees to the group meetings are, where relevant to the work discussed, drawn from other subject areas, e.g. English and History. The group therefore has also had the effect of improving our research dialogues with colleagues in the wider University.

3) Be in a position to make our first REF submission as a Unit of Assessment, by increasing the number of high-quality research outputs produced, fostering an identifiable and tangible research culture and environment and harnessing the impact of our research via Impact Case Studies. Preparations to prepare our Unit began in 2014 and have resulted in this, our first submission.

In 2018, the new School of Creative and Performing Arts was formed in order to facilitate growth of the creative subject areas and as part of a wider University re-structure seeing the creation of Schools (replacing Faculties and Departments). With the new School replacing the former departmental structure, the Fine and Applied Arts Research Strategy was replaced with a wider School of Creative and Performing Arts Research Strategy. One of the motivating factors for the creation of The School of Creative and Performing Arts was the facilitation of greater interdisciplinary research and to aid the development of improved research support structures for staff and PGRs students. These aims are therefore reflected in the future research strategies of the School.

The School Research Committee is responsible to the Research Committee of the University Senate for the quality and academic standards of the School's research activities, including Research Impact and overall Research Environment, through:

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1. the development, promotion and enhancement of the School Research Strategy to meet the research objectives of the University as articulated in the Corporate Plan and the University's Research and Scholarship Development Plan (R&SDP);
2. the identification, monitoring and promotion of the means by which the School can meet current and emerging research opportunities with the particular goals of increasing research income and the quality of research output and meeting the other research objectives of the University as articulated in the Corporate Plan and the University's Research and Scholarship Development Plan (R&SDP);
3. monitoring, review and improvement of research performance across the School/Department, including:
 - a. oversight of bids for external funding, including the promotion of multi/interdisciplinary research;
 - b. analysis of research-related performance indicators, in particular those used in national research assessment.
 - c. co-ordination and oversight of the School/Department's submission in respect of any national research assessment (e.g. REF 2021); in particular, working with the REF coordinators to help develop their UoAs for the REF exercise.
 - d. consideration of the proposed establishment and disestablishment of research centres for recommendation to the Research Committee of the Senate;
 - e. review of the performance of research centres and their continuity for recommendation to the Research Committee of the Senate;
 - f. monitoring of the annual research ethics returns from the School/Department and addressing issues arising from these returns;
 - g. promotion and sharing of good practice in respect of research.

With the creation of the new School of Creative and Performing Arts, the research activities of the former departments continue but with the added benefit of the support brought about by the new School infrastructure, the removal of departmental barriers with all 37 School staff now working alongside each other in closer contact, and the incorporation of subjects and colleagues formerly at a different campus, for example Film and Visual Culture (previously in the department of History, Politics, Media and Communication) has created improved research opportunities for future research.

Impact Strategy 2014-2021

Our former department followed an Impact Research Strategy (Department of Fine & Applied Arts Research Strategy Impact Strategy, 2015-2020), which outlined the department's aims to:

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- collaborate with a wide range of cultural organisations, institutions and venues in the field of art and design
- collaborate with residents, in particular in the city of Liverpool, on art and design research projects
- share research knowledge and methods with user groups through public events, competitions and exhibitions.

These aims have been achieved in a variety of ways. Firstly, UoA staff have taken an active role in participating in a range of public-facing events in Liverpool and beyond (explained in more detail in Section 4). Secondly, as detailed in our Impact Case Studies, staff have sought to bring their expertise and practice as artists to broad audiences, beyond academia, especially with regards to health and wellbeing. Thirdly, through increased discussion and staff support, all UoA staff now plan and design their research activities from the outset with the concept of impact in mind leading to a longer term embedding of impact in all of our research. With the inauguration of the School of CPA, the departmental Impact Strategy was replaced with the wider School Research strategy, which includes the objective to develop 'research activities that impact upon civil society, cultural life and public discourse' (Creative and Performing Arts School Research Strategy, 2020-2026, p. 1).

Future Strategies (Research and Impact)

With the introduction of the School structure in 2018, and full transition from the former Faculty to School structure complete by summer 2020, a new School of Creative and Performing Arts Research Strategy has been produced, covering the period 2020-2026. The document outlines five strategic objectives, as follows:

- to increase emphasis on interdisciplinary research
- to achieve strategic Impact
- to enhance relationships with partners
- to establish local centres of research within the School
- to support staff development through coaching, mentoring and promotion.

(Creative and Performing Arts School Research Strategy, 2020-2026, pp. 1-2).

Under the umbrella of the School of CPA, our UoA will continue to produce written and practice-based research on a range of historical and contemporary topics and routes of material-based exploration and discovery.

2. People

As outlined in Section 1, our UoA is a new and expanding one. Of the six staff submitted, two have joined the University since the previous REF – both joining as early career academics (but in the position of Senior Lecturer due to their experience levels). Our UoA is therefore in its infancy as a fully formed group of researchers, although each staff member is well established as a researcher.

Staffing strategy

Strategies for staffing, and support structures for staff research, have developed significantly since REF2014. The University has made a strategic investment in staff, with six new appointments in Art & Design, reflecting the University's recognition of Art & Design as a growth area, and its intentions to further its research ambitions. During the current REF period, the Unit has increased the number of research active staff via new appointments:

- Lecturer in Art History (Dr. Paul O'Keeffe, September 2016 – December 2020)
- two Senior Lecturers in Fine Art (Dr Doris Rohr (January 2018) and Dr Donal Moloney (September 2017))
- Lecturer in Design History (Dr Liz Mitchell, September 2018 – March 2020)
- Professional Tutor in Graphic Design (Mark Wood, January 2018)
- Professional Tutor in Graphic Design (Dan McBride, September 2020).

These appointments have led to consolidated research expertise, a strengthened research base and new internal and external collaborations. With the exception of Paul O'Keeffe and Liz Mitchell, all of these posts were permanent. Each appointment has brought with them research expertise in either practice-based or art / design historical and theoretical areas, as well as important collaborative relationships with external research partners (outlined in more detail in Section 4). The appointments represent a considerable increase in the number of staff holding PhDs and reflect the UoA's ambitions to provide a high quality research-informed teaching environment for staff and students. The appointments help to realise the UoA's strategic aims to increase the research 'intensity' of the staff base (that is, the proportion of research-active staff in the UoA), facilitating high quality research-informed teaching to students and allowing the UoA to expand its research reputation nationally and internationally.

Whilst only staff whose contract involves research are submitted to this REF for their outputs, our UoA contains several staff who are not required to produce research but are nevertheless research active. These staff occupy either a Professional Tutor role or Lecturer (hourly-paid), as outlined in Section 1. Each of these staff members has a well-developed research profile, producing and

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exhibiting work in their respective fields (which encompass painting, sculpture, printed textiles, graphic design and metalwork). They are professional practitioners, recruited to enhance the research and teaching environment, for example by arranging research-led talks and events by external speakers, curating practice-based research exhibitions on campus and through external recognition for their practice. To cite just one example, David Jacques, Lecturer (hourly-paid) in Fine Art, has recently (November 2020) been selected for inclusion in the John Moores Painting Prize exhibition to take place at the Walker Art Gallery, Liverpool, in 2021.

Research leave

With the aim of strengthening the research culture and the outputs produced within the University, a Consolidated Research Time (CRT) scheme was introduced in March 2015 and ran until June 2019. The scheme made available, on application, teaching cover for a period of between one and six weeks, or a number of days over several weeks. The cover allowed academic staff to progress a particular research project or Impact Case Study. The majority of submitted staff in the UoA have benefited from the CRT scheme across the current REF period: Dr Donal Moloney (one period); Dr Amelia Yeates (three periods); Dr Doris Rohr (one period) and Dr Kathrin Wager (two periods). Each period of CRT allowed progression of an output (included either in the current REF submission or beyond), including book chapters and journal articles. Outside of CRT, staff are contracted to spend one third of their time on research. During term time, where possible, teaching is arranged across four days to allow a non-teaching day, in order to allow for the possibility of research time. Outside of term time, staff are able to focus on research activities by working away from campus, with permission, which enables the undertaking and completion of research outputs and offers opportunity to develop and sustain the research partnerships and networks in which our UoA are involved.

Staff promotion and progression

The University offers clearly defined routes for promotion of academic staff. Staff at Grade 7 (Lecturer) may apply, usually annually, to Senior Lecturer (Grade 8). Biennially, there are open invitations for Senior Lecturers to apply to Associate Professor or Professor status (Grades 9 and 10 respectively), for which research excellence is a key criterion. Support is available for promotion applications via the Heads of Subjects and the Associate Dean of our School, who meets with staff individually to discuss their applications and formulate personal research and development plans. Staff are promoted by demonstrating activity at the appropriate level across three categories: learning and teaching, research and scholarship, and wider contribution to the University. During the current REF period two staff members have been promoted (Dr. Kathrin Wagner from Lecturer to Senior Lecturer; Dr Amelia Yeates from Lecturer to Senior Lecturer), on the basis of, amongst other factors, their research records and their contribution to the research environment of the UoA and the

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wider School. Three UoA staff members (Moloney, Wagner and Yeates) are planning to apply for promotion from Senior Lecturer to Associate Professor in June 2021 and have been supported by the Head of School in doing so.

Staff involvement in the research environment

Since 2019-20 the School of Creative & Performing Arts has run a monthly research seminar for staff, PGR and PGT students and, indeed, undergraduate students. The seminar series offers an opportunity for the dissemination of research and has included research papers by School staff as well as sessions on topics such as submitting a proposal to run a session at the Being Human Humanities Festival and workshops on articulating and framing practice-based research. Furthermore, several 'Communities of Practice' sit within the School of Creative & Performing Arts ('Communities of Practice' are a University-wide initiative which aim to facilitate the coming together of interested staff across the University to discuss a particular theme relating to our teaching or research activities). Communities of Practice taking place within the School of CPA, which UoA staff have attended and contributed to, include the research-led 'Posthuman Pedagogies' and 'Academic Motherhood'.

Since September 2018, the University's long-standing Popular Culture Research Group has been housed within the School, and brings together researchers from across the University's Schools, as well as attracting a national and international network of multi and interdisciplinary scholars. Unit staff are not only practice-based researchers and writers but curators too, including at the University's own Cornerstone Gallery, which has hosted an array of research-led exhibitions curated by one of our UoA members, Tony Smith, as well as featuring work by UoA members. For example, Professional Tutors Lin Holland, Tony Smith and Dino Soteriou have all shown work at the gallery. Furthermore, the gallery has also been used regularly as a site for the annual conference of the Tutu Centre for War and Peace Studies (see Section 1), with curated exhibitions of work by artists such as Tony Crowley, Steph Goodger, James Bloomfield, Margaret Cahill and Zohar.

Each year the School of Creative and Performing Arts at Liverpool Hope University hosts the Angel Field Festival (formerly the Cornerstone Festival), a seven-day multi-arts festival which since its inception has attracted a range of high-profile artists, performers and speakers who stage free events in the creative and performing arts to University staff, students and members of the public, acting a key public engagement event within the School. 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 makes an important contribution annually to our research environment and, in turn, our UoA makes an important contribution to each Festival by staging research-led events.

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For example, in 2019 the Festival hosted a day-long session commemorating the 100-year anniversary of the founding of the Bauhaus, with a keynote talk by Judith Winter (MMU), a researcher on art school pedagogy. In the same year, Lin Holland offered a sculpture workshop in response to an exhibition of work by artist Esme Bone at the Cornerstone Gallery, whilst in 2017 Tony Smith ran a practice-based drawing, painting and sound workshop with guest artists Ben Egerton and Bryan Biggs.

UoA staff work not only across subject teams within our School but with colleagues in other Schools in the University also. We have particularly strong links with the English team in the School of Humanities who, for example, are regular attendees at our termly Art & Design History research group meetings. Staff in our UoA have introduced the English team to the work of the Liverpool Book Art organisation, resulting in a three-year Memorandum of Understanding (from April 2019) between the School of Humanities and Liverpool Book Art. Common areas of research include migration (in 2018 Dr Alice Bennett in English ran a Being Human Festival event at Museum of Liverpool on representations of migration, to which Kathrin Wagner in our UoA contributed) and cultural histories of reading, on which both Dr Louise Wilson in English, and Amelia Yeates in our UoA, work.

Staff Development

Staff development for our UoA is managed in various ways, including through an annual Performance Review, which offers the opportunity to set targets and goals relating to research outcomes and internal and external funding for the academic year ahead (Senior Lecturers and above are required to apply for at least one external funding grant per year). The Performance Review also offers opportunity to identify any staff needs in relation to research training.

Beyond the Performance Review, there is a University-level staff development programme, which includes research training for ECRs (and in fact all career levels) on matters such as applying for research grants, developing a research profile, writing book proposals, using social media as a research tool and training on PhD supervision. The University's investment in high-level External Advisors from 2016 until 2020 (Prof. Venda Pollock, University of Newcastle, for our UoA) has also contributed to staff development, as the Unit's advisor reviews research outputs and Impact Case Studies, and makes an annual visit to the Unit, advising staff as a group and meeting them individually to help develop personal research plans, which has proved highly useful for our staff. They play a significant role in mentoring and advising staff on personal research plans regarding publications, practice-based projects and impact. From 2020-21, all staff within the School (and therefore our UoA) will be given a research mentor, a process which will be managed by the newly formed School Research Committee.

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Staff research activity is supported by a University Research Facilitator, who provides University-wide staff training on research matters and provides support for external funding applications. In the current REF assessment period, UoA staff have been supported in applications for research funding to major research bodies such as the AHRC, the British Academy and the Leverhulme Trust (see section 3).

Staff Research Funding

For the majority of the REF period, staff have been supported in their research activities via Faculty (later School) Research funding on an annual basis to support the research of staff members by, for example, covering the costs of conference attendance to deliver a paper, travel and accommodation for research visits and direct costs such as image copyright clearances. The Faculty Research Funding (before the removal of Faculties in summer 2020) was administered by the Faculty Research Committee, which met several times a year to discuss research-related matters, PGR matters and consider funding requests. The funding operated via an open call for applications throughout the year, with applications reviewed by the Faculty Dean and the Faculty Research Committee. From 2020-21, due to a University re-structure, the Faculty Research Committees have been replaced by School Research Committees, operating in much the same way as the former Faculty Research Committees, with a devolved budget. The funding is intended to help staff in meeting our research objectives and provide subject specific financial support.

Staff in our UoA have a strong track record of support from the Faculty Research Funding, with Amelia Yeates receiving funding each year of the current assessment period (for research trips, conference attendance costs and publication costs), Kathrin Wagner receiving funding in 2016 and 2018 to present conference papers in Amsterdam and London, Doris Rohr receiving funding in 2018 to present a paper at a conference in London and Donal Moloney receiving funding in 2018 to present a research paper on 'Painting as Material' at the Royal Hibernian Academy, Dublin.

Equality and Diversity

All new staffing appointments are made in accordance with the University's Equality & Diversity policy, which expresses a commitment to support staff equally, regardless of gender, sexuality, disability and race. One staff member (Yeates) within the Unit has undertaken the Aurora leadership programme for women (2018-19). The Unit is well represented on equality initiatives at University level. For example, one member (Yeates) sat on the University Equality and Diversity Committee (until September 2020) and one member (Wagner) sits on the University Athena Swan steering group (the University is working towards Bronze). During the current REF period, the Unit has seen three 12-month periods of maternity leave, with each staff member returning to work on a full-time

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basis, one of whom obtained formal Flexible Working arrangements under the University's Flexible Working scheme.

Postgraduate Research Supervision

Whilst our School has not yet had any PGR students in the Fine Art & Design subject area, staff capacity is being built by contributing expertise to supervisory teams in other areas. For example, Yeates currently advises on a PGR thesis which is jointly supervised by Drama and English, and is on the supervisory team of a PGR thesis which straddles Drama, Disability Studies and Fine Art. Furthermore, both Moloney and Yeates act as Director of Studies (for two students each) – an administrative role overseeing the supervisory teams. The University has a rigorous monitoring process for PGR students, which is managed at Faculty level (previously) and School level (currently). There is also a comprehensive training programme for supervisors, run at University level, which several of our UoA staff have undertaken.

All staff members who are centrally approved as supervisors have undergone a programme of supervisor training. All Research Students enrolled on PGR programmes at the University have the opportunity to participate in University and Faculty level research-training programmes and are required to maintain a Personal Development Plan. Training for PhD students is delivered via a Postgraduate training programme and Liverpool Hope's Research Skills Programme (RSP) which is a series of generic or transferable skills courses designed for research students to help develop their skills alongside their research. Some of these courses are specifically designed to help students complete their degree, whilst others help develop more general skills and aid a student's employability. The RSP is structured using the Vitae Researcher Development Framework, which has been developed by and for researchers. Students benefit from the School's research seminars and by organising student-led events.

The UoA has been a continued provider of high quality PGT provision, delivering (until 2019-20) MA programmes in Creative Practice, Art History & Curating and Museum & Heritage Studies. Students of these programme have contributed to the national research base during their time at Liverpool Hope and beyond. For example, a recent MA Art History & Curating graduate secured (in July 2019) £10,000 of Arts Council Funding for her collaborative curatorial research project 'Cognitive Sensations' (<https://www.cognitivesensations.com/>). Other graduates, for example from MA Museum & Heritage Studies, have gone on to AHRC-funded PhD studentships.

In 2019, the School hosted Liverpool Hope's Postgraduate Summer Conference for the first time. This provided an opportunity for students to disseminate their research and connect with PGRs

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across the University, and has shown the School's commitment to developing a leading role in supporting PGR development across the School and University.

3. Income, infrastructure and facilities

The School of Creative and Performing Arts was established to capitalise on the growth of the four departments comprising the School, and to enable further expansion of these areas. As part of the strategy to establish the School as a regional and national research and cultural hub, the Creative Campus (housing the School) was physically expanded. Via a major investment in refurbishment and the installation of specialist equipment in support of practice-based teaching and research, the University has significantly upgraded the facilities for staff and students working across the visual arts. Internal investment in the infrastructure and research facilities has been considerable during the current REF period.

Infrastructure and facilities

The School is situated at Liverpool Hope's Creative Campus, which consists of The Cornerstone (a Grade II Listed building, featuring the Warehouse Theatre and Fine Art and Design studios and workshops), Angel Field (an award-winning Renaissance style garden with an outdoor concert space), The Capstone Building (housing the Centre for Music, Performance and Innovation and the Capstone Theatre, a state-of-the-art 200-seat performance space), and the Arts Centre (featuring Fine Art studios).

The close proximity of the three School subject clusters (Drama, Dance and Performance Studies, Music and Fine Art, Design and Film & Visual Culture) within these spaces enables a wide range of interdisciplinary activity and research to flourish, while the inner-city locale of the campus connects staff research directly with civic partnerships in and around Liverpool. Significant investment in improving the infrastructure and facilities of the campus has been made since 2014. The University has invested £4 million at the Creative Campus, with a further £2 million spent on recent property purchases for future campus developments, and £3.2 million on refurbishment.

In 2018, the Creative Campus was redeveloped, leading to the opening of a new Arts Centre (in September 2018), which houses Fine Art teaching spaces and staff offices. The existing Cornerstone building was refurbished to a high standard, leading to improved workshop facilities for Design and Fine Art and to facilities for a newly offered programme in Graphic Design. Significant investment in improving the infrastructure and facilities has been made since 2014. A dedicated Media Hatch for the creative subjects offers short-term loans of equipment to staff and students for various projects

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including research. Equipment available includes data projectors, camcorders, lighting, digital cameras and other audio-visual equipment.

The Arts Centre is based in a building recently acquired by the University during a period of expansion and investment, and was converted in August 2018. The Centre has custom-made modern studio spaces with a mix of natural light and double height ceilings, a film screening room, bookable spaces, exhibition areas and student zones. The Cornerstone building is home to a suite of studios and workshops, including large print rooms used for Fine Art and Textiles, a digital fabric printer, a ceramics workshop (comprising a plaster room, glaze room and kiln room). There are two dedicated metal studios, one for bench work and another forge/hammer workshop with an array of machines and equipment. The Cornerstone also features a Fabrication Lab ('Fab Lab'), bringing together a range of new technologies and machinery in one space, designed for testing out new ideas. Housed here are laser cutters, 3D printers, a digital stitch machine, a vinyl cutter and wide format paper printer. Adjacent to the 'Fab Lab' is the Collaboration Space, which has been designed to be used collectively across all disciplines. It is a flexible and multi-use space, ideal for co-design and regional development opportunities as well as a teaching space. The equipment contained here ranges from a large screen interactive TV to a hands-on chalkboard interface. Modular and flexible furniture and a suite of Macintosh (Mac) computers installed with the Adobe Creative Suite are also included.

External Funding

The Unit of Assessment's income is received via both internal (described in Section 2) and external funds. Whilst the current funding climate is extremely competitive, the Unit has retained its ambition, with staff applying for external funding from the AHRC, the British Academy and the Leverhulme Trust. Awards received include:

- British Art Network (Tate and Paul Mellon) funding to set up a new research network (Amelia Yeates, 2019-20, £2,000)

These funds enabled Amelia Yeates to establish and host a national research network on nineteenth-century British genre and narrative painting. The network, now consisting of forty-five museum-based and university-based curators and academics across the UK, is designed to share research on this specialist topic both within and beyond the network group.

- British Association of Victorian Studies (BAVS) events funding (Amelia Yeates, 2016-17, £780).

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This funding allowed Amelia Yeates, along with Dr. Beth Palmer at University of Surrey, to host at Liverpool Hope a conference entitled 'Picturing the Reader: Reading and Representation in the Long Nineteenth-Century' on 7 September 2017.

- ERASMUS Staff Mobility for Research - Academia di Belle Arti, Naples (November 2017, Lin Holland, £846)

This trip to Naples was made by Lin Holland, Senior Professional Tutor in Fine Art, along with the Director of Liverpool Book Art (Simon Ryder), who had already established links with Professors from the Academy. The trip afforded opportunity to further research partnerships between these parties.

Libraries

The research activity of the UoA is supported by the University Library Service. The University houses three physical library spaces - the Sheppard-Worlock Library at Hope Park, and two libraries at the Creative Campus dedicated to the subjects taught here: the Cornerstone Library for Art & Design (plus Dance, Drama and Performance) and the Capstone Library for Music and Film. Staff wishing to consult other sources at the SW library – for example history, media studies, 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, supporting staff and students' research interests. The annual library budget for art and design books and journals is approximately £5380, but in addition to this is a central fund which purchases many cross-subject databases. This budget allows staff to order items to support their individual research areas as well as curricular material. 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 Faculty Librarians in the form of skills training, workshops and research meetups.

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

The Unit's collaborations, networks and contributions to research culture and society are reflected in our outputs, commissions, prizes, invited contributions, hosted conferences, editorial and peer-review activities and service on scholarly societies.

Public engagement and socially situated practice

Socially engaged practice is at the heart of research activities at the School of Creative & Performing Arts and specifically our UoA in Fine Art & Design, evident in the range of recent commissions

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received by our staff. These include a commission (for Lin Holland) in 2017 to produce an installation for the main atrium of the new Royal Liverpool Hospital for the Royal Liverpool & Broadgreen University Hospital Trust. Lin Holland was commissioned in 2020 by the same Trust to produce an artwork for the Clatterbridge Cancer Centre, Liverpool. Likewise, Donal Moloney was commissioned by Camden and Islington NHS Foundation Trust to produce a work in the 'Hospital Rooms' scheme (November 2019). Other commissions include one for Simon Blackmore to produce an installation as a meeting point at Prescot Museum (2018: <http://www.artsandheritage.org.uk/meeting-point/>) and a commission for David Jacques to produce a Hillsborough Memorial for the RMT National Education Centre in Doncaster (2018).

Public engagement is key to our practice, with staff engaging in a range of public engagement activities. These have included: a storytelling and handling session with family groups using the Mary Greg Collection at Manchester Art Gallery as part of Manchester Libraries engagement project; a public workshop to accompany the exhibition 'To See the Mountain in the Stone, the Forest in the Tree' at *Florence Arts Centre Cumbria* (22nd July 2017); a Botanical Drawing Workshop at the Yorkshire Dales Millennium Trust (August 2018); and an interfaith Muslim-Christian weekend organised in conjunction with the Diocese of Leeds, workshop in ink painting for Yorkshire Dales Millennium Trust (2018).

The UoA has a particular expertise on the nineteenth-century art critic and writer John Ruskin (with Rohr, O'Keeffe and Yeates), which has included public engagement work. In 2019, the 200th anniversary year of the birth of John Ruskin, O'Keeffe performed a series of re-enactments of five Ruskin lectures to the general public (in Sheffield, Wisbech, Manchester, Edinburgh and Glasgow). O'Keeffe's expertise in Ruskin has also led to him contributing to BBC Radio Four's *Front Row* programme (9 April 2019).

Dissemination of research, and contribution to external research events

Practitioner staff have exhibited, screened and performed their work nationally and internationally at a range of venues in both solo and group exhibitions across the UK and globally (including in Germany, America, Iceland, Switzerland and the Republic of Ireland). Such work takes in painting, sculpture, drawing, installation, ceramics, metalware and textiles, resulting from both conceptual and material-led enquiry. Exhibitions are numerous but include the following examples:

- Simon Blackmore, 'How we communicate', Performance at the The Danish Institute of Electronic Music, Arhauss, Denmark, 2017
- Donal Moloney, 'Beautiful Monsters', Portico Library, Manchester, 2018

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- Doris Rohr, 'Jetsam', Storey Institute Lancaster in conjunction with Lancaster University, 2016.

In the current REF period, Dr Antoinette McKane continued to disseminate the research findings of the AHRC-funded 'Beyond Constructivism: Rethinking Gallery Education for the 21st Century' research undertaken in partnership with Tate Liverpool in 2013. McKane has presented the findings of this collaborative research to local, national, and international audiences, including the AHRC Cultural Engagement Showcase at University of Liverpool (January 2014), the Engage Summer School at Falmouth University (July 2014), and the Conference of the Inclusive Museum, Delhi (August 2015). The 'Beyond Constructivism' report was published online by Engage: the National Association of Gallery Education in August 2014 and continues to receive a high degree of interest from the gallery education profession. Most recently, McKane was invited to discuss the research findings with the education department at National Galleries Scotland in March 2018.

Staff have contributed research papers and invited talks at a range of conferences in the UK and overseas, including at the British Museum, University of the Arts Bournemouth, King's College London, Stella Maris College India, University of Plymouth, Art Academy of Latvia, Riga, University of Exeter, Lancaster University, York St John University, the Royal Hibernian Academy, London, University of Malaga, University of Lincoln, University of Amsterdam, Manchester School of Art, and Metropolitan Arts Centre, Belfast. Presenting at these events has allowed staff to contribute to their scholarly discipline, connect with research bases at other institutions and connect with other researchers and stakeholders, as well as strengthening the department's national and international profile.

In addition to attending conferences, the Unit has hosted several academic events during the current REF period. Firstly, a major conference, organised by Amelia Yeates, was held at Hope – 'Picturing the Reader: Reading and Representation in the Long Nineteenth-Century' – funded by British Association for Victorian Studies, on 7 September 2017, which welcomed delegates from the UK and Australia. Further events hosted by our UoA at the campus include 'Destroyed by Shadows; Contemporary Abstract Painting and the Screen Symposium' (6 March 2018), which has reached a wider audience via a YouTube presence (https://www.youtube.com/watch?v=U6s2Rw_WWzo) attracting over 330 views, and 'Refractive Pool: Contemporary Painting in Liverpool' (7 February 2020). The former was a symposium chaired by Donal Moloney (of our UoA), featuring artists Josie Jenkins, Gareth Kemp, Joana Oliveira Guerreiro, James Quin, Zahra Parwez, Jason Hollis and Anna Ketskemety. This event again was shared with a broader audience via an audio recording available at <http://refractivepool.com/>.

As well as these events, and in addition to the School Research seminar series, the UoA arranges a comprehensive range of research talks for staff and students to attend. For example in 2018-19

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we hosted the Royal College of Art Visiting Artist Lecture Series, comprising eight talk by practice-based researchers at the RCA.

Partnerships and collaborations

Staff in our Unit of Assessment work regularly in partnership with cultural organisations in Liverpool and other local cities, in particular museums and art galleries. We have a particularly strong relationship with Tate Liverpool, with which we also enjoy a University-level formal partnership. Staff regularly collaborate with Tate Liverpool, for example via the Tate Exchange programme, which offers researchers the opportunity to stage participatory research events at Tate Liverpool. For our UoA these have included 'Design Intervention: Transforming the Everyday' (23-29 July 2018), in which Janice Egerton (Senior Lecturer in Design) facilitated discussions on sustainability, ethical consumerism and eco-systems, as well as offering participants the opportunity to produce objects from recycled materials. Likewise, Lin Holland (Senior Professional Tutor in Fine Art) ran, along with artist Jane Poulton, 'Moving Objects' (17-24 February 2018), a week-long photographic and oral history project, which explored with participants why treasured objects become meaningful to their owners.

Our close proximity to Liverpool city centre is key in enabling a series of productive research relationships and facilitating research partnerships. We work closely with many cultural partners in the city, including Liverpool Biennial and Open Eye gallery. We have formal partnership arrangements with Tate Liverpool, Bluecoat, FACT, and formerly National Museums Liverpool. Whilst the major cultural venues in the vibrant city of Liverpool are an important part of our research landscape, our staff also work closely with the neighbouring ward of Everton, one of the poorest districts in Europe. Staff undertake research projects, working closely with West Everton Community Council (WECC), as evidenced in one of our impact case studies, and students benefit from these partnerships too, for example producing temporary interventions in Everton Park as part of a first-year sculpture project.

Networks

Our staff are well networked. From July 2019, the UoA secured funding from the Tate British Art Network to run a Sub Group on 'British Narrative and Genre Painting, 1750-1870'. This Sub Group now has a membership of more than 50 academics and curators across the UK, including from National Museums Liverpool, Manchester Art Gallery, Tate Britain and York Museums Trust. In 2019-20 the Sub Group (run by Dr. Amelia Yeates in our UoA) hosted its first event (at Wolverhampton Art Gallery in March 2020), at which members shared research findings, discussed opportunities for future research collaborations and identified challenges (institutional,

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political etc.) in the current research landscape. Likewise, Dr. Kathrin Wagner is part of an international research group (called Mapping Markets 2), which researches the emerging art markets in Western and Central Europe (1400-1800) and migration patterns relating to this. The group consists of art historians from Europe and the USA, currently lead by Hans van Miegroet from Duke University. Kathrin Wagner also collaborates with academics at University of Liverpool on the ERC-funded TIDE Project (Travel, Transculturality and Identity in England, c. 1550-1700).

Fine Art and Design staff are affiliated to a wide range of scholarly societies, including: the Association for Art History; the Association of Critical Heritage Studies; British Association for Victorian Studies; the Pre-Raphaelite Society; Adobe Education Leaders; Adobe Partners By Design; Graphic Design Educator's Network; the Textile Society; Netzwerk Kunst und Kultur der Hansestaedte (the Association Art and Culture of the Hanseatic Cities).

Staff work closely with arts and cultural organisations. For example Helen Felcey (Professional Tutor in Design) works with the British Ceramics Biennial, contributing to its curatorial, community and educational programmes.

Peer-esteem indicators

With expertise in written, as well as practice-based, research, staff sit on editorial boards of a range of journals, including *Drawing Research Theory and Practice* (Rohr) and *International Journal of the Arts in Society* (of which Moloney is Associated Editor), and review articles for a range of journals. Staff also sit on the Boards and Committees of national subject associations, for example the British Association of Victorian Studies. Staff have been called to act as reviewers for a range of journals such as *19*; *Open Cultural*; and *Journal of Curatorial Studies*, and staff have reviewed manuscripts and book proposals for major publishers, such as Ashgate and Palgrave Macmillan. Staff have also reviewed applications for major funding bodies, for example the Canadian Social Sciences and Humanities Research Council. Janice Egerton is an invited member of the Art & Design Advisory Group, Liverpool Metropolitan Cathedral, whilst Donal Moloney served as a judge (in 2017) for the 'Bankley Open Call' painting exhibition in Manchester. Our positions as editors and peer reviewers reflect the variety of scholarly expertise within our UoA.

Reception of our work

Accolades for our staff have been numerous, and include Donal Moloney winning the Visitor's Choice Prize at the John Moore's Painting Prize 2016 (for which he was shortlisted), as well as Moloney also being shortlisted for the Denton's Art Prize in 2018 and the Contemporary British Painting Prize in 2019. Inclusion in the John Moores Painting Prize is also important from a public engagement

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point of view, Moloney taking part in a high-profile discussion 'John Moores Painting Prize: Celebrating 60 Years' alongside Sir Peter Blake, Sir. Nicholas Serota and Lubina Himid MBE (https://www.youtube.com/watch?v=Zw_cDFGppZ8). Our practice-based research is also cited and discussed in academic literature, for example Jonathon Koestle-Cate's discussion of Lin Holland's sculptural work in *Art and the Church: A Fractious Embrace: Ecclesiastical Encounters with Contemporary Art* (Routledge, 2016).

Our publications have been well received in the academic community. Yeates' co-edited book *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature* (2014) has been described by Prof. J. B. Bullen as 'a distinguished and serious contribution to nineteenth-century studies' (*Review of the Pre-Raphaelite Society*, Autumn 2014, pp. 52-59), and was equally well reviewed by leading academics in several other prestigious journals (*Victorian Review* (41.1 Spring 2015), *Burlington Magazine* (May 2015), *Journal of Pre-Raphaelite Studies* (Autumn 2015), *Journal of Victorian Culture* (21.1, 2016) and *Victorian Studies* (59.1 Autumn 2016)). Due to healthy sales, the book was selected for re-publication in paperback in 2017. Stephen Knott's *Amateur Craft: History and Theory* (2015) was positively reviewed in *Design and Culture* and *Journal of Modern Craft*; Donal Moloney's co-edited *Teaching Painting: How can Painting be Taught in Art Schools?* (2016) has been described as 'a rich source of ideas and inspiration for art educators of all levels' (*International Journal of Education Through Art*, vol. 14.1, 2018, pp. 135-36), and Kathrin Wagner's co-edited volume *Artists and Migration 1400-1850. Britain, Europe and beyond* is described as 'a 'must-read' for all who are researching this topic' [migration] (*Journal fur Kunstgeschichte. Die internationale Rezensionszeitschrift/Journal of Art History. The international periodical of reviews*, spring 2020, pp. 164-169).

Works with a broader readership have also been acclaimed, for example Paul O'Keeffe's work. His historical book on *Waterloo* was reviewed favourably in the UK press (*Daily Telegraph*, *Guardian*, *Daily Mail*, *The Scotsman*, *Times Literary Supplement*, *Spectator*, *New Statesman* and *Literary Review*), the US press (*New Criterion*, *New York Times*, *Washington Post* and *Wall Street Journal*) and led to a commissioned double-page feature in the *Mail on Sunday* (2014). O'Keeffe's work on *Waterloo* led to his role as a historical consultant in a documentary film, *Waterloo Dead*, commissioned by the Yesterday TV Channel (2015). He has also given invited public lectures in Belfast, Edinburgh, at Walter Scott's Abbotsford, in the Scottish Borders, at Hampton Court School, and at the Royal Academy of Arts, coinciding with the Royal Academy's exhibition of Daniel Maclise's *Waterloo Cartoon* (1859). The reception of our work demonstrates our impact on the academic community, and beyond, which we hope to emulate with our future publications.