

Institution: The University of Leeds
Unit of Assessment: 33B
<p>Section 1. Unit context and structure, research and impact strategy</p> <p>Context and structure UoA33B comprises researchers in the School of Performance & Cultural Industries (PCI) founded in 2001 when Bretton Hall College, which enjoyed a national reputation for leading innovative programmes in design, music, and the visual and performance arts, merged with the University of Leeds, bringing a major investment in new facilities and staff. PCI is now one of nine Schools in the Faculty of Arts, Humanities and Cultures established in 2016 via the integration of the Faculty of Arts and the Faculty of Performance, Visual Arts and Communication. The merger has supported research excellence and strengthened disciplines, while promoting meaningful cross-disciplinary collaborations. A measure of this success is that the Faculty is currently the highest recipient of AHRC funding, while the UoA has won large-scale support, for example in its successful bid to host the national Centre for Cultural Value.</p> <p>Research vision and strategy The REF 2014 report identified the Unit's demonstrable commitment to research at the interface between performance and the cultural industries. Our impact plans and activities were described as 'outstanding' and of notable use to industry leaders. This commitment to <i>engaged</i> research, deeply rooted in and connected to the arts and culture, and the roles that these play in society, has remained the driving force for the Unit's activities in the period and reflects our School's inclusive ethos. This is encapsulated in our vision: to place impactful research at the heart of everything we do and provide innovative leadership in the field of performance and across the arts and cultural industries, which underpins our strategic planning for the next phase of activity. While in 2014 the research infrastructure (3 inclusive research groups, led by members of the professoriate) was seen to offer stability, particularly for ECRs, there were doubts raised in the report as to its fitness for career development and flexibility for challenge-based, time-limited research calls. These were addressed early in the current REF period and a much more fluid, needs-based arrangement of research groups (predominantly internal mechanisms with rotating convenors) and research centres (largely externally focused and funded, operating nationally and internationally) was established. This responsive model has served us very well in adapting to rapidly evolving funding, policy and public health landscapes.</p> <p>Viewed collectively, the Unit's research interests, publications, performances and projects represent an arc that ranges from the individual artist to the general public via creative practitioners, producers, managers, leaders, audiences, markets and policymakers. We see <i>performance as a strategic response to the global challenges facing our planet and its people</i> – complex and urgent issues that demand creative, interdisciplinary and imaginative approaches. This belief leads us to critically explore established and emerging tensions between performance traditions such as activism, play, participation and co-creation, and aspects of resilience, profitability and economic impact often championed by policymakers in the cultural industries, which was the most vibrant, dynamic and rapidly growing segment of the UK's pre-Covid-19 economy. This interdisciplinary approach enables us to respond quickly to UKRI calls for GCRF bids and other hypothecated funds such as the Industrial Strategy, as evidenced by our research income (see Section 3). Thanks largely to extensive external funding and contract research, our research groups and centres are well-resourced and international in their outlook and ambition; they help position PCI as a commanding Unit of research power and expertise.</p> <p>The ecology of research <i>groups</i> and <i>centres</i> is narrated here under three interlocking research themes: (1) Cultural value, engagement and policy; (2) Cultural places, spaces and environments; (3) Performance pedagogies, processes and practices.</p>

1) Cultural value, engagement and policy

Research under this theme sits largely within two Unit-led national centres, the Centre for Cultural Value and the Centre for Cultural Policy. These are complemented by two internal research groups led by researchers in the Unit and operating across Faculty: Audience Experience and Engagement; and Participation. The £2.5m **Centre for Cultural Value** (CCV - led by Director/PI **Walmsley** with **Jancovich** as Co-I/Associate Director) is funded by the AHRC, Arts Council England and Paul Hamlyn Foundation. Launched in October 2019, CCV delivers research and CPD events all over the UK and distributes over £200k in seed funding to encourage arts and cultural organisations to capture impact in more rigorous ways and to pioneer new research and evaluation methods. As a national consortium of HEIs and 30 cultural partners, including The Audience Agency, the BFI, the BBC, the British Library, the Natural History Museum, Coventry 2021, the Museums Association and two of the UK's national theatres, it acts as a bridge between sector partners – a conduit for research into cultural value and a recognised centre of expertise. The Centre's activities draw on the cultural value scholarship of **Calvin Taylor** and the cultural policy history undertaken by **Upchurch** and are underpinned by **Walmsley's** research in arts marketing, arts evaluation and audience engagement and by **Jancovich's** work on cultural engagement and participation.

The **Centre for Cultural Policy** (CCP) is dedicated to exploring and expanding the breadth of multi- and inter-disciplinary research in the field of cultural policy, regionally, nationally and internationally. The Centre was founded by **Upchurch**, who also founded and co-edited the Palgrave Macmillan book series *New Directions in Cultural Policy Research*. It is now led by **Jancovich** and counts **Borchi, Dobson, Ma, Price, Walmsley** and **Ward** as core members. Affiliate members come from English, Fine Art, Geography, Media, Politics and Environment, demonstrating how the Centre galvanises cultural policy research across the University. CCP supports and provides a showcase for rigorous, critical and cutting-edge academic research and knowledge exchange across the arts and cultural sector and the wider creative industries – for example via a commercial online course on Effective Arts Fundraising and Leadership, part of the national Arts Fundraising and Philanthropy programme (see REF3). The Centre influences the wider field through editorships and membership of editorial boards and national funding bodies (see Section 4).

Working across performance and cultural industries research, the **Audience Experience and Engagement** group (**Fenemore, McKechnie, McKinney, Palmer, Walmsley** + 9 PGRs) investigates how active modes of engagement, such as co-production and co-creation, herald a departure from traditional forms of spectatorship and signal a new dialogic relationship between artists, arts organisations and audiences. Hosting the AHRC International Network for Audience Research in the Performing Arts, the group held four events in 2017–18 (PI: **Walmsley**) in collaboration with Deakin University (Melbourne), as well as producing a double special issue of *Cultural Trends* (28:2–3) on *Audience Data and Research*. Via a large-scale three-year piece of contracted action research, group members are evaluating the National Theatre's £2m *Theatre Nation Partnerships* project, which is designed to develop audiences for drama in areas of England with low cultural engagement. Notable long-form research outputs from this group include Walmsley's monograph *Audience Engagement in the Performing Arts: A critical analysis*.

The **Participation** research group (**Borchi, Jancovich, O'Grady, Palmer, Walsh** + 7PGRs) examines the nature of participation as both a process and a goal, in all its forms, from participatory practice, to participatory research and participatory governance. The group creates space for shared cross-disciplinary approaches to participation in policy and practice, and focuses specifically on work that involves non-arts audiences, working in applied settings and/or using participatory approaches for social change. Monographs by **Walsh** (*Prison Cultures*) and the edited collection, *Risk, Performance and Performance Practice* (**O'Grady**) complement an interdisciplinary seminar series 'Performing geographies of social change', and co-investigation for a large GCRF/AHRC Changing the Story 'Untitled Land/Voices/Stories project' in South Africa (**Walsh**).

2) Cultural places, spaces and environments

Research activity in this theme straddles many of PCI's core interests and encourages research which is similarly agile and interdisciplinary. It mainly takes place within the **Place and Performance** research group (**Borchi, McKinney, O'Grady, Palmer, Pitches, Salazar Sutil, Ward, Willson** + 3 PGRs), which investigates the dynamic interactions between culture, people and places. With expertise in scenography, environmental performance, cultural economy, gender and politics, the group has active synergies with scholars from other disciplines, facilitating cross-institutional collaboration with colleagues in Health, Geography, English, Architecture, Fine Art and Music. These are evidenced in some of the group's larger funded research Projects (**Pitches' *Performing Mountains***; **Salazar Sutil's *Pas-en-Avant* and *Survivor Group***); in joint PGR supervisions and internships (with Geography, Music, Politics and Medicine); and in collaborations with key cultural and third sector parties – local (e.g. Tetley and East Street Arts), national (e.g. Kendal Mountain Festival) and international (e.g. UNESCO, UNHCR and African Union). The group's publication and project record reflects disciplinary leadership in methodological innovation and impact - informing public opinion on water value and river rights (*Riverine/Pas en Avant*, **Salazar Sutil**); modelling the cultural impact of performance in Mountain Studies (**Pitches *Performing Mountains* and *Black Rock***); and 'expanding scenography' to explore city-scapes and heritage locations (**Palmer; McKinney** edited collection).

3) Performance pedagogies, processes and practices

Research under this theme largely takes place within two dedicated groups **Performance Training, Preparation and Pedagogy** and **Bodies and Performance**.

The Performance Training, Preparation and Pedagogy group (**Bannon, Kapsali, McKechnie, Pitches, Rodosthenous** + 7 PGRs) explores how training for different practices operates across cultural contexts. It brings together a range of research perspectives including directing, new writing, dramaturgy, performance training, ethics, and (digital) education. The group has been influential nationally and internationally, researching practices of directing, new writing, musical theatre, and dramaturgy, and positioning performance training as a critical research field (interculturally, historiographically and technologically), partly through editorship of the quarterly journal, *Theatre, Dance and Performance Training* (Founding Co-Editor **Pitches**, Associate Editor **Kapsali**). Other publication successes also reflect this field leadership, including a monograph, *Performer Training and Technology*, and book series, *Perspectives on Performer Training* (author and co-editor both **Kapsali**), with six commissions so far. The ethics of training in education are central to the group's remit articulated in monograph form (**Bannon, *Considering Ethics***) and short curated blog posts by members (2018-19). The borders of training are questioned through digital practices: £50K internal funding for a research-driven Massive Open Online Course *Meyerhold's Biomechanics* delivered on the commercial FutureLearn platform, with over 30,000 students to date (see REF3) and over £30k catalyst funding to develop a movement sonification app (*Sonolope*) in a range of applied contexts. The group enjoys close research partnerships with professional theatre and performance organisations including Leeds Playhouse, Proper Job Theatre, Red Ladder, Slung Low, Opera North (**McKechnie** monograph of the same name) and Leeds Art Gallery (**Kapsali**).

The Bodies and Performance group (**Fenemore, Lawson, Taylor (formerly Popat), Willson** + 5 PGRs) explores the way bodies are performed in their cultural, biological, philosophical, aesthetic and mediated contexts. The group researches the pleasure, joy, pain and everyday experiences of the lived body as well as technologies that enhance and shape the body as *lived*. Group successes include **Willson's** £630k AHRC *Fabulous Femininities* grant; an AHRC-funded 'Error network' dedicated to understanding human-computer interaction (**Taylor**); an interdisciplinary symposium ('The Lived Body in Performance') resulting in a seedcorn project *Miscarriage and Wellbeing* (**Willson**), which works across Applied Health (Midwifery) and performance; and Wellcome Trust-funded research on prosthetics use and legislation - the *Identity and Governance of Bodily Extensions* (**Taylor**).

The activity of both these groups is supported by two outward-facing research centres: the Faculty's **Centre for Practice-led Research in the Arts (CePRA)**, co-directed by **Bannon**, and the international **Stanislavsky Research Centre (SRC)**; Deputy Director **Pitches**. CePRA brings together and supports scholars from across the arts whose research employs practice research methodologies, distributing small funds for events and projects. SRC showcases research based upon the work and legacy of Konstantin Stanislavsky. The Centre, which moved to Leeds in 2018, has hosted keynote lectures from Professors Bella Merlin and Paul Fryer; provided developmental training days for ECRs and practitioners in collaboration with Routledge Journals (*Practice, Reflect, Share* 2016-2020); and supported the Unit's annual Drama Teacher Conference. The Centre is linked to the annual international symposium, The S-Word, which has attracted 300 participants to events in the UK, USA, Czech Republic and Malta during the period. The peer-reviewed journal *Stanislavski Studies* (Routledge) is affiliated to the SRC and **Pitches** serves on its editorial board.

Impact strategy

In REF2014 impact was recognised as 'outstanding' in this Unit. In the current period we have sought to maintain and indeed develop that level of performance through infrastructural investment, targeted recruitment, enhanced bid support and new mechanisms for impact data management. **Our vision for Impact recognises that we have an ethical duty to share the insights of our research as widely and effectively as possible, working to ensure our ideas lead to tangible change in areas of demonstrable need informed by the very best in our research.** The impact we have made as a Unit maps closely onto the three themes articulated above (Culture, Place, Pedagogy). Our impact strategy is led by the Director of Research and Innovation (DoRI: **Walmsley**, 0.4FTE), advised by the School Research and Innovation Committee. Its implementation is delegated to the Director of Impact (**Pitches** – 0.2FTE). The strategy builds on the world-leading impact case studies from REF2014, including the priorities articulated for the period 2014–2020. In brief, these were: to build on Collaborative Doctoral Award (CDA) successes; to maintain a high level of industry-related funded research projects; to develop interdisciplinary impact with international reach; and to develop sector leadership in the field of cultural value. Since then, the funding landscape has shifted considerably (with CDAs moving to consortia) but we have held true to the core direction underlying these principles. We maintain an active interest in supporting students to produce work of value to the industry though the interdisciplinary base of this research is distinctively broader than in 2014 (see Section 4); and our sector leadership in cultural value and impact has been recognised with the award of the national Centre for Cultural Value.

Our investment has meant that since the last REF, impact has evolved from discrete areas of expertise to a defining function of our role as a research-intensive unit in performance and cultural industries. This transformation is underpinned by targeted recruitment in impact expertise at School and Faculty level. In 2017 a designated Faculty Impact Support Officer role was created (1.0FTE) to support the Pro-Dean for Research and Innovation in overseeing the implementation of the Faculty impact strategy. A permanent School Impact Support Officer (ISO) was appointed in 2018 (1.0 FTE shared with Music and English). The Unit ISO supports colleagues from project idea through to post award evidence-gathering, ensuring researchers embed impact measurement into their planning. Since being appointed, the ISO has worked with colleagues on 15 projects in D33b alone, including those relating to REF3. Operating across three UoAs, she develops best practice and brokers interdisciplinary peer-review, leading development workshops for staff and PGRs. University-level enhancements in online storage of impact data (IRIS) and acknowledgment of impact activity in workload planning, promotion schemes, and academic monitoring ensure that the step-change in the assessment of impact is appropriately resourced and incentivised.

Our submitted Impact Case Studies in REF3 reflect the breadth of the Unit's expertise in performance and cultural industries research and testify to the scope of our claimed impact identified above – from the individual artist to the general public via educators, cultural practitioners, managers, leaders and policymakers. They lay out the evidence for the impact of our research on new and experienced professional scenographers (**Palmer and McKinney**), on

arts fundraisers and future leaders (**Walmsley**) and on secondary teachers, emergent actors and a 'massive' international pool of online learners (**Pitches**).

As we move forward, our view that performance research can uniquely address the global challenges facing our planet is reflected in the range of impacts anticipated in the Unit over the next 1-4 years. A recent survey conducted with 15 researchers in the School evidenced actual or potential impacts across 7 areas, with many anticipating multiple impacts: Public policy/services (5 projects); Economic (2); Social (6); Cultural (12); Health (3); Environmental (3); Quality of Life (8). These statistics reflect ongoing projects and are not included in the ICSs submitted to REF3. The breadth of these developments within PCI are laid out in Section 4. They provide a window onto our future strategic direction expressed in our vision, strengthening the close relationship already enjoyed between our funded research and the communities identified as beneficiaries in our impact plans. These projects include: advancement of ecological and decolonial methodologies drawing on indigenous and traditional communities in Central Africa (**Salazar Sutil**); participatory arts research aimed at young people with cancer (**O'Grady**); transformational enterprise to support local economic development through cultural and creative industries in sub-Saharan Africa and Vietnam (**Dobson**); historical and practice research in collaboration with mountain festivals to heighten the impact of the live arts on environmental awareness (**Pitches**); and the strong policy impact and bid plans following on from the AHRC-funded research project Cultural Participation: Stories of Success, Histories of Failure (PI: **Jancovich**). This breadth of impact, underpinned by UKRI peer-reviewed projects and high-quality publications, is a function of the singular combination of performance and cultural industries research, reflected in the name and ethos of the School and embodied in its staff.

Future plans

We have recently refreshed our research vision and are clear about how we want to frame our scholarly and impact activities to ensure that they remain vital and sustainable. Our distinctive combination of expertise in performance studies and across the cultural industries enables us to position our research in an applied and tailored way to respond to wider sector and social challenges, such as ongoing decolonialisation, mass migration, climate crisis, creating world-leading immersive content, evaluating cultural value, and democratising cultural engagement. We will therefore continue to recruit and develop staff who operate at the nexus of performance and the cultural industries. This will enhance our growing capacity and aptitude for large GCRF and other hypothecated funding driven by the Government's Industrial Strategy. Meanwhile, our 5-year leadership of the Centre for Cultural Value is enabling us to broker new national and international partnerships and alliances to facilitate further bids to the AHRC's Cultural Value funding strand and to attract ESRC funds. Coupled with the breadth of *engaged research* plans detailed above, the Unit is confident it has a sustainable basis for an ambitious period of high-quality research activity going forward, building a compelling evidence base for the Unit to be recognised as a leader in challenge-led research, on several fronts.

Our growing PGR community keeps our research fresh and vital, especially via the diverse and pioneering methodologies that our PGRs bring into the Unit, including a constellation of practice-led projects. So, despite external funding challenges, we will continue to invest in PGR activity by committing to School scholarships (£409K in the period), overseeing a step change in our PGR training and professional development, and shifting our approach from focusing on PhD completion *per se* to engendering future leaders, both in academia and in the cultural sector. Continuing our success with CDAs in the previous REF exercise, we secured 2 CDAs in the past two years and plans are underway to build on this in the next period. We will continue to enact leadership in the field by hosting national and international conferences (e.g. TaPRA in 2023 and a major Cultural Value conference planned for 2023) and maintaining editorship of key journals (see Section 4). We retain our cherished goal to shape the international development of practice-led research and will therefore continue to invest time and effort to recruitment in this area. We will develop our growing number of national and international collaborations, both with other HEIs and with world-leading cultural partners. This will enable us to maximise the reach and impact of our research as well as offering unique development opportunities for our staff and PGRs. In anticipation of the next REF, research staff have already started achieving this impact in relation to Covid-19 via successful UKRI bids (**Walmsley**). We value inclusive, politically

engaged research and warmly welcome the move to open access publishing (in the last REF cycle downloads of WRRO outputs increased from 3,182 to 80,914). Being at the forefront of this democratic shift to OA ensures that our research impacts more immediately beyond the academy.

Section 2. People

Responsibility for the **leadership and implementation** of the Unit's research strategy is devolved to the Director of Research and Innovation (**Walmsley**), who reports to the Head of School (**O'Grady**, 2015-20, **Pitches** thereafter) in conjunction with the School Leadership Team and the Faculty Pro-Dean for Research and Innovation. The DoRI chairs the quarterly School Research and Innovation Committee, which reviews relevant policies and strategies and acts as a task and finish group on timely initiatives, such as mapping and refreshing research groups. Since REF2014 our strategy for **staffing and staff development** has been realised by: recruiting permanent and fixed-term staff and PDRFs to enhance our identified research strengths and areas of growth; improved internal mechanisms for allocating research time and research leave; engaging actively with new Faculty support structures for bidding and internal reviewing; introducing a more formal research mentoring scheme and developing our research mentors; and strategic collaborations designed to increase engagement with external partners and research beneficiaries to enhance the impact of our research, innovation and engagement. We submitted 13 staff to REF2014 and are submitting 20.6 current research staff to REF2021 – a 62% growth rate which illustrates our significant but sustainable growth as a body of scholars and our evolving research power.

Staff recruitment and promotion

Our commitment to staff recruitment and investment is partly captured in our HR data: Since REF2014 we have recruited a total of 10 new Category A staff (8 as Lecturers and 2 as Academic Research Fellows). This significant investment in people has been highly strategic in order to consolidate our strengths across the three themes identified in Section 1. For example, **Borchi, Dobson, Jancovich, Ma, Price** and **Ward** were all appointed to enhance our capacity in the cultural and creative industries, while **Lawson** and **Walsh** were recruited to deepen practice research and applied performance. Our investment in two research fellow posts (**Salazar Sutil** and **Willson**) is significant and has paid rich dividends not only in raising the profile of our interdisciplinary research but also in significant grant capture. Over the current REF period we have promoted 5 female and 2 male colleagues: six from Lecturer to Associate Professor (**Fenemore, Jancovich, Rodosthenous, Walmsley, Walsh** and **Ma**) and two from Associate Professor to Professor (**Walmsley** and **O'Grady**). Subject to satisfactory progression, our 2 Academic Research Fellows, funded initially by the University's competitive 'Great Minds' scheme (£100M between 2014-17) will be promoted to Associate Professor within 5 years of starting (with **Salazar Sutil** promoted since the census date).

Staff development takes place at many different levels: in School and institutionally; formally and informally; online and face-to-face. We offer a generous package of research leave and support. Colleagues can apply for research leave every five semesters through a competitive internal scheme that rewards high quality, ambitious and achievable proposals that are likely to culminate in outcomes and/or outputs, including bids and impact, that reflect the UoA's research strategy. Over this REF period 13 colleagues have benefitted from a full semester's research leave and one of these (**Lawson**) also received a matched semester's leave through the Faculty Study Leave Scheme. Since 2018 staff have also been encouraged to apply to the School and Faculty for full or partial teaching relief (whilst maintaining academic roles), and in the past two years 3 colleagues have been awarded relief specifically to develop research outputs and/or to develop a bid. Applications to these schemes are nurtured and signed off through our robust Research Needs Analysis (RNA) process, which operates in tandem with our Staff Review and Development Scheme (SRDS) and our Annual Academic Meetings (AAMs) to identify how we can best support individual researchers to meet their own ambitions whilst forwarding the strategic goals of the Unit and in alignment with them. RNA meetings are led by individuals' named research mentors, who are drawn from senior research staff and allocated according to

research specialism. Informal research mentoring meetings take place 3–4 times per year, complementing the formal RNA. In line with Faculty protocols, all our Category A staff are allocated 30% of their workload to research and impact activity, and in some cases 10% of this is earmarked specifically for bidding. Individual variances are discussed and agreed in the AAMs, which operate as 3-year strategic planning meetings that explore colleagues' activities and performance across the piece. Our £22k annual staff research budget (allocated from QR funds) offers development funding of up to £1k per annum for each member of staff (to cover conference attendance, publication costs, pump-priming, etc.) and earmarks £1k per year to each research group to fund externally facing performances, symposia and other events. The Unit's Research Seminar Series, curated by our two Academic Research Fellows, offers regular opportunities for staff and PGRs to present their work and obtain timely feedback. It also offers a platform for leading scholars in their sub-disciplines to present their own research at events such as 'To be more animal' with philosopher Prof Helen Steward in 2016; and Fine Art Scholar Azadeh Fatehrad on 'Women and the Veil in Post-revolutionary Iran' in 2019. Both series resulted in edited book outcomes (**Willson** and **Salazar Sutil**). Beyond these formal mechanisms, research excellence is developed via rigorous peer-review within our research groups and centres.

Beyond the School, staff development is overseen at a strategic, institutional level by our dedicated Organisational Development and Professional Learning team, which offers a range of short courses related to research development for staff and PGRs. Faculty-wide development opportunities are offered by the Leeds Arts & Humanities Research Institute (e.g. on bid writing and supporting interdisciplinary research via the Sadler Seminar Series) and by the Cultural Institute, which offers seed funding to develop collaborative impactful research via its 'Ignite' and Creative Lab schemes. PCI has performed very well in these pump priming schemes, with colleagues securing 13 grants totalling £25,500 since REF2014. These funds have enabled new partnerships with West Yorkshire Police (**O'Grady**), Third Eye Asian Centre (**Lyons**), South Asian Arts UK (**McKinney**), Leeds Mind (**Walsh**) and Red Ladder Theatre Company (**Pitches**).

As a School whose research is concerned with questions of social and environmental justice, we pride ourselves on our approach to pressing issues of **equality and diversity**. We are a richly diverse group of scholars, encompassing colleagues from many different ethnic and class backgrounds and from all over the world: Chile, China, Cyprus, Germany, Greece, Italy and South Africa. Many of these international colleagues (**Borchi**, **Ma**, **Salazar Sutil** and **Walsh**) have been appointed post REF2014, which illustrates our strong commitment to diversification and internationalisation. This profile is further enhanced by our Visiting Research Fellows and Visiting Professors (see below). Our professoriate had a gender ratio of 2:2 during the census period, including a woman of colour. We are committed to leadership development for women. Two colleagues have completed the prestigious Aurora programme (**Fenemore** and **McKinney**) and our third successive female former Head of School (**O'Grady**) is an Aurora mentor and keynote speaker. We implement flexible working arrangements for colleagues with caring responsibilities and facilitate home working wherever appropriate, with additional support measures put in place to support the wellbeing of colleagues and PGRs working remotely as a result of Covid-19.

We have 9 **early career researchers** in the Unit (**Borchi**, **Lawson**, **Ward** + 6 PDRFs). ECRs are supported in various ways, including a reduced teaching allocation in their first year and a dedicated Research Mentor and Probation Mentor to ensure effective integration, progression and development. All staff can also access peer mentoring via their research groups. Six **postdoctoral researchers** (up from 1 in 2014) are attached to our research centres and projects. They benefit from the careful mentoring and management provided by their PIs and also from the dedicated postdoctoral development that takes place via the Leeds Arts and Humanities Research Institute. Benefitting from access to our theatres and studio spaces, they have helped to organise several symposia and conferences as well as co-editing related outputs (e.g. **Jancovich's** 2018 *Participation as Policy, Practice and Methodology* and **Pitches'** 2018 Performing Mountains Symposium and *Performance Research* Special Issue). Outgoing postdocs have progressed onto permanent Lectureships (Shearing at the Royal Central School

of Speech and Drama having won a Sky Academy Arts Scholarship in 2014 and Gold and Silver awards at the World Stage Design exhibitions in 2013 and 2017 respectively). And our two Academic Research Fellows (Preece and Beswick) also found permanent posts, both at Exeter.

Our **Postgraduate Researchers** (PGRs) are a vital part of our School and encapsulate the rich diversity of research visible across the Unit. Since the last REF exercise there has been an exponential rise in PhDs related to cultural policy and audience research reflecting both significant staff recruitment in this area and the large bidding successes referred to in Section 1. We continue to take a rigorous approach to the recruitment and selection of new postgraduate researchers, based on supported research proposals and interviews, and we currently have 25 PGRs enrolled. All our PGRs are supervised by two or three academics, including one who must have supervised to successful completion (the high ratio of ECRs limits our ability to supervise a larger volume of PhDs). Supervisors receive compulsory training following the University's and School's Codes of Practice for Supervision of Research Degree Candidatures, requiring all full-time students to attend a minimum of 10 formal supervisions per year (6 for part-time). We are fully compliant with the QAA's Code of Practice for the Assurance of Academic Quality and Standards and the Faculty has developed specific Ordinances and Regulations covering practice-led research, advised by PCI staff. PGRs are also supported by a dedicated Director of Postgraduate Research Studies (**Kapsali**) and by a Senior Graduate School Officer, who provide specialist academic, administrative and pastoral support. Beyond PCI, PGRs are supported by the Faculty's Graduate School and by the University's Doctoral College, which brings together all the support services and opportunities to coordinate and enhance the postgraduate research experience. Under the direction of its Dean (Prof. Claire Honess), the Doctoral College runs regular drop-in and training sessions for PGRs and organises seminars and other events including the annual Doctoral College Showcase. Training opportunities are provided by the Organisational Development and Professional Learning team and teaching development is supplemented by the PCI Mentoring Scheme overseen by **Kapsali**.

The University-wide strategy of promoting a vibrant PhD community through investment in doctoral training is reflected in the quality of PCI's Postgraduate recruitment. In this REF period we have offered 10 PhD scholarships and achieved significant success with University and external PGR funding, attracting an additional 10 Faculty/University scholarships and 8 AHRC White Rose College of Arts and Humanities scholarships. WRoCAH was awarded the largest block grant in the UK for students starting their studies in 2014; funding for 240 awards was renewed in 2019 with 15% of it ringfenced for industry-based projects. These consortium-funded studentships come with a very generous package of additional support, international networking and knowledge exchange opportunities. We allocate an annual budget of £3,000 per year to support our PGRs, which includes conference attendance and additional support for practice-led projects. Over the current REF period we have allocated £14,857 of this, in addition to the support and development offered by the White Rose College. An additional annual budget of £500 supports our PGR Seminar Series, co-ordinated by a committee of PGRs under the leadership of two PGR Reps who receive training by the Students' Union. PGRs also organise conferences – e.g. the Audience Research Conference: Across the Divide conference (University of York, September 2018).

We have hosted two PGRs from Aarhus University for a two-month research placement supervised by **Jancovich**. Since August 2013 we have celebrated 28 successful PGR completions (compared with 15 over the previous REF period), which demonstrates the significant uplift we have managed to develop in our PGR cohort as well as the high quality of our PhD candidates and our support for their timely completions. Since REF2014, three of our successful doctoral scholars were awarded with the 'exceptional' recognition of 'Research Excellence'. In a challenging environment for ECRs in the job market, destination data up to 2018 indicates 10 out of 17 completing PGRs found permanent posts as academics and a further four are working in related industry posts.

Finally, we have continued to invest in Visiting Research Fellows (VRFs) and Visiting Professors. Since REF2014 we have welcomed 9 VRFs from academia and industry: Dr Claire

Antrobus (Arts consultant); Dr Simon Dancey (CEO of Creative and Cultural Skills), Dr Steven Hadley (ex-CEO, Audiences Northern Ireland), Dr David Shearing (see PDRFs), Dr Jessica Walker (Lecturer in Professional Development at the Royal Academy of Music), Richard Sobey (Independent Arts Advisor), Sheena Wrigley (ex-CEO Leeds Playhouse) and Mercy Ette (Fullbright scholar and Lecturer at Trinity University Lagos). We have hosted two Visiting Professors (Prof. Paul Fryer, Director of our Stanislavsky Centre, and Prof. Birgit Eriksson from Aarhus University) along with two Emeritus Professors (Profs. Mick Wallis and Christopher Baugh). We are welcoming another Visiting Professor (Prof. Justin O'Connor from University of South Australia) in 2021/22 attached to the Centre for Cultural Value. These scholars enrich our research culture and provide specialist interventions into our research centres, groups, projects, seminars and scholarship, as well as offering senior linkages to the creative sector and employability sessions for our PGRs and acting as external ambassadors for our research.

Section 3. Income, infrastructure and facilities

PCI's **research income** is deployed strategically to enable us to realise our ambitious research vision by addressing our core aims and objectives. This investment manifests in terms of staff and PGR recruitment, and research support, which includes study leave, publication support, conference attendance, funding research events, in-kind support for collaborative research, and public engagement. Over this REF period our bidding activity has risen exponentially: we have received total research funding of £4.8m. Major awards over this period include: **Walmsley's** £2m (£2.5 fEC) AHRC/ACE/PHF Centre for Cultural Value; **Willson's and O'Grady's** £630k AHRC *Fabulous Femininities* grant; **Ma's** £500k AHRC-Newton Fund Development *Through the Creative Economy in China* grant; **Pitches'** £250k AHRC Fellowship award (*Performing Landscapes: Mountains*); **Salazar Sutil's** 250k GCRF *Survivor Group* grant and **Jancovich's** £202k AHRC grant, *Cultural Participation: Stories of Success, Histories of Failure*. As indicated in Section 1, our strong focus on applied and interdisciplinary research has positioned us very well to capture hypothecated funding such as GCRF and Industrial Strategy grants. This focus is responsive to the University strategic vision for addressing major global challenges and is evidenced in PCI by **Salazar Sutil's** recent success in securing £90k in AHRC/GCRF funding followed by a £250k GCRF Exploratory Award. **Walsh** has also won a £100k ECR grant for a Phase 2 *Changing The Story* project to investigate youth-led alternatives to crime based in Cape Town's Cape Flats community. This bid developed from the Sadler Seminar Series supported by the Leeds Arts and Humanities Research Institute and was partly delivered during **Walsh's** research leave in 2019/20. This represents one of three awards for the intellectual pump-priming seminar series (the others led by **O'Grady** and **Kiszely**). Notable success has been achieved in the past 6 years in securing AHRC Network development grants, which again highlights our evolving international leadership in specific areas of interdisciplinary research. Three network grants have been awarded over the period: **Taylor's** £27k Error Network; **Salazar Sutil's** £30k Social Choreography Network; and **Walmsley's** £35k International Network for Audience Research in the Performing Arts.

Our **research infrastructure and facilities** are world-class. The Faculty merger and restructure in 2016/17 facilitated PCI staff access to the redeveloped Leeds Arts & Humanities Research Institute, which offers dedicated support for bid writing and development alongside training for our Postdocs. The Faculty itself provides a peer review scheme for bids over £250k and the Cultural Institute offers seed-funded opportunities with cultural and industry partners all over the region. Recent successes benefitting from this support include the Centre for Cultural Value, a 'research mobility' award for collaboration in Canada (**O'Grady**) and a 'Catalyst' award for developing links with technologists in Leeds (**Kapsali**). The Leeds Social Science Institute and the Leeds Institute for Data Analytics also offer seedcorn funding and support for large bids with a social science focus, such as the big data training element, again for the Centre for Cultural Value bid. The majority of our research staff are housed in single offices and regular upgrades to computer hardware are factored into the spending plans. The School hosts the theatre complex stage@leeds on behalf of the University, receiving diverse professional touring companies as well as supporting staff and student practice-led research outputs, research seminars, symposia and conference events. The UoA's ability to attract and host high-quality international research

conferences is evidenced by the 2016 *People, Power, Place* Conference, commissioned and funded by Arts Council England (200 delegates, led by **Jancovich**) and by the many large-scale research symposia and colloquia held over the past few years, including **Pitches'** 2018 *Performing Mountains Symposium* and **Walmesley's** 2017 *Audience Research Symposium*, both hosted at stage@leeds.

The quality of our physical infrastructure is key to our research success, given our rich traditions of practice-led research and our focus on directing, performance, scenography and performance technology. In 2007, the School moved into a £5 million purpose-built theatre and office complex in the centre of the University of Leeds campus, housing two professional standard, publicly licensed theatres (180 seats and 50 seats), a dance studio, lecturers' offices, a meeting room, a staffroom and a large foyer/social area. The newly renovated Clothworkers' South Building houses bespoke studio spaces equipped for practice-led research and teaching, a design studio, a costume and wardrobe store, a scenic construction workshop and associated facilities, a computer aided design suite, digital video-editing and sound facilities and a large postgraduate research room with dedicated workstations and social area. This building also houses the Centre for Cultural Value (with 4 FTE staff) and the University's Cultural Institute. The stage@leeds Artistic Director oversees the School's dedicated technical team specialising in sound, lighting, costume and set construction (5.8 FTE staff, up from 3.4 in 2013/14). Over the last five years PCI/stage@leeds has invested over £18,000 to upgrade all our theatre and studio spaces to the same state-of-the-art lighting control systems allowing staff and students to move between spaces without the need to re-skill for each room. An additional programme of lighting upgrades started in 2016 has seen two of our studios equipped with modern low energy LED lighting and in 2020/21 our main theatre space will be upgraded with new state of the art LED lighting fixtures. Since 2017 PCI and stage@leeds have invested in a more flexible control system for A/V and sound with the introduction of industry standard Qlab in both our main theatre spaces. The addition of four pairs of powerful mobile powered PA speakers, a new 9m projection screen and the purchase of two matched projectors (over £10k of investment) means that we can facilitate complex projection on multiple surfaces and sound mapping across multiple speakers in two theatre spaces. In 2019 stage@leeds was shortlisted for a University of Leeds sustainability award and its Director (Ansell) is a University of Leeds Sustainability architect. Sustainability is central to the stage@leeds mission and in 2017 the green space between PCI/stage@leeds and the School of Earth & Environment became designated as a Sustainable Theatre Living Lab. In early 2020 the go-ahead was given centrally to establish stage@leeds as the first genuinely carbon-neutral building in the University.

Leeds University Library is one of the major academic research libraries in the UK. Its public galleries present exceptional collections of fine art, artefacts, rare books and manuscripts. Research access is excellent for all three large libraries that serve the arts and humanities (the Edward Boyle, the Laidlaw and the Brotherton) with the latter holding world-class rare books, manuscripts, art and archival resources in its Special Collections (SC) as well as enviable digital resources. The Edward Boyle Library houses a dedicated Research Hub where research staff and PGRs can book individual study spaces, group meeting rooms and large event rooms. The Library facilitates open access publishing and research data management to support and inspire research at all levels. The School has two SC champions (**McKechnie** and **Pitches**), who work closely with archivists to develop projects using the collections. A Red Ladder internship was funded by Ignite (£2K) to assess the newly catalogued Red Ladder archive and this resulted in a successful CDA project funded by WRoCAH (2019–2024), one of only 3 awarded to Leeds in 2019. Other acquisitions in the period include the archives of Opera North (2014), Blah Blah Blah (2016), Phoenix Dance (2014) and augmentations to the Leeds Playhouse and Laban archives.

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

Our research staff shape the future direction of their disciplines via myriad activities that are highly distinctive to the UoA. This is consistent with the University's broader 2020-25 strategy for positioning Leeds as a 'University without Walls' that increases research income and impact through innovative external partnerships. PCI enriches the sector both economically and

culturally through applied research, exerting a positive influence on both private and public funding for arts and culture. Leadership roles as editors, keynote speakers and membership of strategic panels enable colleagues to exert significant influence on performance and the cultural industries and further understanding of their value as the most dynamic sector in the UK economy. This influence maps closely onto the School's three research themes of Culture, Place and Pedagogy.

1. Cultural value, engagement, and policy

PCI research staff actively engage with and **influence arts funding and policymaking**.

Under **Walmsley's** leadership PCI has built up international reputation and influence in research relating to audiences, fundraising, philanthropy and the cultural economy. **Walmsley** is Academic Director of the University of Leeds team that manages the academic strand of the Arts Council England funded Arts Fundraising and Philanthropy (AFP) programme established in 2013 to professionalise arts sector fundraising and philanthropy. In April 2018 AFP became one of ACE's prestigious National Portfolio Organisations. Within this theme PCI research staff also engage with policymaking. **Ma** was commissioned to write a report for Arts Council Wales: *Wales-China Cultural Exchange, Cultural Memorandum of Understanding Implementation Report* (2018) and **Price** co-authored a European Commission report on the main challenges in the theatre sector to inform future European Union actions in 2019.

2. Cultural places, spaces and environments

Major AHRC and GCRF projects won by **Walsh, Salazar Sutil, Willson** and **O'Grady** highlight the important research on inclusivity and co-creation being led by research staff in PCI. The interdisciplinary work being undertaken within marginalized communities - including prisons (**Walsh**), indigenous and migrant communities (**Salazar Sutil**), or subcultural clubs (**Willson** and **O'Grady**) - demonstrates the activist and transformative dimension to this thematic approach. Colleagues have created significant links with NHS Bradford District & Craven Clinical Commissioning groups (**O'Grady**) and national support groups such as The Miscarriage Association (**Willson**). **Salazar Sutil** collaborates with social artists working in ex-combatant camps run by the Niger army (Goudoumaria) and Defense Intelligence Agency of Nigeria (Gombe camp). These global, national and local collaborations anticipate the next wave of impact generation within PCI.

3. Performance pedagogies, processes and practices

Pitches' leadership in performance training and pedagogies has generated an influential contribution to knowledge and learning platforms. He has developed Massive Open Online Courses (MOOCs) with global reach which link to the international work being undertaken by the Stanislavsky Research Centre. As a global leader in this subject **Pitches** has been invited to give keynote presentations in Australia, South America and Europe, including 'The Circulation of Stanislavsky Texts and Models of Interpretation Around the World' at the Universidade Federal do Rio de Janeiro, Brazil, 2019. Within the processes and practices element of this theme colleagues generate impact through their innovative partnerships with businesses. **Kapsali** has an ongoing collaboration with Curvor Ltd. on *Sonolope*, a movement sonification technology project (2014–present).

This threefold thematic influence is manifest in the following quantitative examples that illustrate our collective leadership in the field of Performance and Cultural Industries:

Editorial roles: Colleagues have edited 22 special issues of international journals since REF2014 demonstrating their leadership in their respective specialisms. These editions range from 'Entrepreneurship in Africa' [Parts 1, 2 & 3: 2018] in the *Journal of Small Businesses and Enterprise Development* (**Dobson**) to 'Turning Animal' (**Salazar Sutil** 2017); 'On Mountains' (**Pitches** 2019) and 'On Hybridity' (**Kapsali** 2020) in *Performance Research and Broadway Then and Now: Musicals in the 21st Century* in *Arts Journal* (**Rodosthenous** 2020). Colleagues also lead their field in their roles as journal and book series editors: **Pitches** is the Founding Co-Editor of *Theatre, Dance and Performance Training* (2010–present), **Walmsley** is Co-Editor of *Arts and the Market* and Advisory Board member of *Cultural Trends* (2017–present) whilst **Ma**

edits *Shanghai Arts Review* (2016–present). **Kiszely** was the co-founding Editor of *Punk & Post-Punk* until 2015 and currently sits on the editorial board of Anthem Series on Television Studies (2020-). **O’Grady** has been section editor for *Dancecult: International Journal for Electronic Dance Music Culture* since 2012. **McKinney** and **Palmer** co-edit the book series, *Performance + Design* with Bloomsbury Methuen.

Others sit on **advisory boards** on funding bodies, conferences and leading publications in the field: **Taylor** and **Walmsley** are Strategic Advisors for AHRC and **McKinney** is a AHRC Peer Review College member 2015 -2022. **Pitches** serves on the NCN national research panel in Poland. **Dobson** is a Trustee on the Management Board of the Institute for Small Business and Entrepreneurship (ISBE) and Research Area Lead for European Association for Evolutionary Political Economy (EAPEA) and Scientific Expert Reviewer for EU COST Action funding programme. **Walmsley** is a member of the Scientific Committee for Social Theory, Politics & the Arts (USA). **Jancovich** sits on national advisory panels for Arts Council England’s Creative People and Places project and is a National Steering Group Member for the Local Trust’s Creative Civic Change initiative; **Price** acts as the Lead Expert on funding assessments for Creative Europe 2014-20 across five programme strands. **Walmsley** and **Jancovich** acted as Artistic Assessors for Arts Council England 2010–2017.

Journal/book series advisory board memberships include: Bloomsbury’s Gender and Popular Culture Series (**Willson**: 2016–present); Intellect’s *Choreographic Practices* (**Fenemore** 2011–present) and the *Dance Training and Social Practices Journal* (**Bannon**). Colleagues have **refereed and reviewed** for over 20 international journals and 5 major publishers across a broad range of disciplines. Staff have reviewed book proposals and manuscripts for Bloomsbury (**Lawson, Palmer, Pitches, Rodosthenous, Willson**); Routledge (**Jancovich, Palmer, Pitches, Rodosthenous, Walmsley, Walsh**); Palgrave Macmillan (approximately, 25 manuscripts since 2013: **Fenemore, Pitches, Rodosthenous**); Emerald, Sage, Elsevier (**Dobson**); Intellect (**Bannon, McKechnie**); Oxford University Press (**Rodosthenous**); Manchester University Press (**McKechnie**).

Colleagues have delivered **35 keynotes** (13 international) including: UNESCO conference on Participatory Governance, Croatia, 2017 (**Jancovich**); ‘Global Performance and Cultural Industries’, Shandong University, China, 2019 (**Ma**); and Economia e Gestione Immobiliare (MEGIM) at the University of Rome Tor Vergata (**Dobson** 2019). Colleagues have been invited to deliver **45 public lectures** and publicly funded performances. Significant mention must be given to two AHRC funded talks given by **Ma** - *Engaging the Parliament through Research* in London in 2019 and *Development through the Creative Economy in China* in Shanghai in 2017. Other presentations include a talk by **Jancovich** for the Ministry for Culture in Bogota in Colombia and a public talk given by **Willson** as part of the major exhibition, *Savage Beauty* at the V&A, London (2015). Since 2013 staff have **convened** over 30 conferences and panels, including: ‘UK-China Creative Economy’, Cardiff University with UNESCO (over 30 university representatives around the world attended) 2017 (**Ma**); *Revisiting the Gaze*, a two-day international conference at Chelsea College of Art, London, 2017 (**Willson**). **Kapsali** co-convened the TaPRA Performer Training Group (2015–2018). **Palmer** was the IFTR co-convenor of the Scenography Working Group between 2013–2017.

Scholarly awards provide recognition of our contributions to the discipline: **O’Grady** was the NCCPE Award Winner 2016 for ‘Engaging with Young People’ on the “Don’t Smile” project in collaboration with School of Dentistry. **Pitches** was Shortlisted for TaPRA Editing Award for *Stanislavsky in the World* in 2018. **McKinney** was made Chair of the international jury for the Prague Quadrennial in 2015 and nominated for the best book at The Prague Quadrennial in 2019. **McKinney** and **Palmer** were shortlisted for the best edited book by TaPRA for Expanded Scenography in 2019. Meanwhile 11 colleagues have undertaken **consultancy or advisory work** in the following ways: **Walmsley** is currently the Lead Evaluator on the National Theatre’s *Theatre Nation Partnerships* programme (2018 to date) and was Principal Investigator on the evaluation of Light Night Leeds for Leeds City Council (2014 & 2015); **O’Grady** was part of External Stakeholders Advisory Group for Pearson Education (2012-15); **Salazar Sutil** advises

UNESCO Art-Lab on best global practices for arts and human rights; **Ward** is evaluating The Tetley Gallery's Artist Associate Programme (TAAP); **McKechnie** has provided dramaturgical expertise for Balbir Singh Dance Co., Billingham International Festival. **Fenemore** was Artistic Advisor for performance projects by Impelo and Rebecca Wilson in 2019. **Jancovich** and **Rodosthenous** acted as strategic advisors for European Capitals of Culture (Aarhus 2017; Pafos 2017). **Pitches** advised Cumbria Youth dance on climbing and performance.

PCI staff have actively built **collaborative links with over 100 external cultural partners**. These include OneDanceUK, for whom **Bannon** was a board member and contributed to the launch of the Practice Research Advisory Group as an invited representative for Dance-HE at Kingston University in 2018; Urban Angels Circus (**O'Grady** was Chair of Board of Trustees of 2014–17, now patron); The Audience Agency, where **Walmsley** acted as a Trustee from 2017–19, and Slung Low, where McKechnie serves on the Steering Group for their Cultural Community College. The National Theatre (**Walmsley**) and Kendal Mountain Festival (**Pitches**) are key partners in large projects. Two major AHRC UK-China projects have been undertaken by **Ma** as PI (2018–2020): 'Bridging the Gaps, mixed reality performance of Chinese opera in rural-urban Shanghai' and a project for the AHRC Creative Economy Newton Fund, 'Popular performance for new audience'. Collaborators included 5 x UK cultural industry partners; 5 Chinese Universities, National Digital Lab, 5 x Chinese Cultural Industry Partners and the Shanghai M50 creative cluster. **Palmer** leads the **industry-focused** Performing Light Network (with 2 UoL PGRs).

Colleagues have demonstrated a commitment to **cross-sector collaboration** as identified in **Section 1**. Particular foci are on well-being, activism and social change, the environment and audience research. **Salazar Sutil** has developed funded partnerships with Nigerian Army, Neem Foundation, UNHCR, Institut Français du Tchad and Ballet de Refugies de Maro. **O'Grady** is leading a British Academy funded research collaboration with Dr Cheryl Heykoop from Royal Roads University, Canada on the PARTY project (Practice as Research for Teenagers and Young adults living with cancer). Seedcorn funded wellbeing projects undertaken by **Walsh** have created significant links between the UoA and mental health organisations, e.g. +90 beneficiaries and a collaboration with Leeds Mind and 4 HE providers in Leeds.

Staff have examined 28 PhDs over the period, including 8 at international institutions: Aalto University, Helsinki (**McKinney** 2015, **Pitches** 2017); Deakin University, Australia (**Walmsley**, 2018; **McKinney** 2019); Edith Cowan University, Perth (**Bannon** 2017); QUT Brisbane (**Pitches** 2015); Sydney (**Pitches** 2014); University of Rome Tor Vergata (Dobson 2015; 2016). Supervision of **post-doctorates** includes Dr Lucy Wright 2019-2020 (**Jancovich**); Dr David Shearing 2016-17 (**Pitches**); Dr Robyn Dowlen 2019-date, Centre for Cultural Value (**Walmsley**); Dr. Yang Zi at Shanghai Theatre Academy (**Ma**). A new cohort of postdocs was appointed in the summer of 2020.

Media appearances demonstrate the significant way that PCI's expertise leads and shapes societal debates in the public realm. Radio programmes produced for Resonance FM: *River Dialogues*, broadcast in September 2018 and July 2019, disseminate the interdisciplinary research on rivers undertaken by **Salazar Sutil**. Other media contributions include: BBC World Service documentary (**Pitches** 2014) and an Eastern China Political and Science University broadcast (**Ma** 2019). PCI is at the forefront of digital learning with **Pitches** and **Walmsley** disseminating their research to over 42,000 learners via 2 acclaimed Massive Open Online Courses (MOOCs) on the commercial FutureLearn platform (see REF3).

As the above examples illustrate, **performance is our strategic response to complex global challenges that demand an interdisciplinary and sustainable approach**. Moving forward, our digital expertise equips us for methodological and artistic innovation and adaptation to Covid-19, while experience and extensive contextual knowledge in LMIC and ODA countries, coupled with research practices embedded in the UN's Sustainable Development Goals positions us well for global challenge-led hypothecated funding. Our flexible infrastructure will maintain our responsive approach to the rapidly changing landscapes that surround us, not least

Unit-level environment template (REF5b)

the significant impact of Covid-19 on the fragile arts and cultural ecology. Indeed the UoA has already attracted a large UKRI grant to enable us to begin this endeavour.