

<p>Institution: Liverpool John Moores University</p>
<p>Unit of Assessment: U0A34 Art and Design: History, Practice and Theory</p>
<p>a. Context</p> <p>Research at Liverpool School of Art and Design (LSAD) is tied to the values inscribed within LJMU's Strategic Map 2012-17 which affirms the centrality of our civic mission. Accordingly, the Liverpool City Region, with its globally recognised cultural assets, forms the focal point of much of our engagement activities. This is underpinned by excellent relations with local and regional institutions, where staff from LSAD and LJMU serve as trustees, co-directors and council members to several arts organisations. The Dean of Faculty, Prof Roger Webster, sits on the FACT Board; the Director of School, Prof Juan Cruz, sits on the Council of Tate Liverpool; Cruz is also a Trustee of the John Moores Liverpool Exhibition Trust and contributes to the visual arts network group, VAIL; and John Byrne is a co-Director of Static Gallery in Liverpool. Key staff within Liverpool's arts organisations are recognised at LJMU: The CEO of FACT, Mike Stubbs, is an LJMU Associate Professor, as is Lewis Biggs (Ex-Biennial CEO) and Bryan Biggs (Artistic Director, Bluecoat). An aspect of LJMU's partnership model involves embedding senior lecturer posts in arts organisations. Three LJMU funded appointments to Tate Liverpool, FACT and the Liverpool Biennial have placed Antony Hudek, Joseph Grima and Mark Wright in organisations, where the work of each host becomes the context for their own practice-based research and work within the host organisation for half their time.</p> <p>Complementing this national approach are collaborations developed by LJMU with key international partners. Byrne is a collaborative partner with Van Abbemuseum on the <i>Autonomy Project</i> and is a partner in a multi-million European funded project, <i>The Uses of Art</i>, collaborating with international museums including MACBA, Reina Sofia and others to develop sustainable models of exhibition activity. Wright is co-founder and steering committee member of Eurohaptics, the European haptic research organization. He is on the steering group of World Haptics and was Co-Chair of Eurohaptics, the leading European Conference on Haptic technologies and a member of ACM Siggraph.</p>
<p>b. Approach to impact</p> <p>LSAD has a distinguished history of collaborating with arts organisations in the City and on Merseyside. The ecology of arts in Liverpool is distinguished by a visual arts infrastructure unrivalled in the UK outside London; art works in the city's public realm are a common feature and art is increasingly part of everyday life for local people through participation and education programmes provided by the Liverpool Biennial, the Bluecoat, FACT, Tate Liverpool, National Museums Liverpool, the Open Eye, the Royal Standard and Metal. LSAD actively works with these partners, which serve to guide and support researchers in considering beneficiaries from their research and in identifying and supporting other opportunities for public engagement and growth stimulation in the creative economy of the city and beyond. For instance, Visual Arts in Liverpool (VAiL), is positioning Liverpool and the wider Merseyside and North West region as a significant visual arts presence nationally and internationally. Its bimonthly <i>Art Update</i> gallery guide, pairs Liverpool's exhibitions listing with those of New York, London, Paris, and other centres for art. This dialogue is augmented through our membership of organisations such as the Institute for Cultural Capital (ICC), a strategic collaboration between the University of Liverpool and LJMU to improve policy, public understanding and inform debates concerning the social and economic value of cultural interventions. The collaboration ensures effective dialogue between academic and cultural organisations and enhances the public benefit of our work.</p> <p>The distinctive presence that the John Lennon Art and Design Building enjoys in Liverpool through its prominent architecture and the public nature of many of its spaces makes the work of LSAD visible to a range of audiences. LJMU has made significant investment in the 11,002m² building, securing European Regional Development Funding of £2.1m to enable the site to become a showcase for the city-region's talent and to provide an interface for the arts community. Manifestations of the UoA's work appear throughout the Building through seminars, public lectures and other displays. These animate the building and alert the growing numbers of its public users to the wealth of activity that goes on within it. For example, the Exhibition Research Centre (ERC) directs the programming of the School's gallery to give it an overtly research-focused programming</p>

direction.

LSAD's approach to impact builds upon its policy of engagement with globally recognised local cultural assets to encourage knowledge sharing, joint events and greater connectivity across the city. Evidence and description of activity is grouped according to the three areas of impact:

i. Advice and consultancy given to cultural organisations. LSAD researchers use their expertise to advise and assist arts organisations and art professionals, both nationally and internationally. Related to this is the UoA's commitment to education and engagement with museum and gallery professionals as manifest in the appointment of three academics (Grima, Hudek and Wright) with specific remit to develop links with the Biennial, Tate and FACT. The School's Exhibition Research Centre (ERC), under the leadership of Hudek, is achieving a broad impact on the cultural sector in Liverpool. Tate Liverpool's Research Centre has developed in tandem with the ERC – the two centres now sharing a number of common goals (such as fostering research in exhibition histories and facilitating cross-institutional research projects). Hudek's practice-based research on exhibition display as a learning tool and on archiving artists work and as a curator, have the potential for significant impact on Tate's knowledge base, and will contribute to its research plans.

Staff have been invited and commissioned by external organisations for consultancy nationally and internationally: Sheldon co-wrote the book that accompanied the National Gallery's exhibition 'Art for the Nation' (2011). Sheldon also advised the National Gallery on its Interpretation Strategy in 2010. Cruz delivered a keynote on 'Collaborations between HEIs and the Public Sector', Tate + Network, 2012. Fallows' work on the LJMU archives of popular culture led to several international exhibitions of works from the collection, where they have been seen by over 200,000 people across nine countries (i.e. UK, Austria, Slovenia, Spain, Italy, Switzerland, Belgium, France, USA). Fallows research is recognised in numerous media outlets: all exhibitions received extensive international press coverage.

ii. Public engagement and understanding of the visual arts. A significant proportion of researchers achieve impact for their research work by curating public exhibitions. LSAD has organised numerous public exhibitions since 2008 (The School's Site Gallery hosted 8 exhibitions, attracting over 28,000 visitors. The School collaborated with the Liverpool Biennial in 2012 to co-host three exhibitions: 'City States', 'Bloomberg New Contemporaries' and 'The Unexpected Guest'. Since 2008 researchers in the School have organised 14 conferences, conference sessions and symposia. Staff have curated over 30* exhibitions in Britain and abroad. To complement this we make full use of our exhibition space through the ERC, hosting 5 exhibitions since 2012 (each attracting around 200 visitors). Artists in the School have collaborated with external organisations: Julia Midgely, Reader in Documentary Drawing, was DLA Piper LLP Artist in Residence 2007-2009; Neil Morris, Reader, was Printmaker in Residence at the Bluecoat in 2010. Midgely has collaborated with the Royal College of Surgeons of England, and Defence Medical Services on her project 'War, Art, and Surgery' 2012-2014. Patricia MacKinnon-Day, Reader in Environmental Art and Peter Appleton, Reader in Creative Technology, have extensive experience of working with community groups. MacKinnon-Day gained an Arts Council-funded residency for a project at Rice Lane Urban Farm in Liverpool. Appleton's community responsive Hope Street Project received extensive local media coverage including BBC Look North, Liverpool Daily Post, Liverpool Echo and Radio Merseyside Interview. Between 2009 and 2012 the POD team at LSAD worked with participants aged from 4 to 90 years old across Merseyside to create a wide range of community arts based projects. Working with Liverpool City Council and the Neighbourhood management teams, the POD delivered *Four Corners*, an Arts Regeneration Project funded by Liverpool Primary Care Trust and Culture Liverpool.

iii. Impact upon developing Liverpool as an Artists' City. Developing Liverpool as a good place for artists to live and work is a key driver for LSAD. We have put into place strategies that will augment our work with cultural organisations and studio groups across the city, pooling the strong curatorial expertise and utilising professional expertise to enable credible, quality artist-focused critical writing, events, exhibition programmes which deepen audiences' engagement with art. In particular the collaborative post holders will contribute to future investment in our strategic approach to developing public impact. LSAD has also developed strong links with the John Moores Painting Prize (Cruz is a Trustee), showcasing as part of the Liverpool Biennial. This relationship in turn has strengthened links with Liverpool's twin city Shanghai. In 2010 the LSAD celebrated the

first John Moores Painting Prize China, with prize winning artists coming over to take up a Liverpool residency co-hosted with the University of Shanghai and the John Moores Liverpool Exhibition Trust. LSAD has worked with John Moores Painting Prize and AICA (International Association of Art Critics) and John Moores Foundation, founding the John Moores Critics Award to strengthen critical writing in the UK and in China. Tate Liverpool and the ERC/LJMU host a monthly seminar series across Liverpool aimed at examining the city as host and generator of cultural activity. Some of this activity is formalised in 'Hunting in Packs', in collaboration with Urban Splash and the Centre for Entrepreneurship, enabling 24 graduates to develop businesses and social enterprises in prime studio locations in the City.

c. Strategy and plans

LSAD's record of knowledge exchange outlined in Section b demonstrates that we have consolidated upon the expertise and reputation of our staff and that we now offer advocacy and advice on public engagement at local, national and international levels. Our Impact Strategy follows accordingly:

i. LSAD will strategically support staff research activities that facilitate the enhancement of research impact in all the areas outlined in Section b above. Collaboration takes place at all levels in the UoA, from PhD study to academic partnership and LSAD encourages staff to work collaboratively with external arts organisations (and to build such work into research proposals for funding). The planned Creativity and Digital Embodiment Research Centre in collaboration with FACT (scheduled for inauguration in December 2013) will provide a strong platform to stimulate work which is both of high academic rigour and global relevance to arts practice. FACT's extensive outreach work combined with academic experience in research by design means that the partnership is uniquely placed to gain an international reputation for research exploring the cultural significance of the digital and its power to transform society. Byrne's collaborative partnership with *The Uses of Art* will see LSAD stage a series of seminars to explore and evaluate the usefulness of the arts.

ii. We plan further links with our partners to foster public dialogue around exhibitions, and to further develop links with art professionals. Our continuing concern for extending places of public display (including local museums and galleries) as a means of understanding our research is promoted through our embedded posts, collaborations and by the ERC. The latter has developed a coordinated research strategy with Tate Liverpool encouraging curator-academic exchanges. It is important that we continue to build public audiences for our gallery programme, which we have done successfully through collaboration and partnership with arts organisations across the city - most notably by working with city wide events such as Liverpool Biennial, the AND festival, and Liverpool Art month. We will seek to disseminate research to non-academic user communities via social networks and arts information sites.

iii. We will continue in our commitment to work with emerging artists, formalized in the 'Artists' City' Project. The twin ambition (engaging local communities and being internationally networked) is central to LSAD and ERC aspirations. LSAD aims to develop artists' expertise to ensure that their practice can engage with people in the city and beyond. In collaboration with its partners in the cultural industries, the School is developing a framework which will ensure that its expertise, activity and resources have increasing impact on the cultural life of the city, inspiring people to engage with art. It is already doing this by supporting a wide range of cultural organisations and programmes of work that directly engage the public from the city and attract new audiences from elsewhere.

iv. Our strategy emphasises the importance of impact across the unit's research activities so, for instance, PhD research applicants are encouraged to propose exhibitions as part of their applications, and research degree students are made aware of the impact agenda as part of their training.

d. Relationship to case studies

Our impact case studies are reflective of two key elements that comprise our overall approach to external engagement: encouraging audience participation and supporting emerging artists. The Biennial Collaboration led to the appointment of a collaborative PhD student (in 2009), who is examining the success of the outreach activity around specific Biennial public art projects, and the appointment of Joseph Grima (Senior Lecturer at LJMU) with the remit of developing research at the Liverpool Biennial. The Artists' City project benefitted from the establishment of the ERC and by winning a major grant in 2013.