

Institution: Leeds Beckett University

Unit of Assessment: 32 Art & Design – History, Practice and Theory

1. Unit context and structure, research and impact strategy

1.1 Context

Our shared project is making a positive difference to the lives of others through our practice based arts research that actively contributes to: the creative economy; promotes inclusivity, diversity and well-being; and builds collaborative partnerships that allow our students and staff to participate in cultural activities. Established September 2019, Leeds School of Arts (LSA) includes 165 academics and 3022 students at Leeds Beckett University (LBU). Demonstrating our commitment to the arts, a new £80-million building opened in January 2021.



Since REF2014, staffing, investment and infrastructure changes at LBU, including the creation of a new **Leeds Arts Research Centre (LARC)**, have strengthened public-facing interdisciplinary and collaborative aspects of its research.

The changes implemented have increased staff submitting to Art & Design from 12 in 2014 to 39 academics in 2021. PGR students increased from 22 to 31 in 2020, with a further eleven graduating. HESA recorded funding has increased, from £94,271 in REF 2014 to £133,821 in REF 2021 with a further £1,326,980 external funding generated (unrecorded in HESA), including 32 successful Arts Council England grants and £136,000 in prize money awarded to four of our academics.

Our research culture is thriving in Leeds School of Arts. In this REF cycle our Art & Design academics have authored 18 monographs; 3 Edited anthologies; 47 book chapters; 56 Journal articles; delivered 87 conference papers; produced or participated in 246 exhibitions; made 88 live performances; given 52 radio and film broadcasts; held 9 residencies; realised 29 commissions; built 38 collaborations with other HE institutions; and delivered 78 public lectures/keynote presentations.

1.2 REF 2014 Review

Following a review of REF 2014, we developed the following research groups, research and impact strategy whilst observing our Code of Practice's core principles of transparency, consistency, accountability, and inclusivity. We have worked to develop the research intensity of staff through open dialogue, exchange of ideas and creating platforms for sharing.

1.3 Research Groups:

We've established eleven research groups: Autism; Co-Design; Critical Theory; Curating; Dementia; Experimental Publishing; F= Feminism; Fashion & Sustainability; Participatory Practice; Peace Studies; and XR [Extended Reality]. We intend to develop these over the next REF cycle with leadership and targeted funding, strengthening our interdisciplinary research activity whilst connecting academics across the University. Although we recognise the importance of working together we also value academic independence and support colleagues to pursue individual as well as collaborative research programmes. The culture of the Unit is one of enablement and facilitation, rather than prescription.

1.4 Research Strategy

In line with our institutional Strategic Planning Framework 2016-21 – including the KPI 'Leading Research and Academic Enterprise' – Professor Morris was appointed as Director of Research (DoR) in 2016 to increase research intensity, recruit more post-graduate students and increase external income.

On auditing the research environment, Morris identified key strategies:

1.41. Improve understanding of practice-as-research outputs. Research Strategy 1 (RS1)

Working collaboratively across units, Morris and Shail (Unit 33) commissioned DUST to design templates for practice-as-research outputs. Staff were mentored on how to develop and articulate their research in terms of originality, significance and rigour. Twelve exemplar outputs were displayed in six offices to demonstrate effective framing of practice-as-research, leading to an interdisciplinary sharing of ideas.



1.4.2 Incentivise staff to obtain external research funding to increase and diversify income. (RS2)

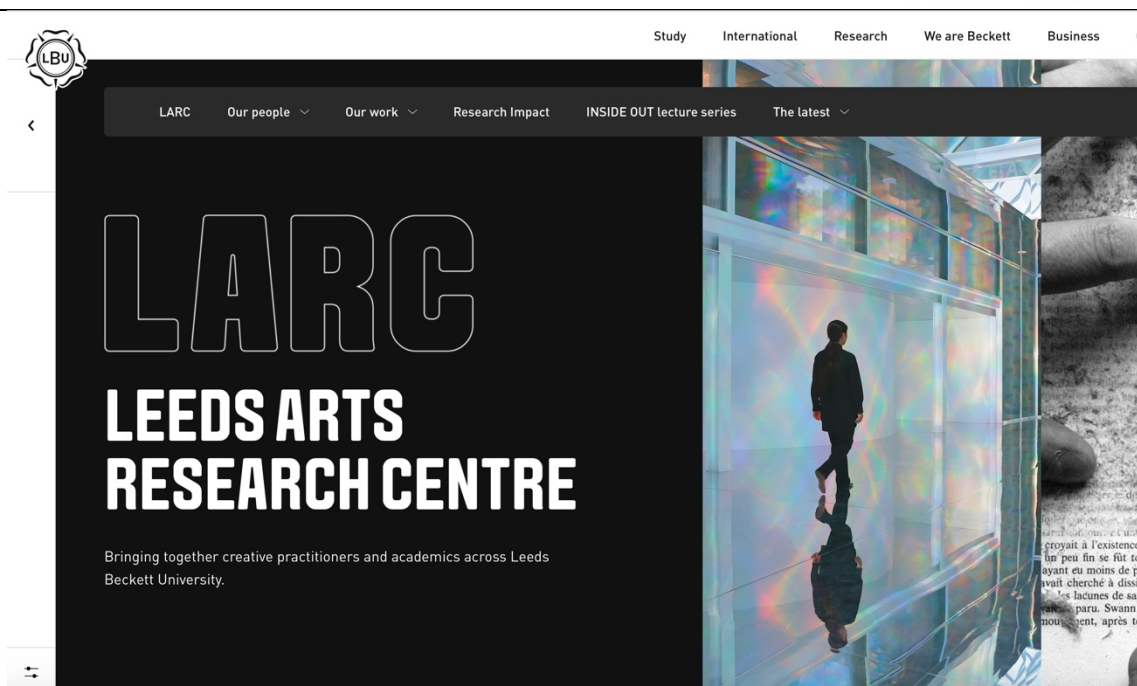
Following Arts funding workshops five attendees obtained ACE funding: F= Hassall, Orr and Stirling, (£14,259); Wanner (£15,000); and Hafeda (£15,000), and successful applications to the British Academy Small Grants and the Henry Moore Foundation supported (Bamford; Morris X 2).

1.4.3 Expand research partnerships with local cultural institutions (programming and production). (RS3)

We have strengthened existing partnerships with Leeds Art Gallery, Yorkshire Sculpture Park, East Street Arts, the Henry Moore Institute, The Tetley and developed partnerships with Yorkshire Sculpture International, Leeds City Council and Leeds 2023. By advocating practice-as-research, our partnerships maximise public engagement and student employability while providing contexts for disseminating staff research.

1.4.4 Establish a centre for practice-as-research to create more platforms for sharing research internally and externally. (RS4)

To create a culture of collaboration and interdisciplinarity, Morris and Shail established **Leeds Arts Research Centre (LARC)** in 2017. A public-facing platform, LARC advocates research through its public-programming of events and exhibitions including: the *INSIDE/OUT* lecture series; *Dialogue* - our annual research newsletter; *Research Field Station*, producing exhibitions of our researchers' work at LSA and University of Cumbria; and an internal monthly *LARC Research Newsletter* promoting research events and opportunities amongst our staff and PGRs. LARC staff's research profiles, projects, and research impact are available to view on the LARC website alongside archives of *Dialogue*, the *INSIDE/OUT* Lecture series, and selected audio-visual research projects. www.leedsbeckett.ac.uk/research/larc/



1.4.5. Research sustainability. (RS5)

To attain 100% staff submission in REF 2028 through mentoring and workshops. Strengthen research groups through funding, sabbaticals, convening events and administrative support. Generate further external funding through workshops and targeting funding opportunities to specific academics and research groups. Improve our PGR provision through inclusive scholarships offering opportunities to people from B.A.M.E. communities and low-income backgrounds.

1.5 Impact Strategy

1.5.1. Understanding impact (IS1): To capture research impact, we improved staff understanding of impact and its evidencing through training. REF experts Professor Mark Reed, Saskia Walcott, Professor Paul Chamberlain and Professor Emma Rose presented to our Impact Case Study (ICS) authors, DoR, REF Consultant and Impact Officer. Their presentations were tailored to staff who use participatory methods, and whose research has impact potential.

1.5.2. Identifying high impact research areas (IS2): Through Annual Research Audits (ARAs), we identified two key areas of research inclined to yield impact. These are: (1) projects using participatory models as research vehicles, and (2) research projects tackling specific social issues through practice-as-research. Two of our ICSs (Hafeda; Offeh), have resulted in policy and practice changes at arts institutions by creating cultures of belonging through participatory practice research. Whilst Gibbon, another ICS, uses art methodologies to raise awareness of the arms trades' marketing strategies and provoke change. Like Gibbon, Fabri's research addresses particular issues, using creative technologies to design tools to support autistic students' transition into University.

1.5.3 Allocating funding and resources to support impact (IS3): Potential for impact has priority when allocating research funding, e.g. £9000 awarded to Gibbon as match-funding for her £35,739 International Social Research Foundation grant for publication of a book, journal articles and exhibition at

The Bradford Peace Museum. Many of our staff use social art practices, their participatory and socially engaged projects eligible for seed-funding from the Unit's research budget.

1.5.4. Devising mechanisms for recording and evaluating impact (IS4): The roles of Research Impact Officer and REF Consultant were created to support case study authors to identify and capture evidence of impact from their research. We have used data-gathering tools, testimonials and evidence from independent evaluations to document impact.

1.5.5. Sustainable Research Impact in Art & Design (IS5):

In the next REF cycle, we will run workshops on understanding, generating and recording research impact. ARAs enable staff to self-identify potential research impact, so administrative and financial support can be allocated as appropriate. Eg. in the next REF cycle, we are helping Dr Fabri capture the impact of his research developing toolkits to help young autistic learners transition into higher education, improving retention. Supported by an EU grant (€331,399), Fabri's Autism & Uni toolkit has: already been downloaded 6500 times; had 3500 print copies distributed; been rolled out at 5 universities and trialled at 14 more.

1.6 Supporting Interdisciplinary Research

Three out of four of our Research Strategies' objectives (RS1; RS3; RS4) are aligned to supporting interdisciplinary research: (RS1) by explicating it appropriately, eg. output folders; (RS3) developing partnerships for interdisciplinary activities, eg. *Inscription* journal; (RS4) through the creation of LARC as a platform to showcase interdisciplinary research and enable future activity, eg. *Dialogue* Newsletter. Interdisciplinarity diversifies potential research funding streams, creating new knowledge.

- ***Inscription: the Journal of Material Text - Theory, Practice, History*** (output:40), edited by Dr Gill Partington (Exeter University), Professor Adam Smyth (Oxford University) and Morris (LBU) works across three HE providers and engages theoretically across several disciplines. Seven academics from LBU contribute to the journal, including: Truelove, digital designer; and Ashton, Hamill and Hussain (School of Cultural Studies & Humanities, LBU) are on the advisory board and Worth manages the website and Instagram account. Ashton and Offeh were also commissioned to make work for the journal. The journal is a space for critically discussing the materiality of text, published by Information as Material in partnership with LBU. It's theoretically aware, trans-historical, and cross-disciplinary remit breaks with the conventions of academic ghettoization, creating connections between areas that have much to say to one another – bibliography, media theory, conservation, the history of the book, museum studies, and artist's book studies, for instance – enabling wide-ranging conversation and unexpected juxtapositions. Johanna Drucker, Distinguished Professor, Information Studies, UCLA said: "*Inscription* is poised to create a vital niche within current discussions around media and information." www.inscriptionjournal.com The success of the journal can be measured by its inclusion in the following special collections and libraries (amongst many others): around the globe: The Bienecke Rare Book and Manuscript Library, Yale University; The Huntington Library, California; ten separate College libraries from Oxford and Cambridge; The Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago; the Bodleian Library,

Oxford; the University libraries from Princeton, Stanford, New York and Columbia in the USA; and Toronto in Canada.

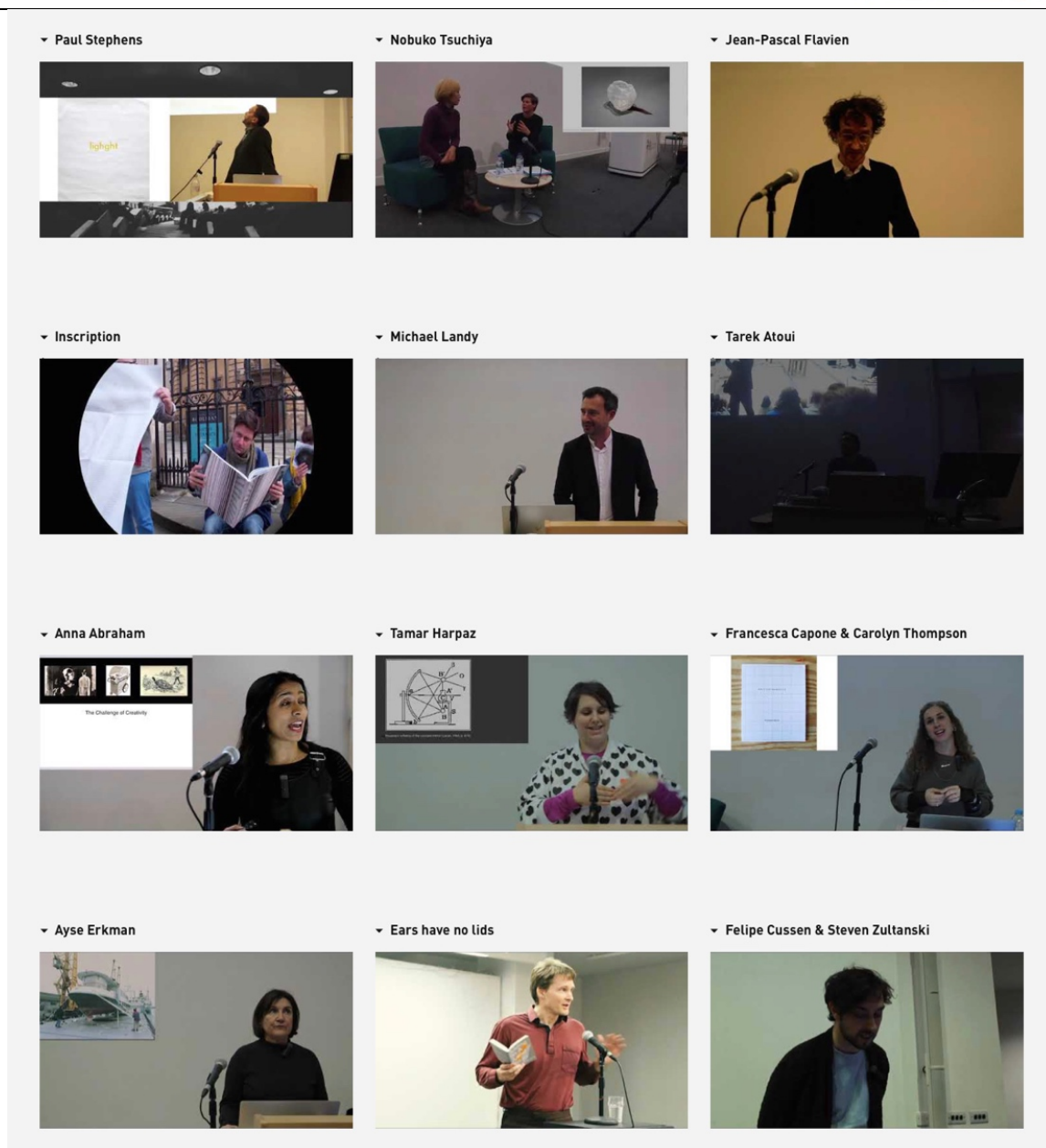
- The **Slow Research Group** was established in 2015 by Stirling and Bamford, a bi-weekly interdisciplinary reading group open to PGRs and staff from across LSA. By working slowly through texts, read aloud during the session, discussions and digressions cover many aspects of current research practice. The slow nature of the group also enables participants to attend frequently or irregularly and gain insights into different responses to theoretical texts. Whilst functioning in part as a support network for researchers it has also acted as a catalyst for formal collaborations and since moving online has welcomed national and international guests and participants.
- As well as promoting our achievements externally, the LARC annual newsletter ***Dialogue***, concretises our intellectual identity whilst increasing internal awareness of LSA's research. Its thematic clustering helps identify potential collaborations and supervisors for prospective PGRs, also communicating to staff developments in the wider research community.

1.7 Open research environment

- **Open Access at LBU:** Output data is recorded using the information-management system Symplectic at LBU and staff are encouraged to have ORCID identifiers. The Libraries and Learning Innovation (LLI) and REF consultant support academics in making research open access compliant through the institutional repository e-Prints.

Within LSA, with support and advice from the Libraries and Learning Innovation team, we have been working on other ways of making our practice-as-research outputs open access through the platforms outlined below:

LARC website: An open access platform for presenting our research environment, supplementing the capabilities of the institutional repository e-Prints. Sharing our research, 50 world-leading artists and designers have lectures archived on the website. The lectures are public, enhancing the cultural life of Leeds and promoting the development of interdisciplinary global research communities. News on outputs and impact are promoted through the LARC blog and social media channels.



- **Research Field Station (2017):** the Research Field Station is a physical exhibition space making practice-as-research more accessible and visible, generating dialogue between staff, students and the public. Academics receive a 3-month exhibition, accompanied by an illustrated essay. In partnership with the University of Cumbria, a second parallel Research Field Station occupies their Brampton Road campus, affording further external exhibiting opportunities.
- **Dialogue:** Distributed in print and on the LARC website our annual research newsletter is a substantial publication in its own right and serves as a physical repository for staff to share selected research outputs and good practice. Dialogue #3 was a 104pp publication, a volume increase of over 100% since its first issue in 2016, demonstrating an exponential increase in research engagement from submitting staff in the unit.

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- **Inscription:** specifically engaging with the open access debate, our new academic journal has worked to make a spectrum of research activity openly available. The double blind peer-reviewed physical journal is in a print edition of 500 and the entire contents are freely accessible on the web. The full creative content of each issue is licensed under the Creative Commons Attribution - NonCommercial 4.0 International License.

1.8 Research Integrity

Following restructuring of LSA's research ethics in 2019, Dr Bamford was appointed our Local Research Ethics Coordinator and instigated an internal audit of research ethics for all outputs by requiring submissions of new 'Research Ethics Declarations'. Bamford also updated guidance on online submission through our ethics portal for future projects, communicated through the LARC Research Newsletter, ensuring all research meets LBU Research Ethics Policy.

2. People

2.1 Strategy

We are committed to supporting staff at all career stages to achieve their research goals and those of the unit. To this end we have implemented new support and management processes in-line with LBU's Research Code of Practice (CoP) and the Concordat's five commitments to research integrity, to enhance our academics' careers, comprising: a Research Induction; Annual Research Audit (ARA); mentoring; research and impact workshops; and a monthly research newsletter.

2.1.2 Staff Development and Support

Staff are invited, within three months of appointment, for a **Research Induction** covering information on REF, ARA, Symplectic, Open Access, Ethics and the Institutional Repository. In 2015, we introduced an **Annual Research Audit (ARA)** to track and appraise research activity (RS5; IS5), and identify areas for new collaborations. Through the ARA all academics report on their previous, current and future research and impact, and make requests for support and training. Individualised career progression is supported through **Mentoring**: taking a person-centred approach to support and enhancing research quality; publication; training; promotions; and grant applications. LBU's **Research Training Programme** is complemented by our Unit's **subject specific workshops**, delivered to staff and PGRs covering funding applications, practice-as-research methodologies, and framing practice-as-research.

The **LARC monthly research newsletter** supports our strategic aims to incentivise academics to apply for external funding (RS2; RS3), directing staff at all career stages to curated information on internal and external funding, fellowships, grants, bursaries, CFPs, commissions, and connecting staff to administrative support. Open to all academics, those interested in applying for **internal research funding** are required to consult the DoR before proceeding, with advice and feedback then offered on draft applications.

2.2 Staffing structure

The DoR sits on the Research Degrees Sub-Committee, Academic Promotions Board, University Athena Swan Committee, and University Research and Enterprise Committee, cascading information to colleagues. The DoR is supported by new posts created to increase research impact/funding sustainably: University Research Development Manager (1.0FTE); Research & Impact Officer (1.0FTE); and REF consultant (0.7FTE). The DoR works with School Research Degrees Coordinator (Dunn), Professors (Shail & Stansbie) and Readers (Bamford, Dunn, Fabri, Gibbon, Hafeda & Offeh) to manage postgraduate and research strategy. To enhance our research environment, Professor Dworkin, University of Utah was appointed Visiting Professor to Leeds School of Arts from 2016 -2019, delivering six public lectures and five student seminars.

2.2.1 Staffing and recruitment policy

Our priority is to recruit research active academics capable of excellent teaching and research, securing funding and attracting PGRs. To build research capacity and retain excellent researchers our CoP allocates greater research workload to research active staff, whilst researchers working towards independence are supported through funded doctoral study.

The DoR sits on interview panels for all academic vacancies to ensure recruitment in-line with our Unit's Research and Impact Strategies (Section 1): targeting recruitment of academics excelling in practice-as-research (RS1; RS5), with impact achievement and potential (IS2); a history of funding success (RS2); who will contribute to and enhance our partnerships and research community (Bovan, Connor-Crabb, Gibbon, Hafeda, Hamill, Hemingray, Jeffries, Kelly, Meadley - RS3; RS4). Our appointment of Bovan, described by the Guardian as 'Fashion's great bright hope' (14.02.2018) and shortlisted for British Council Fashion Awards for Emerging Talent: Womenswear 2017, 2018 and 2019, demonstrates our commitment to recruiting leaders in practice-as-research to our research community.

LBU continues to be committed to succession planning for research leadership and sustainable research intensity. Our Category A staff composition is 43% female to 57% male. 43% of staff are employed on 1.0 permanent full-time contracts, with 53% identified as having a significant responsibility for research, with a further 18% currently completing PhDs. Following our aim to submit 100% of staff to REF2028, the remaining 29% are working towards research independence with mentoring, training and appraisals. At 6%, we have work to do to recruit more staff from ethnic minority groups and aim to improve BAME representation and progression within our Unit. Our Unit takes an active approach succession planning and we have identified and are growing talent to fill leadership and strategically critical positions in the future.

2.3 Support for new researchers

The Research Induction facilitates staff integration into LARC's research community (RS4), introduces staff to relevant processes and support, identifies training needs and collaborative research potential (RS5). Support is sustained through training and appraisals throughout each academic year (RS1; RS2). As a platform for all academics to share their research interests the publication *Dialogue* helps foster an inclusive culture of collaboration and knowledge-sharing. New appointees, ECRs and PGRs have opportunities to share research through the Research Field Station and LARC output portfolios. For new academics without doctorates, the School funds their PhD research. Once graduated, staff are encouraged to become PhD supervisors and receive mentorship from an experienced Director of Studies.

2.4 Research Leave Policy

Applications for sabbaticals/research leave are open to all staff and are assessed by an internal panel for research quality and impact potential (RS5; IS2). Since 2014 research leave has supported critically acclaimed projects including Bamford's publication of *Jean-François Lyotard: A Critical Life* (Output:2); the realisation of multiple international projects by Offeh, culminating a 2019 Paul Hamlyn Foundation Award and exhibition in Japan (Output:45); and Wanner's exhibitions at RIBA North & Tate (Outputs:52&53). Gibbon's ISRF double sabbatical grant was internally match-funded, supporting an exhibition whose impact attracted international media coverage (Output:19; ICS:1). Our **Research Leave Policy** facilitates research and impact excellence continuing with Hafeda's forthcoming sabbatical supporting *The Time While Waiting* (ACE funded): a project and exhibition working with refugees, in partnership with Wakefield District City of Sanctuary.

2.4.1 Conferences

Funding covering conference costs supports staff to present their research at established and esteemed conferences in order to stimulate future research collaborations. Funding is allocated through an open application, ensuring equity of opportunity and research quality.

2.5 Procedures stimulating exchanges between academia and business, industry, public and third-sector bodies

Aligned with our commitment to delivering on our role as an anchor institution in the region, our local partnerships include Memorandums of Agreement with YSI in Yorkshire (through HEIF funding), and Shandy Hall in North Yorkshire (RS3). Our YSI partnership strengthened existing relationships with institutions including LAG, HMI, Hepworth and YSP, which ensure our research is informed by the context in which it is applied. Our

partnerships create opportunities for staff to present research in collaborative contexts, for instance, our Memorandum of Agreement with the ICA, London and The Tetley, Leeds, facilitated Bamford and Offeh's production of the symposium 'Performance & Uncertainty', featuring: Sonia Boyce, Dora Garcia, Rana Hamida, Hayley Newman and Irit Rogoff. Our commitments to stimulating exchanges between academia and external, and to hiring active practice-led researchers are complementary; demonstrated by our successful bid for a collaboration between Leeds City Council and our recent appointee Matty Bovan on his exhibition *JUST/UNJUST* (Output:8) for the 2018 London Design Biennale at Somerset House, realised with £50k funding.

Secondment of our staff to external organisations is supported by flexible working arrangements, allowing staff to reorganise working hours to enable knowledge sharing and exchange outside of academia. Having hired our academics for specific projects, organisations including the National Science and Media Museum (Dunn: consultant on 'SuperSenses' and NSMM Digital Cultures Working Group invited member), the BBC (Dalton, R&D for 'Where do you go to?') and Tad Hirsch's Public Practice Studio in Seattle, USA (Dalton, Guest Researcher). The new School Research & Enterprise forum, established in 2020, meets quarterly to review and design new procedures to support future exchanges between our researchers and external organisations.

2.6 Impact recognition and support

Staff are encouraged to self-identify research impact potential through the ARA, so financial and administrative support can be allocated to cultivate impact growth and capture. ICS authors received workshops on and funding for impact development and capture. For the next REF cycle, we will be introducing new impact training for all researchers at LSA, addressing four aims of our Impact Strategy (IS1; IS2; IS4; IS5).

Overseen by the Dean and DoRs and in-line with the Concordat, our annual promotions recognise, reward and maintain research and impact excellence, align expertise with our curriculum and strategic partner opportunities, and ensure succession and sustainability by facilitating staff retention. The promotions process is supported through workshops delivered by the Executive Team and online guidance. Promotions applications from our ICS authors were encouraged and supported by the DoR, resulting in promotions to Reader for Gibbon, Hafeda and Offeh. Dunn and Fabri, identified as potential ICS authors for REF2028, were promoted to Reader in recognition of the burgeoning impact of their research. Recognising excellence in research leadership Bamford was also promoted to Reader and Stansbie to Professor. Overall, 35.8% of our staff have benefitted from promotions since 2014.

2.7 Research Students

LSA provides inclusive, dynamic environments for PGRs specialising in practice-led research. Since 2014 we have increased the number of registered PGRs by 55%, from 20 in 2014 to 31 in 2019, and have awarded 8 PhDs and 3 MRes degrees. The Graduate School, launched in February 2018, supports PGRs from admission to award, integrating institution-wide PGR support with research career development, and attending to student wellbeing, disability and hardship needs. Tailored professional workshops are based on Vitae's Research Development Framework through the Research Training Programme for PGRs and a development programme for staff in all aspects of research activity. Whilst, LSA and LARC provide the primary academic home for our integrated research community.

PGR Recruitment

Recruitment of doctoral candidates prioritises attracting PGRs demonstrating outstanding practice-as-research. Doctoral applications are welcomed from all sections of the community, and our research community has grown through new Collaborative Doctoral Partnerships (CDPs) and fees-only studentships for part-time external candidates which both improve access to postgraduate study. Our CDPs with Yorkshire Sculpture International (YSI) and Richard Demarco Foundation provided two new fully-funded studentships, strengthened external partnerships, enhanced student employability, and facilitated knowledge exchange between LSA and third-sector organisations.

PGR Progress and development

PGRs enjoy expert supervision, a supportive environment and opportunities for development. Established mechanisms and processes support students, monitor progress and promote on-time completions. Within six months of registration, students prepare a report that is reviewed by a panel comprising an independent chair, the supervisory team, and a senior academic unconnected to the project (Confirmation of Registration). The panel may confirm the target award, recommend an alternative award (e.g. MPhil rather than PhD), highlight weaknesses and recommend resubmission, or recommend the student's withdrawal from study. Annually PGRs are required to present on their progress to a panel (Annual Progression) consisting of supervisors, an independent chair, and another senior researcher from within LSA. These meetings are invaluable in providing students with constructive feedback and advice. From enrolment, students receive 12 tutorials per year (six for part-time students), benefitting from the knowledge of our academics, with external advisors appointed as required for the best possible PGR experience. Supervisory staff undertake training and must demonstrate to the University's Research Degree Sub-Committee that they are active researchers to ensure that PGRs are properly supported.

Students experiencing difficulties at any stage in the PhD process may apply to the University Research Degrees Subcommittee (RDSC) e.g. for an extension or suspension due to personal circumstances (caring responsibilities, maternity, etc.). Locally, PGRs are encouraged to identify any issues affecting their progress with supervisors, Director of Studies or the DoR at the earliest opportunity so appropriate guidance can be provided and applications made to RDSC if necessary. The Graduate School now operate a PhD manager software system (Student Admin Manager) streamlining the process of organising and recording supervision meetings, progression monitoring, examinations management, and reporting. All staff and PGRs have received training in this new system.

Run by the Graduate School, the compulsory Research Training Programme (RTP) provides PGR students with the skills and competences needed to undertake research and to work effectively towards the successful completion and defence of a written thesis and/or disciplinary equivalent. This approach reflects national good practice guidelines and specifically relates to QAA guidelines and Vitae's Researcher Development Framework. The RTP offers quality research training relevant and appropriate across our disciplinary areas to meet the diverse needs of our students. School-specific initiatives including the bi-weekly *Slow Research Group* and the biannual Research Seminars at the Henry Moore Institute foster a research culture of exchange and support.

2.8 Commitment to Equality and Diversity

We've always been committed to maintaining and developing policies and practices promoting equality, diversity and inclusion in relation to recruitment, retention and development. Our recruitment processes and practices adhere to HR guidelines concerning equality, diversity and inclusion, and our 'Equality and Diversity Policy' and 'Dignity at Work and Study Policy' ensures everyone, including those with protected characteristics, can conduct research in supportive environments. At university level, we are Disability Positive employers, hold institutional Athena Swan accreditation, have received Stonewall Top 100 employer status, and are members of the pilot group of universities for the Race Equality Charter Mark. Our Equality Forums deliver events and activities including annual race lectures, an inaugural Gender Research Conference, participation in Leeds Pride and events in support of Disability, LGBT and Women's History Months. Our equality work was recognised in December 2018 with a Vercida award when we were named in the Top 10 of the UK's most LGBT-inclusive employers and singled out as one of only 11 HEIs with a consistently gender balanced Board in the Women Count, Leaders in Education Report 2018. We are now in the second year of Gender Pay Gap reporting and bonus pay gap.

At School level, our application for the Athena SWAN Bronze Award is being led by Dr Anne Schiffer. LBU is committed to improve representation and achievement of black and minority ethnic staff and students in HE. Researchers within the Autism Research Lab, F= Feminist Research Group and Participatory Practice Research Group actively research inequalities and mechanisms for inclusion, and two of our ICSs address issues around the exclusion of disadvantaged and marginalised communities - demonstrating our unit's commitment to these matters.

We are maximising the benefits for both the University and the individual of more flexible working arrangements, including the location, pattern and hours of work. We are supportive of those with caring responsibilities, such as those going on or returning from parental / maternity /adoption leave, for carers, and grandparents. Colleagues and managers are encouraged to informally discuss and agree flexible working requests, and most flexible working requests are resolved through informal discussion. As such, our Unit is family-friendly and supportive of flexible working for colleagues to ensure work-life integration to suit all individuals and provide equitable research and development opportunities. As part of our commitment to inclusivity and equity of opportunity our new Professional Doctorate of Creative Arts programme, approved in 2018, was designed for flexible working in order to remove barriers to doctoral study by supporting candidates to balance their development as researchers with their wider commitments.

Staff and students can also access specialist confidential advice and support for their mental and physical wellbeing through the Employee Assistance Service, Active Care Service, and Student Wellbeing Team, including: a 24-hour confidential helpline, counselling; financial/legal advice; online guides; and specific support to help staff on leave due to stress get back to work.

2.9 Code of Practice

To determine our REF submission a panel comprising the Dean, DoR, Readers, and a DoR from another School, to ensure impartiality, internally assessed staff's research quality and independence. Our CoP emphasises transparency, consistency, accountability and inclusivity as its core principles. In-line with this our CoP was shared with staff through presentations and a Q&A, and is available digitally and in print to all staff. The University established an independent Equality panel to consider requests

from staff with complex circumstances. An Appeals panel adjudicates any potential appeals resulting from our processes. All staff were invited to submit research and the panel assessed whether staff had a responsibility for research; were working towards research independence; or were undertaking PhDs. Demonstrating our commitment to inclusivity, all staff rated 1* - 4* through our internal assessment are included in our submission.

3. Income, infrastructure and facilities

3.1 Income

Recorded through HESA cost Centre 143: **£133,821** includes successful grant applications to EU Erasmus, British Academy/Leverhulme, the Henry Moore Foundation, Sasakawa Foundation and the International Social Research Foundation. A successful grant has been awarded from the AHRC which will be recorded in our next REF cycle.

During the current REF cycle (2014-2020), many external grants that support the work of our academics are received through sources that are not reported in our annual HESA return but demonstrate the considerable investment there is in our arts practitioners from multiple major institutions and funding bodies, nationally and internationally, totalling **£1,326,980**. This figure includes funding from a consortium of European partners to support our academic Nathaniel Mellors' presentation of *Aalto Natives* in the Finnish National Pavilion at the Venice Biennale with Erkka Nissinen (output:35). This is just one example from 125 externally funded commissions and projects by our researchers which link to LBU's strategy to promote the 'quality and impact of our research' and our 'global engagement'.

3.1.1 Strategies for generating research income

The DoR recognised the need to encourage research-active staff to apply for external grants as a strategic aim of the School's development, whether they appear in our HESA return or not. Since 2017, funding and application writing workshops have been offered to academic staff with focus on securing Arts Council England funding – 32 successful grants. The monthly LARC research newsletter compiles an exhaustive list of funding opportunities relevant to LSA's research activities, also alerting staff to workshops and other support, including details on contacting the Research Development Manager to initiate applications.

3.1.2 Links between research funding and high-quality research output

Allocated by the DoR, funding for activity that contributes towards the realisation of new research outputs falls into two categories: seed funding to initiate new projects or match-funding to augment current ones. For example, Mellors received internal funding for a publication to accompany his solo exhibition, *Progressive Rocks* (output:36) at the New Museum, New York, 2018, a substantial mid-career retrospective seen by half a million people.

3.1.3 Prestigious grants from external bodies made on a competitive basis

Dr Marc Fabri (PI) received an erasmus grant of €331,399 for his Autism & Uni project (output:18 www.autism-uni.org), which has partners in Finland, the Netherlands, Poland and Spain. Using toolkits produced by Fabri through his research, young adults with autism across Europe have been supported in their transition into higher education. The

estimated cost to society of every autistic person who does not complete a University degree or gain employment after graduation is £1m. The award of two further recent erasmus grants – €400,663 for ‘The IMAGE project: Improving Employability for Autistic University Graduates’ (<http://www.imageautism.com/>); and €402,552 for the DesignMyFuture project (www.designmyfuture.eu) – will carry these projects (Fabri was PI on both awards) well into the next REF cycle. IMAGE is an Erasmus+-funded partnership of 5 HE Institutions from 5 European countries all departing from the ‘deficit’ model of autism, instead focusing on skills development, self-advocacy and sharing good practice amongst universities and employers. DesignMyFuture aims to improve employability amongst autistic young people by working with students, HEIs and employers.

Our academics have received prestigious grants from the Henry Moore Foundation and the Leverhulme British Academy through highly competitive application processes. Bamford was awarded a Leverhulme British Academy Small Grant (£5,012) to complete research on his book *Jean-François Lyotard: The Interviews and Debates* (output:3), enabling him to source and secure the rights of twenty-four out of print, hard to find or untranslated documents featuring Gilles Deleuze, Jacques Derrida and Emmanuel Levinas, assembling “many of Lyotard's most important interviews and articles. Each chapter is accessibly written and the introduction is exemplary in giving the context of his works--a must have for those new to Lyotard as well as scholars of writings.” (Peter Gratton, Associate Professor of Philosophy, Southeastern Louisiana University, USA.)

Two grants of £2000 each were awarded to Morris by the Henry Moore Foundation to support publication of books by Information as Material, the publishing imprint he founded in 2002.

3.2. Organisational infrastructure

The creation of the new DoR for Unit 32 in 2016 marked a significant shift in LSA’s approach to organising research and measuring impact. The DoR is supported by a school Research and Enterprise Officer, a Research Development manager, Research & Impact Officer and a REF consultant. Conceived to work in concerted synergy, these roles stimulate, promote and strengthen LSA’s research activity.

3.2.1 LARC

LARC was created to provide a platform for galvanising research across LSA, inculcating a more accountable culture. LARC has given LSA a clear research identity by bringing together cultural historians and theorists with arts practitioners from across Units 32 & 33. Internal funds (£20,000) were invested into the design, development and launch of LARC online and in print by the design agency DUST, who won the tender. LARC’s online presence and publications have raised the research profile of the school, wider interest generated through the INSIDE/OUT public lecture series. Over the last six years £75,000 has been invested in this international programme, whose purpose is to inspire our academics and the public by bringing world-leading arts practitioners to LBU, including Tarek Atoui, Phyllida Barlow, Christian Bök, Martin Creed, Ayse Erkman, Kimsooja, Michael Landy and Teal Triggs.

3.2.2 Research clusters: *Dialogue*

As the publishing vehicle of LARC, *Dialogue* presents research activity between colleagues, highlighting potential areas of shared interest. In preparation for the first issue, staff were invited to propose new research clusters, a descriptive list of those relevant to each staff member being listed alongside their research profiles. Following the fourth issue of *Dialogue* and moving into the next REF cycle, we plan to rationalise existing clusters to give greater focus and intensity to emerging areas whilst actively developing research impact.

3.2.3 Specialist Studios, Workshops and Facilities

Most LSA staff and students are based at the multi-award-winning buildings at Broadcasting Place that house our offices, studios, and workshops, providing us all with creative and contemporary learning environments. The studios for fine art, graphics, fashion and architecture are flexible and adaptable space, reconfigured annually to provide bespoke environments for teaching and research to take place in. We have dedicated workshops for 3D production, including specialist facilities for woodworking, metalworking, fabrication, plastic forming, vinyl moulding, glass reinforced plastics, welding, plasma cutting, model making and 3D sculptures; printmaking workshops offering letterpress, various printmaking processes, and reprographics; digital printing and photographic studios, complete with Mac suites, and resources for digital and analogue photography. Our digital facilities also offer staff and students specialist animation workspaces and technology for AR and VR production, alongside access to a wide range of cameras, lighting, video and sound-recording equipment. Additionally, staff and students can access learning spaces and resources at the nearby Sheila Silver Library (SSL), housing the main art and design collection relevant to LSA. SSL and the Headingley Library provide 22 bookable spaces for staff and PhD students; three silent study spaces; borrowable self-service laptops; and 900 PCs, with 11 further study spaces around campus offering PC and printing facilities.

Investment in a new Creative Arts Building (CAB) opposite Broadcasting Place brings all LSA's subjects to the city campus, nurturing a research culture of interdisciplinarity and collaboration. Due to open in January 2021, CAB facilities include: performance spaces; a theatre and a black box studio; a 220-seat Dolby Atmos cinema; a TV studio, three large film studios; a green-screen studio; a stop-motion studio; Foley studios, dubbing and music recording studios; acoustic labs and a suite of post-production studios.

3.2.4 Specialist support staff

Staff and research students can access specialist support from Senior Learning Officers and Subject Librarians. Based at the SSL, LSA benefits from the specialist knowledge of Academic Librarians for Leeds School of Arts (Karen Fisher and Laurence Morris) and the Learning Innovation service.

Dedicated teams of specialist learning officers manage the workshops at Broadcasting Place, providing staff and students with training and specialist production support. Many of our Senior Learning Officers are arts practitioners, contributing to the creative culture of the school. Our workshop learning officers have created bespoke display structures for the exhibitions *Reading as Art* (output:39) at Bury Art Museum; *Ceramica* (output:52) at RiBA North; and *PlatFORM* (output:53) at Tate Liverpool.

3.3 Addressing Equality & Diversity

As part of preparations to apply for an Athena SWAN award, a review of the School's gender balance is being conducted, addressing imbalances in staff structure with regard to gender and BAME representation.

3.4 Supporting impact through infrastructure and expertise

The creation of LARC by the DoRs and introduction of the publications *Dialogue* and the *LARC Research Newsletter* have promoted research impact through the sharing of best practice. By bringing researchers at LSA closer together, the creation of the new CAB will augment the interdisciplinarity and collaboration already established by the introduction of research clusters.

Our Impact Officer and REF consultant assist our researchers in working with stakeholders at the early stages of their research to maximise its potential, devising bespoke approaches to evidencing impact. The creation of the new post of REF consultant has provided the staffing resources to conduct testimonial interviews with stakeholders and beneficiaries; conduct and collate data on research impact; and increase understanding of that impact.

3.5 Research Field Station collaboration with the University of Cumbria

The Research Field Station is an exhibition space dedicated to arts research. Quarterly exhibitions of staff and student research are accompanied by a publication printed in an edition of 500, including a 36-page illustrated essay. To support inter-institutional collaboration, we installed an identical Research Field Station at the University of Cumbria so our respective academics could exchange research ideas. So far, two of our academics and one of our postgraduate research students have exhibited their work at Cumbria.

3.6 Benefits-in-kind

3.6.1 Shandy Hall Residencies for the INSIDE/OUT Lecture Series

Benefit-in-kind in the form of an artist residency for participants of the INSIDE/OUT lecture series is provided by our partner, the Laurence Sterne Trust. Each week-long residency includes accommodation at Shandy Hall in North Yorkshire, whose historical and intellectual legacy continues to inspire artists. The residency is supported by the curator Patrick Wildgust who provides our international guests with practical and research support.

3.6.2 Research accommodation at the Henry Moore Institute (HMI)

The HMI provides our unit with spaces for activities: postgraduate research presentations, reading groups and symposia.

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

4.1 Leading and contributing to the field

Many of our academics are at the forefront of their disciplines and influence the development of the subject and its evolving policies. Impact has been achieved through books, curating, design, exhibitions, installations and performances. Our academics also

contribute to important activities such as external examining, reviewing, sitting on boards, organising conferences and delivering lectures/keynotes addresses.

4.2. Collaboration

We have invested strategically in successful external partnerships, including:

4.2.1 Local Research Collaborations

LSA's contribution to local culture is vital. Through strong ties with Leeds Art Gallery, Henry Moore Institute, Yorkshire Sculpture Park, Tetley, Yorkshire Sculpture International and Hepworth Museum, our researchers have delivered talks, workshops and exhibitions.

In 2018, we established our partnership with **Yorkshire Sculpture International (YSI)**, investing £126,000 HEIF funding. The partnership enabled us to host six international sculptors for public lectures; create a fully-funded PhD; host a symposium; initiate two publishing prizes; facilitate a studio for sculptural exploration; and participate in YSI's engagement art programming. Staff and PGRs (Hamill; McKinlay; Worth) contributed research directly to Yorkshire Sculpture International 2019, whose audience of 1 million added £8.3million to Yorkshire's economy. Our collaboration with YSI was shortlisted as a finalist in the Arts & Culture Award for the White Rose Awards. The Producer of YSI, Jane Bhoyroo, said: "The support of Leeds Beckett University made it possible for pioneering gallery partnerships to develop ambitious artistic and engagement programmes attracting local, national and international audiences and press coverage in major broadsheets."

Additionally, we partnered **Leeds Art Gallery and Hayward Touring** in a series of projects, public lectures and a publication relating to **the British Art Show 8** which opened at Leeds Art Gallery, 2015, co-programming 12 talks, including artists Ryan Gander, Rachel Maclean, Benedict Drew and Caroline Achaintre. Students and staff produced a publication and film which they presented at **BAS8** as it toured to Edinburgh, Norwich and Southampton. We partnered **Leeds Art Gallery and Bloomberg New Contemporaries 2019** to develop projects and six public lectures in response to New Contemporaries, which opened at Leeds Art Gallery.

Our feminist art collective **F=** (led by Hassall, Orr & Stirling) partnered **Leeds City Council** at Leeds Central Library for **the Festival of the Body**, a month-long exhibition of performances, events, meetings and workshops externally funded by ACE's Room 700 (£3000). The Erotic Power of **F=** Conduit Tour 2018 – 2019 (output:50) was funded by ACE (£14,259) in partnership with Feminist Archive North (Leeds), In Situ (Lancashire), and the Armitt Museum (Ambleside), leading to the founding of an LBU feminist researchers' network.

Partnering **East Street Arts**, Harrison devised the project *tomorrow is our permanent address* (15 invited artists including Dalton, Dunn and Edwards) for Convention House, working critically, practically and sonically to place the surrounding geography of ESA's new space within global contexts.

4.2.2 National Research Collaborations

Contributing to our inclusivity, diversity and well-being agenda, two of Dr Harold Offeh's research projects have engaged nationally significant health centres. Working with the Wellcome-MRC Cambridge University Stem Cell Institute, *A Pattern for Progress*

(output: 42) examines the shared experience of patient and practitioner, bringing together people living with Multiple Sclerosis and their carers with scientists researching MS at Cambridge's new Jeffrey Cheah Biomedical Centre (JCBC), a world-class research facility comprising several biomedical institutes. For his *Mindfully Dizzy* project, Offeh created workshops for patients at Bethlem Royal Hospital's Psychiatric Intensive Care Unit (PICU) – (output: 44).

Our academics have worked with national institutions: the V&A (Ashton; Lima); the James Joyce Centre, Dublin (Oliver); the National Centre of Craft & Design (Marston); the Harris Museum, Preston (Offeh; Mellors); the International Anthony Burgess Foundation, Manchester (Dunn & Oliver); and specialist institutions such as Bradford Peace Museum (Gibbon). Collaborative partnerships with Tate Modern (Harrison, Offeh & Stirling) generated curatorial projects for Tate Tanks, Tate Exchange and Tate Learning. Dunn devised major public interventions through partnerships with Bruntwood property developers and Ocean Outdoor, culminating in our researchers presenting work on public digital platforms, including the largest digital advertising screen in Europe, outside Liverpool Lime Street station.

4.2.3 International Research Collaborations

The combination of long- and short-term, local, national and international practice-as-research collaborations makes for a dynamic research environment at LSA. Many of our academics are practising artists collaborating with major institutions. For example, Mellors worked with Finnish film director Erkkä Nissinen on the installation *The Aalto Natives* (output:35) for the Finnish Pavilion at Venice Biennale 2017, attracting 600,000 visitors and eighty critical reviews. Lewis's long relationship with the Sharjah Art Foundation, UAE, co-curating the Sharjah Biennial in 2003 produces research that transforms curatorial practice. For curating */Seconds* in Sharjah (output:31), Lewis was nominated for the Global Fine Art Awards (2015) and has been invited to contribute to the Sharjah Biennial 15 in 2022.

4.3 Contribution to research bases, economy & society

4.3.1 Research stakeholder engagement

Some of our researchers operate in marginalised contexts. Hafeda and Offeh use participation, working with audiences in conjunction with external organisations. Offeh was commissioned twice by Peckham Platform to work with local communities on social art projects, being made a trustee in 2018 in recognition of his contribution. Participatory projects at Wysing Arts, Cambridge and Tate Modern saw Offeh become a Trustee of Wysing in 2018 and a member of the Steering Group for the Tate Learning Research Centre. Hafeda's projects, commissioned by South London Gallery and Serpentine Galleries, develop relationships with specific groups, his published research documenting the impact of his research methods and their adoption by other artists and curators for projects in Brazil and the Lebanon (ICS:2).

4.3.2 Wider contributions to society

Many of our academics – particularly those producing participatory projects commissioned by external organisations – contribute to current debates. For example, Offeh's work with TATE Learning prompted a major review of its approach to recruiting

BAME candidates, addressing gender and ethnicity imbalance across the cultural sector (ICS:3).

Our researchers develop ecologically sustainable approaches to design and production, notably Amanda's Wanner *Ceramica* (with Rosa Urbano Gutiérrez, Liverpool University) that presents new ceramic processes and materials for collaborative models of architecture, engineering and manufacture. Their findings – including a new daylighting technology – were presented at RIBA North National Architecture Centre and TATE Liverpool.

The impact of some research projects will run into REF2028, such as Dunn's 'Where the Art Belongs', commissioned by The Bluecoat and funded by Arts Council England, The Baring Foundation and The Rayne Foundation. Located within dementia support facilities, it has already had a positive impact on the wellbeing of residents at nursing homes in the North West, increasing understanding of art's palliative potential and reviewed in the *Guardian* (26.06.2019). Love's advisory work (output:32) on Leeds City Council's design of new residential facilities for autistic adults is another project generating potential impact for REF2028.

4.3.3 Working with diverse and marginalised communities

Working with diverse and marginalised communities is a key skill in LSA, particularly the use of participatory methods to engage marginalised communities/audiences. Having identified institutionally commissioned (ACE-funded) collaborations as the most effective way of engaging communities, we support staff with funding application workshops designed to help articulate their project's envisaged impact.

Our academics' research positively impacts on communities outside the UK, e.g. Hafeda's 2014 book *Creative Refuge* (output:21) summarises research findings in refugee camps in Beirut and Lebanon, where his participatory rubric is used as a manual by educators working with displaced and marginalised people.

Our impact case studies demonstrate our academics' influence on cultural life, education and public discourse. They change the social fabric through theoretically informed practice as leaders in interdisciplinary research, exemplifying the research-through-practice that characterises new approaches to knowledge formation.

4.4 Influential roles and recognition of our researchers

4.4.1 Industry

In industry, several of our academics (Briggs, Marston) are directors or partners in the graphic design agencies (DUST; FIELD) who designed our Research Centre's website, portfolios for our outputs, posters for visiting speakers, websites for academics, catalogues and publicity for degree shows, annual newsletters and marketing material, helping to visually structure LSA's research identity.

4.4.2 Board members/Consultancies/Trustees/Other Memberships

38% of our academics sit on advisory boards as consultants, trustees, or members of official bodies (national and international), and participating in dialogue with other educational organisations. Our Dean, Stansbie is Chair of the Board of Directors for Axis Arts (supporting 72,763 artists) and Co-Chair of The National Association of Fine Art Education. Offeh is a Steering Committee member for Tate Centre for Learning. Kelly is

on the Organising Committee for the Association of Art Historians Annual Conference. Our staff also work in the intersection between healthcare, art, design and education.

4.4.3 Honours & Awards

Our academics have received national and international recognition. Offeh was a recipient of the £60,000 Paul Hamlyn Foundation award, 2019; a runner-up for the Arts Foundation Award, Brighton, 2018; and won a commission for the 150th anniversary of the London Underground in 2014. In 2014, Mellors won the £40,000 Contemporary Art Society Annual Award in 2014; and was Jury Prize Winner at Art Rotterdam Andaz Art Donation, 2015. Ashton won Second Prize at the International Award for Art Criticism 2017 (€3,500).

4.4.4 Judging

Our staff's expertise is reflected in their appointment to judging panels: The Society of Garden Design National Awards (Entwhistle); Landscape Institute (Entwhistle); and Portfolio Reviewing for Aesthetica Art Prize, 2017 (Morris).

4.4.5 Editorial

25% of staff undertake external editorial work. Dunn and postgraduate student Worth separately guest-edited themed issues of the *Journal of Writing in Creative Practice*. Our academics edit publishing imprints, journals, magazines and catalogues. Booth edits reports on global trends in the textiles industry for *Camira* (output:7) and Beckett created the editorial design template for *Backwash* magazine (output:5).

4.4.6 External Examining

Our doctoral supervisors are invited to externally examine at The Royal College of Art, Dundee and Manchester Met to name but a few.

4.4.6 Conference/Symposium Organisation

Our partnerships have produced **international symposia**: *Art Science Fiction* (Leeds Art Gallery); *Performance & Uncertainty* (ICA; Tetley); *Making Public* (Leeds Art Gallery); and *Yorkshire Sculpture International* symposium, 2019, was organised by our PGR student Julia McKinlay, including talks by world-leading artists, curators, fabricators and educators.

4.4.7 Reviewing

Academics regularly peer-review for journals and publishing houses, including, amongst many others: Stansbie, *Journal of Sport in Society*; Gibbon, *Journal of International Relations*; Bamford, *Journal of Global Discourse*; Ashton, MIT Press; and Morris, Manchester University Press.

4.4.8 Public Lectures/Keynotes

Staff present nationally and internationally. To list a few: Jean-François Lyotard's 'The Differend: Phrases in Dispute' at Indiana University, Bloomington, USA, 2018 (Bamford); 'Sewing Borders', the International Film Festival Rotterdam, 2018 (Hafeda - output:22); 'The Irresponsibility of the Artist': in conversation with Lisa Le Feuvre at Beaux-arts des Paris, organized by L'Ecole Supérieure Nationale de Paris, 2016 (Lewis), 'The

Sophisticated Neanderthal Interview,' The Hammer Museum, Los Angeles, 2014 (Mellors); Keynote talk: Algorithm in Amsterdam, University of Amsterdam, 2014 (Morris); Keynote Speaker Photo/Power/US-UK Nations at University of Nantes, 2015 (Orr); 'Decolonising artists' non-western collections,' Loughborough University, 2017 (Kelly); Publishing as Performance Symposium, Royal Academy of Art, Hague, Netherlands, 2014 (Morris); 'Ceramica: Moulding Futures,' TATE, Liverpool, 2018 (Wanner).

4.5 Contribution to research base and wider society: International collaborations

Recent collaborations include: The Art Tower, Mito, Japan, funded by the Sasakawa Foundation & British Council (Offeh in collaboration with curator Junya Yamamine, Contemporary Art Center) to present *Stranger in the Village* – an exhibition which explored themes of migration and settlement through dialogue with the expatriate LGBT community in Mito, Japan (output:45); and the Ministry of Culture, Santiago, Chile (Morris with Felipe Cussen, Institute of Advanced Studies, University of Santiago) invited to present *Reading as Art* (output:39) and share methods for presenting practice as research at doctoral level. Our academics act as advisors for the European Exchange Academy (Harrison, Hassall & Stirling) in addition to exhibiting, lecturing and presenting keynotes internationally.

4.6 New Initiatives:

4.6.1 Contribution to research base and wider society: Publishing Prize With YSI and publisher Information as Material, we inaugurated two £5000 prizes for staff and students to realise new work. Jo Hamill's *Gutter Words* was reviewed for the *TLS* (07/02/20) and is included in the exhibition, *Sensational Books*, the Bodleian, taking place in 2022 (postponed in 2020 due to Covid-19). Publications launched at the HMI and distributed internationally by Cornerhouse.

4.6.2 Contribution to economy & society. SET – Supporting Emerging Talent: In partnership with the HMI and New Contemporaries, we co-funded an annual scholarship for an emerging artist in 2019. The scholarship, awarded to Rafael Perez Evans, included accommodation, teaching experience with our Fine Art students, living allowance, international travel, and access to our facilities to produce an exhibition at HMI.

4.7. Future

All of the activities and events detailed above provide the opportunity for our researchers to network, develop collaborative research ideas, and disseminate current research findings to a wider community of stakeholders, both in the City region where we play a lead role in fostering the arts and supporting the growth of the creative industries, nationally and internationally where we have a developing reputation for innovation in practice as research in the arts. Our research centre facilitates high quality research that is being converted into meaningful impact. Our strategy has been to grow our research base and build the foundations for an exciting future where we are leaders in the field. The talent of our staff and research students is making it possible to realise this ambition.

In the next REF period we will see the full realisation of our strategic plan as we engage our entire community of staff in research in readiness for a 100% submission. By 2028 we will have transformed the subject group into one where research is at the heart of all

we do. But what matters is not so much the work we do individually but what our research allows others to do: its impact on local, national and international communities.