

<p>Institution: LJMU</p> <p>Unit of Assessment: UoA34 Art and Design: History, Practice and Theory</p> <p>a. Overview</p> <p>Liverpool School of Art and Design (LSAD), situated since 2008 in the new RIBA award-winning John Lennon Art and Design Building, forms a dynamic unit of research that embodies Liverpool's distinctive character and reflects its unique visual arts ecology – the way galleries, agencies and individuals connect, interact and complement one another. This has helped facilitate strategic partnerships with local and national arts organisations and promoted excellent relations with our colleagues in the cultural sector. LSAD has invested heavily in its collaborations since 2008; for instance, creating three academic posts fully funded by LJMU and embedded within key cultural organisations in the city - Tate Liverpool, The Foundation for Art and Creative Technologies (FACT) and the Liverpool Biennial.</p> <p>In RAE2008 the UoA (12.4 FTEs) attained an overall quality profile of 4* (0), 3* (35), 2* (40), 1* (25) and since then we have dedicated significant resources to the further development of our research infrastructure, enhancement of the research culture, support for research students and support for peer reviewed research proposals from academic staff. LSAD has subsequently developed a rich, coherent programme of international exhibitions, publications and conferences, and has accelerated the expansion and quality of research from its researchers, invigorating the School with several new appointments.</p> <p>b. Research strategy</p> <p>The UoA's research strategy (2014 to 2019) is informed by LJMU's Strategy Map 2012-17 (published 2011), in which research excellence and development of the research environment drive strategic investment at all levels. Since 2008 we have followed a research strategy that has enabled individual fields of research whilst developing grouped activity around research themes. The results of LSAD's research strategy since 2008 are evidenced by:</p> <ul style="list-style-type: none"> • The formation of the Exhibition Research Centre (ERC) in 2012 to support both individual and group research in exhibition history, theory and practice; • 14 conferences, conference sessions and symposia organised (compared to 11 in RAE 2008); • Staff have had 15 solo exhibitions of their work and participated in over 50 group shows; • Staff have curated over 30 exhibitions in the UK and abroad; • Continued growth in numbers of postgraduate research students, with 7 PhD completions and 9.5 total FTE enrollments since 2008; • The addition of funded postdoctoral awards (3 in total from AHRC); • Two research keynote lecture series launched: the 'Kunsthalle Effect' and the 'Thinking City'. Since its inauguration in 2012 'the Kunsthalle Effect' has hosted lectures by eminent visiting curators: Maria Lind, Adelina von Furstenberg, Alanna Heiss and Mihnea Mircan. • LSAD has developed important collaborations with major arts organisations both nationally and internationally (see also REF3a). <p>We have largely retained the spirit of the objectives emphasised in the 2008 forward strategy, but we re-considered the position of our two Research Centres in the light of staff changes, and identified new research strengths on the basis of new academic appointments. The goals and aspirations of the UoA's strategy are developed in the light of new developments at LSAD having due regard to sustainability and the wider research context. Our strategy is taken forward on an individual and group level:</p> <ol style="list-style-type: none"> 1. To consolidate LSAD's external partnerships in the formation of two additional Research Centres - The Centre for Creativity and Digital Embodiment and the Centre for Urbanism; 2. To develop the Exhibition Research Centre into a leading Research Institute; 3. To increase the number of successful external funding bids to the UK Research Councils and other funders; 4. To pursue an active recruitment policy of appointing highly qualified research active staff; 5. To increase PhD numbers to an average of at least 1-2 PhD students per FTE research active staff; 6. To bring leading researchers in art and design to Liverpool in participate in our research
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lecture series;

7. To embed public engagement in our planning, delivery and dissemination of research, where applicable.

The development and enhancement of research centres is key to our future plans and proceeds from the establishment of LJMU's partnership model, which involves embedding senior lecturer posts in arts organisations (**Hudek** at Tate Liverpool, **Grima** with the Liverpool Biennial and **Wright** with FACT). Whilst these posts are fully funded by LSAD, the post-holders spend half their time within an arts organisation so that the organisations work becomes the context for their own practice-based research. Appointments have been made on a permanent full-time basis with the other half-time allocation based in the School, which facilitates exchange between the university and host arts organisation. LJMU is funding collaborative posts at a total investment of £180,000 per annum. Arts organisations provide in-kind support at approximately £10K per annum each.

The three collaborative appointments will carry our research strategy forward by leading existing and proposed research centres. 2012 saw the establishment of the Exhibition Research Centre (ERC) and the appointment of Dr Antony **Hudek** to manage its operations. The ERC is both an exhibition space and a research centre, supporting and generating research on exhibition practices, histories and theories. This has enabled us to establish the Gallery as a site for research dissemination and debate and to develop and support networking and collaborative ventures regionally, nationally and internationally. The Gallery hosts 5 external shows each year, as well as conferences and symposia and has run a lecture series, 'The Kunsthal Effect' bringing leading curators to Liverpool. The ERC includes **Cruz**, **Stidworthy**, **Nashashibi**, Byrne and is linked to the museological interests of **Sheldon**. The aim is to develop the ERC into the Exhibition Research Institute by 2018. Through its exhibition and lecture programme, the ERC is fast establishing itself within a network of institutions similarly involved in exhibition research, in the UK and internationally. The field of exhibition studies is in rapid expansion, so it seemed essential to institute a space, both physical and immaterial, where new research about exhibitions will be discussed and tested. The first PhD completions from the ERC are due in 2017 and we aim to secure a significant level of external funding through our partnerships with arts organisations in the next 5 years. Staff will also have completed major research projects in the area of exhibition studies, including 2 monographs. The keynote lecture series will promote the nascent Institute as an internationally excellent platform for leading exhibition research.

The planned Centre for Architecture and Radical Media will be led by Dr Joseph **Grima** and will bring together the work of staff in LSAD (**Evans**, **Hatton** and MacKinnon Day) with the work of research areas from across the University (including the Institute for Cultural Capital and the European Institute for Urban Affairs). Former editor of *Domus* and curator of several international biennials, Grima's research as an architect, editor, writer and curator will take Liverpool as a starting point to investigate opportunities for contemporary cities to more effectively and directly involve their citizens in the decision-making processes that shape their environment. The research will centre on how architecture and urbanism can harness everyday 21st century technology and culture to engage communities in more inclusive debate about the future of shared urban spaces. Working with stakeholders, from decision-makers to developers, investors and community representatives, it will use strategic design to investigate new forms of governance and speculate on the implications for architecture and urban design of new interfaces and relationships between citizens and institutions.

The Centre for Creativity and Digital Embodiment will be led by Dr Mark **Wright**. Wright's research has focused on the potential of cultural exchange between informatics, the arts and creative industries. In collaboration with FACT the new centre will pursue research with industry, cultural institutions and academia which explores the power of the digital to transform these areas through interdisciplinary arts practice, design and technological innovation. The Centre builds upon existing research within LSAD and will connect the sonic research of **Appleton** and **Fallows** and the research of **Cruz**, **Nashashibi** and **Stidworthy**.

The strategy of developing research centres reflects the increasing recognition that LSAD is innovating cultural partnerships in the city to work collaboratively to address acknowledged gaps in provision for artists and audiences in Liverpool. The strategy for 2014 and beyond addresses a broader aim to develop artists' expertise to ensure that their practise can engage with people in the city and beyond.

c. People, including:

i. Staffing strategy and staff development

Staffing in LSAD has changed significantly since RAE 2008 (4 FTEs submitted in 2008 have retired and 5.2 FTE new appointments are submitted to REF2014). Research excellence and potential are key components in staff recruitment and new appointments have given us the chance to re-focus and re-invigorate our research culture. Following the 2008 audit, we amended our strategy to direct further support to emerging researchers and recruiting researchers with an established and excellent track record of publication or with the highest potential to achieve excellence in research. In 2011 LJMU launched its strategic investment 'Inspire' Campaign to recruit outstanding academic researchers to the University. The UoA benefitted from this with three new collaborative posts.

Grima with the Liverpool Biennial, **Hudek** at Tate Liverpool and **Wright** at FACT. In addition four artists with an internationally excellent reputation were appointed: **Cruz** (2008), **Evans** (2013), **Nashashibi** (2012) and **Stidworthy** (2012). Collectively, these appointments have already begun to augment our strategy for 2014 and beyond by developing our research in 'the Artists' City'. The development of these strategic appointments lifts the numbers of internationally excellent researchers in the School and has ensured that learning is research driven across its undergraduate and postgraduate programmes. New appointments have been provided with appropriate mentoring and guidance from more experienced researchers (for example, **Cruz** mentors **Nashashibi** and **Evans**, **Sheldon** mentors **Hudek** and **Appleton** mentors **Wright**). It is an aim of the School that, by 2017, 80% of staff will be research-active; with appropriate outputs or knowledge transfer outcomes. There are already strong areas of research emerging in LSAD: Byrne's work around the Autonomy Project has achieved international recognition from L'Internationale and will lead to the *Autonomy Reader* in 2014; and MacKinnon-Day's work on environmentally-responsive site specific art works is attracting significant funding and projects, for example at the Rice Lane Farm.

LSAD is growing its team of qualified research supervisors. Each research student is supervised by two or three supervisors who monitor and assess students' work and overall progress, make recommendations regarding progression and help prepare for examination. 13 LSAD staff members have taken part in the Supervisors Training Programme and are eligible to take part in supervisory teams. **Fallows** and **Sheldon** have significant experience of supervising practice-based doctorates (in total 14 completions each). In the REF period **Sheldon** also chaired the Faculty Committee that scrutinises the processes of application, registration, progression and undertakes the annual monitoring exercise for all PGRs. By 2020, we expect that 40% of staff will be qualified research supervisors, and all new appointments will be required to take part in the university-wide supervisors' training scheme and strategically placed on supervisory teams as mentored second and third supervisors.

At School level the Research Strategy Group is responsible for the operational effectiveness of research, including research-student recruitment and research funding. The criteria used to allocate funding relate to the delivery of high quality outputs. Applications for external funding are managed centrally and peer reviewed internally both within LSAD and by Research and Innovation Services. LSAD is located in the Faculty of Arts and Professional Studies (APS), which has a specialist Faculty post to assist staff in locating and applying for funding. Professors and Readers take the leading roles in research-income generation through major-project and research-centre funding. They encourage and facilitate applications from other colleagues in their research areas and operate collectively within the Faculty to peer review applications for external funding. The costing and pricing of all grants is performed centrally and staff engaged in bid writing attend a mandatory training course in research grant application and management. A Faculty based peer review process is to be introduced with the aim of improving the success rate of grant applications. The pool of reviewers will include both academics who are experienced in writing grant applications, and early career researchers who will develop their own skills by reviewing a range of applications.

The UoA observes the University's commitment to equal opportunities in the recruitment and support of research staff; for instance, training events or seminars are available to all researchers and staff and are held in normal work hours. New starters to the University are invited to attend a research induction and gain an overview of relevant professional services alongside the policy and procedural frameworks that underpin research at LJMU (research strategy, grant funding and

support, research ethics, library resources, REF, RDF and associated training needs analysis etc.). LJMU's annual personal development and performance review recognises research and related career development as distinct elements within it, enabling discussions around career training and guidance. Institutional support for career development is wide-ranging and delivered in modes that allow flexibility/customisation, including coaching and mentoring. LJMU's provision is underpinned by the EC HR Excellence in Research award (from May 2012) and informed by outcomes from the Careers in Research Online Survey (CROS). Events targeted at early career researchers (ECR) include coaching, sessions on 'being an effective researcher', workshops on collaboration, creativity, writing skills, all of which are mapped against Vitae's Researcher Development Framework (RDF). The University's Research & Innovation Services operates an ECR Fellowship fund to specifically foster collaborative research and mentoring with some of the best academics at other institutions or research centres world-wide. Centrally-supported training and support for experienced or mid-career staff is generally more intensive and focussed, for example the provision of grant bid clinics and incubator workshops for principle investigators and research leaders.

A formal workload allocation model operates across LJMU, with both research-active and newly appointed staff (for 3 years) being given a lighter teaching and admin load on the basis of an annual appraisal of their activities. All research-active staff receive a research allocation at one of three levels. The University invites applications on an annual basis for conferment at Reader and Professorial levels. During the REF assessment period, **Cruz** (2009), and **Sheldon** (2011) were appointed to personal chairs. Although LJMU only introduced a formal university-wide sabbatical scheme in 2013, LSAD has run a peer-reviewed staff sabbatical scheme since 2008. **Fallows** was supported in his research towards William Burroughs exhibitions (2009/10) and **Sheldon** was supported in her research for *Art for the Nation* (2011). **Appleton** and MacKinnon-Day were funded to undertake a period of research leave in Shanghai (2009/10).

ii. Research students

Research student numbers in the UoA have increased over this REF period. LSAD currently has 9 full-time and 9 part-time MPhil/PhD research students registered and recruits 4-5 full-time MRes students annually. Postgraduate research is financially supported by applications to the AHRC and other studentships (3 students have held AHRC awards over this period), by School fee waivers (6 in the period) and by fee bursaries (5 in the period). On average, approximately £100K has been spent annually by the School on PhD studentships and bursaries. The Graduate School provides financial assistance for PGRs to participate in national and international conferences and other research activities outside the University, including up to £300 for general travel, and conference attendance. 3 students from LSAD received funding for travel following a competitive application process (2010-2012). LSAD also supports PG student travel and conference attendance: a Susan Cotton Travel Award of £2,000 has assisted 3 PGR students in undertaking international research visits, for example to the Sao Paulo Biennial in 2009 and the Havana Biennial in 2012.

One of the distinguishing qualities of our PhD provision is that it recognises collaboration with external organisations as a means of uniting practice and theory within the PGR experience. Our PhD research is thus augmented by opportunities for PGRs to participate in practical curatorial activity, to work with professionals in the field and to contribute to an academic forum within which issues in art and design may be explored and debated. To facilitate and stimulate exchanges with our cultural partners, a series of collaborative PhDs have been established with local organisations, and are co-supervised by the Directors of these institutions. These include one at Tate Liverpool where an AHRC-funded PhD student's research (2009-2013) was realised in an exhibition, *Art Turning Left*, at Tate Liverpool in November 2013. Similar projects are nearing completion at the Bluecoat, where a co-supervised PhD student is looking at exhibitions of work by black British artists since the 1980s (2010-2104) and at the Liverpool Biennial where another research student is examining the success of the outreach activity of the Liverpool Biennial and developing models of effective practice (2009-2103). An AHRC Collaborative Doctoral Award with the Williamson Art Gallery in Birkenhead (2012-2015) supports the research of a further PhD student and will lead to a public exhibition in 2015.

Within LJMU the Graduate School provides training opportunities across the institution to support student progression. The majority of PGRs also receive formal training through the Education Faculty's PGCert in Higher Education and all PGRs are encouraged to take the University's 3is

Teacher Training Sessions. In addition, LSAD makes every attempt to ensure that our collaborative partners offer PGRs opportunities for research training. A number of students benefit from being trained in the protocols of handling works of art, exhibition design and installation. Our collaborative doctoral students (Tate Liverpool, Bluecoat, Liverpool Biennial) receive inductions and training in collection management and care, through selection for gallery displays and preparation of texts, organising publicity and public events and addressing issues of audience development. One PGR was awarded money from the AHRC-funded 'Afterlife of Heritage Research' project (University of Manchester 2013) which helps students in museum and gallery research bring skills from academic research to professional work in the heritage and arts sectors.

Institutional data garnered from the annual Postgraduate Research Experience Survey (PRES) is analysed at Faculty levels and available at School level. With a relatively small PGR cohort in the School we have learned that students enjoy the opportunities to share research with PGRs in cognate areas. Accordingly, the Faculty has provided opportunities for exchange and communication between students, including cross-Faculty seminars and a PGR Faculty Conference, with prizes awarded to students for poster and oral presentations. In the REF period Research and Innovation Services with the Library & Student Support services commenced a programme of Research Café events (held on average 4 times each semester), to encourage interdisciplinarity and networking, and to increase the visibility of research amongst student populations. They achieve this through the delivery of high impact, speed presentations by staff and students in an informal and student-centred setting.

d. Income, infrastructure and facilities

LJMU has made significant investment in Arts and Design provision, most significantly in the opening of the 11,002m² John Lennon Art and Design Building in 2009. This building houses all our main research activities, including a purposely designed gallery (241m²) used by ERC for 5 exhibitions annually and dedicated space for PGRs (88m²).

During the REF period, a total of £650k research funding was awarded to staff with LSAD. The majority of research undertaken since 2008 was partially or entirely externally funded, with staff receiving sponsorship from either trusts, foundations, corporations, individuals, industry or commerce. For example, **Appleton** received £6,000 from the Arts Council for his *Hope Street Project* (2008). In 2013 **Cruz** was awarded £60,000 from Arts Council England to develop 'The Artists' City' – a project to enhance the arts infrastructure of Liverpool via support for a range of scheme, including the programme at the Exhibition Research Centre (see REF3b). The ERC has received funding for the majority of its programming. The exhibition, *ABC in Sound: The Sound Poetry of Bob Cobbing*, received almost £20,000 from the Arts Council and was awarded a £2,000 grant from The Elephant Trust in 2013. **Wright's** *Cloudmaker* research was awarded £50,000 NESTA funding (2013) to develop 3D printing applications for children in collaboration with FACT. *Four Corners* was funded for £19,000 by Liverpool Primary Care Trust (2011) and an Artist in Residence attached to the project received £44,500 from Liverpool City Council. Other awards across LSAD include: *The Uses of Art* (led by Byrne) has £50,000 European Union funding as part of a large European project awarded 2.5 million euros for a five-year programme of research; MacKinnon-Day received £20,000 from Heritage Lottery Fund (2009) and £6,500 from Arts Council (2010) to support her research for *Private Views Made Public*; and Julia Midgely received Arts Council funding of £19,920 (2013) to support her research on *War Art and Surgery*.

The wider context of the research infrastructure

Under the direction of the ERC, the School's Gallery is now an established venue which develops the research environment through hosting of international exhibitions and performances. In addition, major investment in our workshops in the period saw a restructuring process to meet the research priorities of the School so that workshops have shifted in the period from a purely student facing resource to one geared also to supporting research and research related activities such as conferences, lectures, exhibitions and complex production based projects. Each workshop now has the remit both to support and actively develop research in respective areas through engagement with exhibition making and other technology applications. For example, members of our technical support staff are engaged in developing the facilities to support staff research, and their own research. Andrew Freeney (Support Officer) is undertaking a PhD in the applications of interactivity stemming from his work in our Digital Imaging workshop and Lol Baker (Support Officer) is working with the Fab Lab network in support of the development of the Centre for

Environment template (REF5)

Creativity and Digital Embodiment. In the last two years capital expenditure of between 150k and 200k has been spent per annum to enhance research provision in workshops. This has seen investment in 3D scanning and 3D printing (to support the planned Centre for Creativity and Digital Embodiment), high end reproduction and archival scanning resources (to support the Exhibition Research Centre and archives work), a heliodon (to support design and visualisation around architecture and in support of the planned Centre for Architecture and Radical Media).

Library Services has been working in partnership with the Faculty to develop a shared working environment supporting all aspects of Special Collections and Archives development. LSAD continues to benefit from institutional funding to support archival research for the study of popular culture, acquiring a complete set of the *International Times* underground newspaper with associated management papers in 2008. This augments a world-leading Archive that includes England's Dreaming - the Jon Savage Archive and The Situationist International: John McCready Archive. In 2008 £270,000 was spent on creating a new facility for research activities, including expanding the archive storage, the preservation, cataloguing and expansion of the existing collections and digitisation projects. In 2010 the facility was further developed by the creation of a £90,000 new suite for digitisation activities. Research, technical and professional staff can now work close together in purpose-built accommodation, with space for additional staff to work on specific projects, for example, in the planning of exhibitions of work by Adrian Henri and Willy Russell for 2014.

e. Collaboration and contribution to the discipline or research base

Collaboration informs research at all levels in LSAD, from the research of the School's Director to the research of our PhD students (see section c.ii). For example, Cruz is a lead consultant in an Arts Council scheme to develop best practice and a model of sustainability in HEI and cultural sector collaborations. In 2013 **Cruz** was awarded £60,000 from Arts Council England to continue his research for 'The Artists' City', a collaboration with art organisations and studio groups across the Liverpool region to facilitate critical engagement and talent development through themed strands designed to develop art teachers, critical writers and emerging artists in the region.

Our reputation for HEI and cultural sector collaboration is further recognised by our role in the five year research project (*The Uses of Art*, 2013-2018) with the European museum confederation, L'Internationale (founded in 2010). We are the only UK academic partner and the museum partners include: Reina Sofia, Madrid; MACBA, Barcelona; Van Abbemuseum, Eindhoven; SALT, Istanbul; KASK, Gent, Belgium; Moderna Galerija, Ljubljana; and MUKHA, Antwerp.

Staff at LSAD have a number of formal partnerships with arts organisations: **Nashashibi** is Trustee of Liverpool Biennial. **Stidworthy** is on the Board of the Open Eye Gallery, Liverpool. **Cruz** sits on the Council of Tate Liverpool, is a Trustee of the John Moores Liverpool Exhibition Trust, and a member of the steering group of Tate Liverpool's Research Centre. **Hudek** chairs a research seminar series at Tate Liverpool. **Fallows** is on the Board of Directors of Future Everything, the UK's International Festival of Art, Music and Ideas. In addition, staff provide advice and consultancy to arts organisations. In 2008 **Sheldon** was part of a panel of experts to consider the National Gallery's research policy and to advise the Library and Archive team on ways of making its prestigious archive more accessible to researchers and in 2010 **Sheldon** conducted a review of the Interpretation Strategy at the National Gallery. Byrne is Co-Director of Static Gallery, Liverpool and is a lead partner in The Autonomy Project - a collaboration between LSAD, Van Abbemuseum, Eindhoven, the Universities of Hildesheim and Amsterdam, the Rietveld Academy and the Dutch Art Institute.

Researchers at LSAD have organised numerous conferences since 2008. **Hudek** has organised 5 conferences: including 'The Cosmic Typewriter', as part of Occasional Papers, South London Gallery, 2012; 'APG Sculptures', Raven Row, 2012; 'Re: Minor Histories of Exhibitions and Performance', Raven Row and UCL, 2012. **Hudek** also convened a session, 'Thinking and Rethinking Exhibition Histories' at the AAH conference in 2013; **Sheldon** convened a conference session for the CAA in Chicago in 2010. LSAD collaborated with FACT to stage the fourth International Conference on the Histories of Media Art, Science and Technology, *Rewire*, and the accompanying exhibition *Q.E.D.* (2011). Byrne has organised 6 conferences: Mobile Art School: Liverpool Biennial 2013; Autonomy School Liverpool/LJMU 2013; Terminal Convention Cork, 2012; The Autonomy School Arnhem/Dutch Art Institute 2012; The Autonomy Symposium 2011; The Autonomy Summer School Eindhoven/Van Abbemuseum 2011.

LSAD has organised numerous public exhibitions since 2008: Site Gallery hosted 8 exhibitions at

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LSAD and at its premises in the Albert Dock, Liverpool; The ERC has hosted 5 exhibitions since 2012. LSAD collaborated with the Liverpool Biennial in 2012 to co-host three exhibitions at its Copperas Hill building - 'City States', 'Bloomberg New Contemporaries' and 'The Unexpected Guest'.

Researchers have curated numerous international exhibitions since 2008. **Fallows** has co-curated 3 large scale exhibitions (*Stuart Sutcliffe: A Retrospective* and *Astrid Kirchherr: A Retrospective*, for the Victoria Gallery, Liverpool in 2008 and 2010; and *Cut-ups, Cut-ins, Cut-outs: The Art of William S. Burroughs* at the Kunsthalle Vienna, 2012 and the International Centre of Graphic Arts, Tivoli Castle, Ljubljana, 2013). **Fallows** also curated *Unfold*, a touring exhibition of the work of twenty-five artists who participated in the Cape Farewell expeditions to the High Arctic and the Andes (2010-13). **Fallows** curated a section including over 70 pieces from LJMUs Punk Archive for: *Art, Style, Revolt* (curated by T. Miessgang) at the Kunsthalle Vienna (2008) and for *Rock My Religion: The Crossroads Between the Visual Arts and Rock 1956-2006* (cur. Panera, J.) at Domus Artium 02, Centre of Contemporary Art, Salamanca, Spain (2008-9). He has collaborated on further exhibitions for *EuroPunk* (cur. De Chasse, E., Stroun, F.), Villa Medici, the French Academy in Rome (2011), MAMCO, Geneva (2011), B.P.S.22 Charleroi, Belgium (2011-12) and the Musée de la Musique / Cité de la Musique, Paris, France (2013-14). Neil Morris co-curated *Tiefschwarz* for VHS Galerie Bezirksrathaus Lindenthal, Cologne, Germany and National Archive Gallery, Pancevo, Serbia (2009). **Stidworthy** curated *Die Lucky Bush* at MuKHA, Museum of Contemporary Art, Antwerp in 2008 and co-curated *In the First Circle* at the Fundacio Antoni Tapies, Barcelona (2011-12). **Hudek** co-curated *John Latham: Anarchive* at the Whitechapel in 2010 and *The Individual and the Organisation: Artist Placement Group, 1966-1979*, Raven Row, London in 2012. **Grima** curated the Istanbul Design Biennial (2012). Byrne co-curated *The Eternal Now: Warhol and the Factory '63-'68* for Static Gallery in 2008 and *The Inevitable Show (reproducing fame) Damien Hirst, Michael Riedel*, for Lewis Glucksman Gallery, Cork, Ireland in 2008.

A number of researchers have had solo exhibitions of their work since 2008: **Stidworthy** had 4 solo shows in the period: at the Arnolfini (2010), Kunstpavilion Innsbruck (2010), Matts Gallery (2011), and AKINCI, Amsterdam (2013). **Nashashibi** had 4 solo exhibitions: *Bachelor Machines* at Professional Gallery, OCAD, Toronto in 2008; *Rosalind Nashashibi* showed at Presentation House, Vancouver (2008), the ICA, London, Bergen Kunsthall, Stuttgart Künstlerhaus and Projects in Art and Theory, Cologne (2009); *Carlo's Vision* has been shown at Peep-Hole, Milan, Nomas Foundation, Rome (2011) and Murray Guy, New York (2013); and *Woman Behind a Cushion* was at Tulips and Roses, Brussels (2010). **Evans** has had 6 solo presentations at: Luettgenmeijer, Berlin (2011); Marres, Maastricht (2010); Mala Galerija, Ljubljana (2010); Objectif Exhibitions, Antwerp (2009); Galerie Juliette Jongma, Amsterdam (2008), and Lüttgenmeijer, Berlin (2008). J Chuhan had a solo exhibition at the Victoria Gallery, Liverpool in 2013. Artists in the School have exhibited at major international biennials since 2008. **Evans** showed at two Taipei Biennials (2010 and 2013); **Stidworthy** had work shown at the Busan Biennial in 2012; and **Nashashibi** has exhibited at Manifesta 7, Trento (2008) and the Sharjah Biennial X (2011). In addition staff have taken part in numerous group exhibitions at international venues in the period: **Evans** has contributed to 34 group shows, Nashashibi has taken part in 26 group shows, Stidworthy has shown in 46 group exhibitions and **Cruz** has contributed to 8 group exhibitions.

Staff have written or edited 9 books since 2008. **Sheldon** co-wrote 2 books, 1 monograph and co-edited another book. Roberts co-wrote *The Public Sculpture of Cheshire & Merseyside* (2012).

Hudek has translated and edited 1 book and co-written 1 book. **Grima** has 1 authored and 1 co-authored book. **Fallows** and **Hatton** have co-written 1 exhibition catalogue each. **Cruz, Fallows, Hudek, Roberts, Sheldon** and **Wright** have contributed 10 chapters to books.

Sheldon's book, *Art for the Nation*, was shortlisted for the 2013 Historians of British Art Book Prize. **Nashashibi** was shortlisted for the Northern Art Award (2013). **Hatton** won a Graham Foundation grant of \$5,000 in 2009 for his project 'Wandering in the Open Plan'. In 2009 he was CCA Mellon Foundation Senior Fellowship.