

Institution: Leeds Beckett University
Unit of Assessment: 33 – Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p>1. Unit context and structure, research and impact strategy</p> <p><u>Overview and structure</u></p> <p>This submission from the subject group in Film, Music and Performing Arts (FMPA) to REF Unit of Assessment (UoA) 33 is one of three from Leeds School of Arts (LSA) at Leeds Beckett University (LBU). LSA covers a spectrum of the arts with an emphasis on practice. The School, the largest at LBU with over 160 academic staff and 3000 students, was launched in 2019 bringing together the School of Art, Architecture and Design and the School of Film, Music and Performing Arts to facilitate interdisciplinary working and take advantage of our new £80m arts building (completed 2021). This submission maintains the established identity of the FMPA grouping, focused in audiovisual arts.</p> <p>The submission has been developed within structures that foster research within the University; these are detailed in the Institutional Environment Statement. Specifically, the Unit contributes to the University's strategic research plan via 'theme 2' for 'Culture', and has its own strategy in line with this (see below), whilst also informing the development of the University's overall research plans. Leeds is a thriving regional centre for the arts and creative industries, confirmed by Channel Four's decision in 2019 to locate its regional headquarters in the city. FMPA's approach is to foster the arts to the City Region, and beyond, through its innovative research, helping build an infrastructure for future growth.</p> <p>The submission divides into three research areas consisting of Film and Screen Studies centred at the Northern Film School (NFS), Music and Sound (covering composition, performance, production, management, and audio technology), and Performing Arts including dance, theatre, and performance. Leadership in each area is provided by a Research Co-ordinator who is a member of the FMPA Research Leadership Team which meets regularly with the Director of Research (DoR) who chairs. This group leads research developments and provides the framework for implementation of the FMPA research strategy. All Professors and Readers in the School automatically sit on the Leadership Team. The wider LSA includes staff in Art and Design, Architecture, and Creative Technologies who are submitted to other UoA but who frequently work on interdisciplinary projects with FMPA staff.</p> <p>FMPA is supported by affiliation to the Leeds Arts Research Centre (LARC) at LBU. LARC facilitates collaboration within FMPA and with staff from Art and Design, Creative Technologies, and Architecture. LARC was established in 2017 to coordinate arts research at LBU, plan for future growth, and build the supporting infrastructure. It brings FMPA into line with other research areas at LBU which have their own research centres and underpins the developing research profile with a distinctive emphasis on arts practice as research. FMPA's DoR is co-director of LARC and all research active staff are automatically affiliated. LARC supports activities which bring together researchers across the School to collaborate, as well as showcasing achievements. For example, in 2017 LARC organised the first one-day symposium at Beckett on arts practice as research. LARC also sponsors other activities including the prestigious InsideOut lecture series featuring inspirational talks by internationally significant figures in the arts such as Turner Prize-winner Martin Creed.</p> <p>The DoR connects the group to the overarching University structures for research by sitting on key bodies such as the Research and Enterprise Committee, the Research Degrees Sub-committee, and the Research Ethics Committee. Participation allows FMPA to influence the University's overall strategy (as detailed below). The DoR also sits on the University Research and Enterprise Forum which provides for the exchange of best practice across the University.</p> <p><u>Research Strategy</u></p> <p>FMPA has enthusiastically embraced the opportunity to become recognised as formally research active, being entered into the REF for the first time in 2014, indicating the University's commitment to widening its research base and its confidence in research in the arts at LBU. In 2014 only twelve staff were submitted (24% of those eligible) with 40 outputs; this compares with</p>

28 staff (36%) for this submission, with a further 39% of the remaining staff registered as doctoral students, indicating a huge shift in the research culture. This reflects the Research Strategy which aims to 'fully embed research activity as a core staff activity'. Our vision post REF2021 is to extend further the ambition of our activities, which will be reflected in a 100% submission of staff to the next REF. The first stage in developing our post-2014 strategy was to undertake a review of capacity. The newly appointed DoR – the position was created as part of the University's research strategy - met with all staff one-to-one; the new FMPA research strategy was devised from this consultation.

The development of a distinctive research ethos has been driven by the number of staff who are practitioners with professional experience in the creative industries. It recognises the potential in FMPA to be at the forefront of this comparatively new field within HE. The 'real world' applications of this research also have high impact since Practice as Research (PaR) is designed to reach a non-academic audience. A focus on new methodologies has been key to realising this strategy and is reflected in changes to the University's regulations to formalise PaR pathways (PhD by Creative Practice; Professional Doctorate in Creative Arts) in LBU's doctoral programmes.

Our research strategy aligns with the University's three Key Performance Indicators (KPIs) for research: research intensity (focused on the submission of outputs to REF); research environment (increasing our doctoral student numbers); and research and enterprise prestige (centred on securing external funding). Progress is measured against these indicators.

The FMPA strategy has four objectives. The first is to **increase the number of staff studying for and achieving PhDs**. We have seen a substantial increase in both completions and the number of staff registered – details are given below in the section on 'People'. More than 50% of staff (40 in number) will be qualified at doctoral level by 2022. As well as raising the aspirations and skills of staff, the capacity for research supervision has been expanded to allow for further sustainable increases in the numbers studying for doctorates and to enable greater recruitment of external candidates; there are now over twenty qualified supervisors representing over 25% of staff and up from eight at the last REF.

The second objective is **the submission of funding bids internally and externally**. Staff training has led to a 300% increase in the number of applications submitted to major research funders and we have exceeded the University KPI targets for research income – details are given in the section on Income, Infrastructure and Facilities below.

The third objective is to increase **the submission of REF outputs for 2021** which has nearly doubled in size; in addition, review mechanisms are expected to produce a similar rise in quality from 2014.

The final objective is **the development of a thriving research culture**. Staff are supported financially (through individual grants) and through deployment which allows them to pursue a range of research activities, forging an international reputation for their work. Examples of projects where staff were supported includes: the creation of award-winning electronic music compositions by Dr Nikos Stavropoulos (see details of our Impact Case Studies) and the completion by cinematographer Philip Robertson of the short film, *Shok* which was Oscar-nominated; a special screening of films for the Cinage project as part of Leeds International Film Festival; Sam Nicholls working with the MOBO Awards and the Performing Right Society to present a music industry networking event; the role of dance staff in the Leeds Dance Partnership which secured £977,382 from the Arts Council in 2017.

This submission encompasses a wide range of practice and academic outputs. These outputs cross disciplinary boundaries and impact on the cultural life of our region, as well as reaching out nationally and internationally. This is underpinned by an engagement with theory and current intellectual debates. Our approach is outward facing, in line with the ethos of the University. We

provide an opportunity to engage with a variety of non-academic user groups in a manner which is rarely achievable in more traditionally academic subject areas.

Impact Strategy

Our impact strategy focuses on 'combining creative practice with theoretical rigour'. It has four key areas:

1. Innovation in the creative industries – through research in areas like audio production, performance and the archive, online storytelling, and digital film-making technique, we pioneer developments that have a practical impact on the future of the creative industries in the UK. For example, we are investing in projects relating to new technologies such as VR, AR, and 360 shooting in film production with three PhDs recruited in these areas;
2. Social engagement – our research engages with social issues relevant to the wider community and involves direct public engagement. One example is the Cinage project where the memories of older citizens are captured through their own film-making or by creating theatre work;
3. Cultural impact – creative work by staff has enormous impact on the wider cultural scene through public events, whether in film, performance, music, dance or audio. This work is seen in galleries, public spaces, and venues throughout the UK and internationally, enriching lives beyond the usual reach of academia. This work is research-based exploring conceptual ideas, as well as innovating with technique;
4. Pedagogy and industry – a key area for FMPA is to investigate ways in which teaching and learning can be correlated to the needs of the creative industries. This includes participation in the Leeds Dance Partnership, for example, and our partnership with York University in the AHRC-funded creative clusters project, XR Stories, which promotes collaboration with local SMEs such as Bellyfeel.

Our three submitted Impact Case Studies exemplify key impact deliveries in line with our strategic aims:

- An example of social engagement is our Case Study: 'Cinage/Live: Creative Approaches to the Active Ageing Agenda through Film and Theatre-making'. The project involves older citizens acquiring new skills by engaging with higher education through artistic practice and has drawn EU funding.
- Exemplifying cultural impact, our second Case Study centres on the internationally acclaimed work of Dr Nikos Stavropoulos, a composer in the area of experimental electroacoustic music whose compositions have been recognised with international awards.
- The third Case Study is based on the work of performance artist, theatre writer and director Alex Kelly whose touring shows with production company Third Angel have been seen by thousands across Europe. Alex's work touches on social themes around class, gender and memory, engaging audiences in innovative, participatory experiences.

In addition to these case studies, we are looking to post-REF2021 by investing deployment and funding into three further potential case studies:

- The first focuses on the work of Dr Sue Miller who combines scholarship in ethnomusicology, disseminated via journals and book publication, with her own music performances. She is a recognised exponent of Cuban flute improvisation whose performances and recordings utilise fieldwork in Latin America and the USA which was funded by FMPA.
- The second area of development is applying immersive visual technologies such as VR, AR and 360 to storytelling, in line with our strategic commitment to innovation. Staff work together across film, audio and game design, applying these technologies within museum settings (the National Railway Museum in York and the National Museum of Science and Media, Bradford), in pedagogy, and with creative industry partnerships. Initial AHRC funding of £20,000 has been obtained.
- The third is the Music: Leeds project which exemplifies our strategic focus on social impact. Staff led by Dr Paul Thompson and Sam Nicholls are undertaking research into the contribution the live music scene makes to the Leeds City Region, collaborating with

industry partners to promote economic growth and social inclusion, influencing the strategy of Leeds City Council, and impacting on curriculum development. The project underpins a number of music events in the city including the Leeds International Festival.

Open Access

FMPA adheres to the University's policy on **Open Research** and works with colleagues in Research and Enterprise Services and Libraries and Learning Innovation to monitor our compliance. We follow national guidelines in relation to this. Funding bids, Impact Case Studies, and research outputs are designed with this in mind. In the arts, compliance with Open Access is not always straightforward, particularly in relation to practice outputs such as films or music recordings, but wherever possible we follow its principles: the LARC website includes a digital showcase which makes creative work accessible to a wider audience. We have worked closely with the library to explore the most effective ways of presenting creative practice outputs in the Leeds Beckett Repository and they have implemented a new plugin which enables video files to be streamed directly, improving the way image files are previewed.

Ethics

We operate a robust ethics system across the LSA. All research projects, whether developed by staff or doctoral students, are subject to the University's ethics approval system. Training is provided by the Graduate School and compliance is monitored for PhD candidates via the system of Annual Progression panels. An equivalent system is operated for staff and a team of ethics officers in each subject area reviews compliance, as well as providing advice and mentoring. All funding applications are subject to ethics approval as part of our review processes. We have representation on the University's Research Ethics Committee. These structures ensure ethics is embedded throughout our research culture.

2. People

The years since REF2014 have marked a complete sea change for FMPA with the emergence of a thriving and diverse research community, supported by the realignment of the University's structures (such as the creation of the Leeds School of Arts) and a significant growth in academic staff numbers. In line with our research strategy, staff have been recruited to FMPA from academia and targeted sections of the creative industries to expand our research capacity in Performing Arts (Dr Adele Senior, Dr Laura Griffiths), Film (Philip Robertson), and Music and Sound (Dr Matt Green, Dr Tenley Martin). They have brought with them a wealth of experience and knowledge in their areas of expertise, and have enabled us to begin research in new areas such as game design and interactive narrative. We have also recruited more traditional academics like Dr Steven Gerrard who bring experience in doctoral supervision and academic publication.

With the creation of the key post of Director of Research, in line with the University's strategic plan, we were able to appoint a professor with the appropriate skills and experience to lead research within the group, evidencing our commitment to take forward our research agenda in a positive way and to invest in our future growth. In 2018 we appointed our first dedicated Research and Enterprise Support Officer who facilitates FMPA's activities (such as external speakers), collects evidence of Impact, and supports its REF submission. We have also employed external consultants to advise on specific aspects of our submission such as the selection of outputs and the development of our Impact Case Studies.

Also reflecting the University's strategic research plan, we seek wherever possible to appoint new academic staff who have an appropriate research profile and doctoral level qualification. This policy has been reflected in more recent appointments such as that of Dr Susan Miller, Dr Adele Senior and Dr Steven Gerrard who have established strong research profiles. Our programme of staff development has provided training and mentoring which has helped them to gain promotion to Reader for each of them and all three sit on our Research Leadership Team helping to shape our future plans and development. Additionally, we regularly appoint Visiting Professors (e.g. Professor Steve Purcell in Performing Arts) who give open lectures, run research workshops, advise on funding applications, and mentor early career researchers. We also continue to utilise Emeritus Professors (i.e. Professor Noel Witts, also in Performing Arts,

who has played a major role in guiding the Cinage Impact Case Study and connects us to important external collaborators like the Richard De Marco Archive).

This approach to recruitment and development is balanced with the need to support teaching in an area where professional practice and industry experience are paramount. Where staff are appointed without a PhD or conventional research profiles, the School agrees a Personal Research Plan via the Director of Research. This focuses on achieving a doctorate and then developing a body of research outputs for the staff member; all staff receive financial support via a doctoral fee waiver and a personal research budget enabling attendance at conferences or purchase of research resources – deployment is also guaranteed under our University's Research Code of Practice. The Code of Practice allocates roughly 20% of staff time for research activities or doctoral study.

The intention is to build research capacity through appropriate staff development. On completion of a PhD, staff undertake a research supervision training programme which enables them to join a supervisory team under the stewardship of a more experienced Director of Studies (DoS). Subsequently, they move to DoS status themselves. The number of staff qualified to supervise has trebled in this REF period from eight to twenty-five. This also helps to support our strategic aim to increase our PGR student numbers and grow our research community. The full benefit of this will emerge post-REF2021 as we move to a majority of staff being qualified to doctoral level.

Supporting Staff Development and Research

Our specific strategic objectives relating to staffing and staff development are:

1. To continue improving the quality of the research outputs of individual staff members by actively supporting them through appropriate training (there is a full programme of research training available through the University's Graduate School covering everything from doctoral supervision to getting published and bid writing) and the use of a mentoring scheme, e.g. a more experienced researcher like Dr Adele Senior supports Dr Rachel Krische who has more recently completed her PhD and is now developing as one of our Early Career Researcher (ECR);
2. To maintain and extend our team of research active staff in FMPA by engaging as many staff members as possible in research activities through the completion of individual Research Plans, e.g. encouraging participation in subject research seminar series. 58 staff members (75% of the total) are now either being entered to the REF or are undertaking a PhD;
3. To establish a strong community of researchers and a vibrant research environment by increasing the number of staff with doctorates; at the start of this REF period just 6 members of staff had PhDs out of 48 (13%) whereas now 22 staff have doctorates representing 29% of the work force (77) – a further 30 are studying for the award (39%);
4. Part-time hourly paid staff have been supported in pursuing PhDs through the use of fee waivers and through taking up the opportunity to convert to permanent part-time fractional contracts which include doctoral study in their deployment – eight have taken this option with two joining the new Professional Doctorate in Creative Arts; these policies are inline with the Concordat for Fixed Term Staff;
5. To strengthen research collaboration and to exploit research synergies between staff we created a new research centre, LARC, in conjunction with colleagues in art, architecture and design. The LARC website allows colleagues to see the research being conducted across the School and create new collaborations, e.g. Dr Sue Miller (Music) and Dr Sarah Bowen (NFS) are creating short animations set to music in order to illustrate the dance movements in tradition Cuban music culture;
6. To embed impact as an essential requirement in all research activity in the group and to provide training in this area. For example, an impact training workshop led by Professor Mark Reed resulted in changes in dissemination strategies for Dr Nikos Stavropoulos who has sought to bring his electroacoustic compositions to a wider public through outlets such as YouTube and through an international CD publishing deal;
7. The annual Professional Development Review (PDR) process, as separate from our mentoring programme and individual staff research plans, is a University wide mechanism for staff development. It places emphasis on achieving a doctorate and developing a research profile through scholarly activity – these are set as formal goals for all staff; progress is

monitored through an annual review undertaken with the appropriate line manager, usually the Head of Subject;

8. The research budget allocated to FMPA under the University's Research Strategy makes funds available to enable staff to attend conferences to give papers and for networking. Papers are usually then the basis for REF outputs. Funds are approved by the DoR on application and a cap is applied to make sure that funding is distributed fairly around staff members. Typically this process has been at the level of £25,000 per annum in total covering the research active staff and selected doctoral students;

9. Staff are encouraged to take part regularly in the programme of internal research seminars both through attendance and giving papers. External speakers are also regularly invited to these events. Separate programmes are operated in each subject area – Film, Music, Performing Arts, and now Creative Technologies – and supported with a budget administered by the research lead in that area (spend is typical around £10,000 per annum);

10. We have initiated a programme of staff sabbaticals with the first three awarded to Dr Sue Miller (Music), Dr Nikos Stavropoulos (Music) and Dr Anna Zaluczskowska (Film). This is usually a buy-out from teaching for one semester which is funded by the School. Staff commit to a programme of study which will produce REF outputs and/or a funding bid. For example, Sue Miller wrote a successful bid which led to two REF outputs;

11. Staff are supported in seeking promotion based on research activities. Seven staff have been successful in achieving promotion to Reader on the basis of research during this REF period - this includes the staff listed above and Dr Alex Kelly (Performing Arts), Dr Paul Thompson (Music), Dr Steve Gerrard (Film) and Dr Adele Senior (Performing Arts); the Unit had no Readers at the last REF.

Research Students

FMPA views research students as integral to maintaining a vibrant and exciting research culture within the School. We are committed to providing the environment in which they can develop and grow as academics. To this end, we promote PhD recruitment through fee waivers for external candidates to add to our expanding research community: we have funded six part-time candidates at a total annual cost of £13,200 for up to six years and two full-time candidates at a total annual cost of £8,800 for up to four years. We encourage our staff with internationally recognised research profiles to attract research students from abroad. For example, Dr Nikos Stavropoulos has recently recruited a doctoral student using his network of connections in Greece. Others recruit from their industry connections, e.g. Dr Paul Thompson supervising Ray Russell, television composer and musician, to a successful completion. In 2016 we awarded our first fully funded PhD bursary in the Northern Film School with fees covered to a total of £13,200 and a total stipend of £42,000 over three years; the student successfully completed her viva in October 2020.

There are now 50 research students registered in the REF Unit in comparison a quarter of that number in the previous REF submission. 30 of these registrations are staff, in line with our strategy to professionally develop out staff and to expand the research supervision capacity within the School as well as to increase the percentage of staff with doctorates. This commitment to staff development goes beyond internal structures, with three members of staff funded for Doctoral study that is supervised at another institution and with deployment support given by FMPA: the allocation for full-time students is 40 hours deployment for supervision. All staff PhDs are fully funded by the School.

The new Professional Doctorate in Creative Arts has been validated by the University and was designed by Professor Robert Shail and Dr Lewis Paul in the Northern Film School. It was created in response to a recognised demand within the creative industries nationally for the professionalisation of the field and is at the forefront of such developments. It launched in autumn 2019 with an initial cohort of six; the longer term plan will see this number double as we develop the DCA with our regional industry partners such as Screen Yorkshire and Channel 4. This programme provides support and a formal framework for those undertaking research in the professional creative arts with the sponsorship of their employer or through their own freelance work; candidates are predominantly practitioners or senior arts managers. Expansion to ten

students per year is planned through greater links with sector partners such as Channel Four and Leeds City Council. The existing PhD by Published Works was expanded to include arts practice and a specific practice award was established in 2020 to differentiate the PhD by Creative Arts Practice from conventional doctoral programmes. FMPA has pioneered the methodology of arts practice as research in its doctoral programmes, including those by existing published works. Completions have now been achieved by this route for the first time in the University's history and now number seven in total.

Research students, including staff, have the opportunity to take part in the internal research seminar series detailed previously, as well as an annual symposium organised by the students themselves. They are supported financially to attend conferences or undertake fieldwork, as well as in the purchase of appropriate kit. They apply to a fund administered by the DoR and grants are typically around £500 per candidate with an annual budget of £10,000. PhD students have full access to a wide range of training courses within LBU provided by the Graduate School which supports them through all stages of their studies. All our doctoral students belong to the Postgraduate Research Student Association (PGRSA) in the School which organises regular activities. FMPA has also funded film-making kit designated for research projects only at a cost of £35,000; this is available for staff projects as well as doctoral candidates.

In the last six years there have been ten successful PhD completions in comparison with only one in the previous REF cycle. This figure is likely to accelerate in response to the large increase in the number of students recruited; four further completions are expected in the first six months following this REF period. In addition to this, four staff members successfully completed PhDs registered in other Schools at LBU and four were funded to complete PhDs at other universities, taking our total completions to eighteen. Rachel Krische was the first staff member at LBU to complete a PhD based on existing practice work (in dance). These achievements are the more remarkable in light of the detrimental effect of the COVID pandemic throughout 2020.

All research students are allocated two supervisors and this can be supplemented with a further advisor brought in from other universities for their particular subject expertise, if needed; this is funded by FMPA. We comply with all regulatory requirements of the University in relation to number of supervision meetings and recording of progress on our central system, SAM. The Research Leadership Team meets regularly to monitor progress and ensure compliance with regulations. All students attend a Confirmation of Registration in the first six months of their registration and then an Annual Progression to monitor their progress. The DoR sits on the Research Degrees Sub-committee which manages doctoral student provision for the University.

Equality and diversity

The School is fully committed to the University's protocols on equality and diversity viewing them as essential to a progressive and empowered research environment. We monitor equality and diversity through the School Athena Swan committee which has representation from across the School including students. The committee was established in line with the University's policy on equality and diversity and undertakes regular staff and student surveys to monitor effectiveness, as well as providing staff and students with a clear voice. Specific actions include promoting flexible working and monitoring patterns in internal promotion. The internal mentoring programme has a specific focus on supporting female staff particularly in relation to making funding bids and applying for promotion to Reader; of seven staff promoted to Reader, three are female. We are seeking to address historic bias in our subjects areas (male dominance in Music, female in Performing Arts) through our recruitment policy as evidenced by appointments such as Dr Tenley Martin and Dr Sue Miller in Music.

The School has demonstrated its commitment to equality and diversity by being one of the first to at LBU to prepare an application for Athena Swan Bronze recognition. We ensure that our commitment to equality and diversity goes beyond staff and encompasses all doctoral students; a research student sits on the Athena Swann committee.

3. Income, infrastructure and facilities

Income

Staff in FMPA are encouraged to submit research funding bids to both internal and external schemes in line with the University's KPIs for research. This is undertaken in consultation with the University Research and Enterprise Service who offer a range of support activities starting with dedicated training workshops and mentoring from staff with experience of submitting successful bids. Draft proposals are reviewed by the Research Office staff for financial viability and accurate costings, awareness of equality and diversity issues, and impact pathways and data security, before going to an internal independent review panel who offer further feedback. All bids are finally signed-off for compliance by the University's Director of Research and Enterprise before submission.

Fifteen external applications have been submitted or are in preparation for submission during this REF cycle, which is an increase of 150% on the previous period. We have targeted applications in line with our research strategy. For example, one focus is on the AHRC Networking scheme which helps us to develop further the partnership networks we are establishing, such as our key role within the Arts Council-funded Leeds Dance Partnership where we provide the main research strand; £20,000 has been secured here by Dr Rachel Krische and Dr Laura Griffiths. As we are relatively new to making funding bids, we encourage staff to apply to schemes which support smaller projects such the British Academy Small Grants programme where we have had success – see below. For larger bids, we look to partner with HEIs with a stronger track record of success and greater experience which we can learn from, as with our participation in the successful bid to the AHRC creative industries clusters scheme led by the University of York which secured initial funding of £14 million for the XR Stories programme and a further £4 million the SIGHT initiative. This phase of our strategy places the emphasis on 'establishing a base for future development by securing initial funding successes while facilitating staff with the opportunity to become experienced and confident in making applications'.

In the current REF period FMPA has been successful in drawing in more than £158,000 in external research funding from various schemes (we have also been successful with substantial Arts Council funding which is not listed within this submission in accordance with REF guidelines). This has been spread across three bids in support of the Cinage project which has attracted EU funding - the scheme is featured as one of our Impact Case Studies and will provide the focus for future funding applications. Further Erasmus+ funding was obtained for the project Applied Theatre in Practising Integrated Approaches which includes collaboration with a number of partners across France, Germany and Eastern Europe. Joy Tasker in Music and Sound secured £130,000 from Innovate UK for a major KTP scheme in audio technology. Dr Sue Miller was also successful in securing an award of £10,000 from the British Academy for her study of mid-twentieth century recording techniques in Latin music performance aesthetics and production. As a group with little previous experience of making funding applications, this constitutes a very encouraging start in our plans to transform the research culture in FMPA and exceeds the University's KPI in our area.

In addition, we offer a range of consultancy services for external and internal partners wishing to use film as part of a research project. Although the funding here is relatively small it is forming part of a new Enterprise and KEF strategy being developed in the School; a steering group has been established to lead this. The arts will be central to this strategy in terms of providing research to partners within the City Region. Recent examples include films made as part of our partnership across with the Yorkshire Sculpture International, a festival celebrating the importance of sculpture in the region which was funded by the Arts Council – we made a series of short films to promote its work - and an experimental film made by the Northern Film School for the Arts Council-funded celebrations of the 500th anniversary of Temple Newsome House.

The Unit has also benefitted from internal funding for research via the University's Research Office with specific project awards totalling £60,000 which supported the Mining the Memories element within our Cinage Impact Case Study (making films with the former mining communities in South Yorkshire) and funding the completion of the experimental film *Mansfield 66/67* which a number of staff, such as Dr Sarah Bowen, were involved in. An annual research investment fund

typically totalling £55,000 has also been allocated by the University and support for research equipment is at £20,000 per academic year. This inward investment is focussed on supporting our Impact Case Studies and funding primary research projects undertaken by staff. It also enables us to send staff to conferences and to host major academic conferences in the School. All of this inward investment is aimed at meeting the first phase of our research plan in establishing a base for future growth.

Infrastructure and facilities

In relation to our infrastructure, currently the Northern Film School's primary base is in the Electric Press building on Millennium Square, Leeds which is at the heart of the city. Here there are two film studios, a foley lab, production design facilities, a substantial number of digital editing labs, a screening room, and pre- and post-production facilities available for creative research use. Extensive specialist, professional level film equipment and other resources are available and support is provided by a team of professionally trained technicians. There are colour grading and preview theatre facilities. We also have analogue equipment including Super-8 cameras and flatbed Steenbeck editors used by staff members such as Dr Lewis Paul in producing experimental work. In addition, professional filming facilities have been hired for long term use at Prime Studios and an additional equipment centre/technical helpdesk is installed there. These studios are the regular home for major film and television productions such as *Victoria*, facilitating collaboration with industry. In 2019 dedicated film-making kit was purchased purely for research projects at a cost of £30,000; a further upgrade costing £15,000 is taking place in 2020. The Northern Film School holds an extensive archive of visual work produced by students and staff and LBU's central archive holds the Tom Pevsner collection of film scripts (including classics from Ealing Studios) and production sketches and other art work from the Bond films.

The Performing Arts and Music groups are both currently based at the Headingley campus where there is access to specialist dance and theatre spaces. Dance also has access to professional spaces at Northern Ballet and Phoenix Dance in Leeds city centre. Student-learning officers provide creative support. The Music group has professional facilities for research which practice-based research students and staff can access including: five recording studios, mixing facilities, fully equipped programming/offline editing suites - each with its own acoustically treated booth, Audient ASP8024 analogue recording consoles, foley studios, a multi-speaker performance space for electroacoustic and diffusion compositions, and acoustically treated performance spaces for instrumental practice, song writing and composition.

Our Creative Technologies team are based on the Headingley campus and boast a range of exciting resources. They use industry-standard software in their professional design and production studios and computer labs. These include fit for purpose TV and radio broadcast facilities, dedicated games art development labs, a motion capture studio and visual effects spaces. Creative Tech also has eight specialist labs running industry standard software for design, animation, games art, games production, digital sculpture, editing and postproduction. Equivalent level hardware includes: professional stills and video cameras, portable greenscreens, drawing tablets, a LIDAR scanner, studio and portable lighting along with virtual and augmented reality technologies.

In addition to the above, the University is currently near completing the construction a new city centre building with state-of-the-art facilities which will provide a home for all four strands of our research activities going forward. The new £80m Creative Arts building will be available for staff and students in the early 2021 and includes a 400-seater performance theatre and a 220-seater Dolby Atmos cinema that will be open to the public, as well as a TV studio, three large film studios and a black box studio. It will house a green-screen studio, a stop-motion animation workshop, foley, dubbing and music recording studios, acoustic labs and a suite of post-production studios. In addition, it will also contain the School's extensive archives, have dedicated study spaces for research staff and students, and house an arts library, as well as providing a home space for LARC. There will be other specialist spaces that will foster inter-disciplinary collaboration, creative talent and knowledge sharing. This outstanding new building

will provide a creative focus for the School's undergraduate, postgraduate, doctoral, and research and enterprise programmes and act as a hub for our cultural and industry partnerships across the city. It will help realise our future strategies to increase interdisciplinary cross-pollination and collaboration, forming a greater sense of cohesion as a UoA. This is the largest infrastructure investment in the University's history and evidences the commitment to our central role in the arts within the region, as well as to arts research.

As well as the specific facilities within the School, staff have access to a number of libraries across the university and are supported by subject specific librarians. A collaborative partnership with the Tetley Arts Centre includes the Leeds Beckett gallery space used for exhibitions and installation work. We also have collaborative partnerships with major arts institutions in the region including the City Gallery, the Henry Moore Institute and the historic Hyde Park Cinema. The School draws on the support of dedicated staff in IT, technical support, marketing and communication. It also has support from expert staff in the University's Research Office and the Graduate School.

Our strategy is to grow FMPA, and the wider School of Arts, into a thriving centre for research in arts practice, placing ourselves at the centre of the creative industries in the region and beyond. The gradual acceleration of investment described above, culminating in the construction of our new Creative Arts Building, are evidence of this vision and our commitment to realise it. We have developed exponentially over the last six years and now have in place a plan to take this beyond REF 2020 and into the future.

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

Collaboration and contribution: strategy and mechanisms

FMPA, as an integral part of the Leeds School of Arts, positions itself at the centre of the thriving cultural hub of the Leeds City region. Furthermore, our Research Strategy aims to 'foster collaboration across the arts with potential partners, regionally, nationally and internationally, to further experimentation and innovation, placing arts practice at the centre of cultural and economic activity'. To further this, our Director of Research and the Research Coordinators in each arts field seek to establish collaborative links and develop key partnerships, building on the extensive connections made by our staff. To this end, the School has also established a Research and Enterprise Committee chaired by the Dean on which representatives from each area in the School meet regularly with advisors from Enterprise and other internal stakeholders. The School is also currently in the process of establishing an Advisory Board to draw on expertise from the creative industries and relevant public sector bodies. These strategies reflect and enact the University's 'anchor institution' strategy which seeks to place us at the centre of economic, social and cultural activity in the city region.

The FMPA group has a strong base of both external and internal collaborative activities. Below we detail illustrative examples of our extensive contributions to the wider research base, economy, and to society at large, many of which also demonstrate our commitment to collaboration. Central to many of these examples is our fundamental ethos of research in and through arts practice which gives much of our activity its distinctive character and innovative edge.

Contribution by Subject Area

The Northern Film School (NFS) has been approved by JAMES, the Joint Audio Media in Education Symposium which represents industry in research matters within the area; it is the first film school to gain such accreditation. NFS staff such as Professor Robert Shail, Dr Steven Gerrard, Dr Lewi Paul and Dr Anna Zaluczkowska review book proposals and manuscripts for publishers such as Routledge, Bloomsbury, Emerald, and Palgrave Macmillan and review articles for journals such as *Intensities*, *Cinergies*, the *Journal of British Film and Television*, the *Historical Journal of Film, Radio and Television*, and the *Journal of Science Fiction Films and Television*. Professor Robert Shail has worked closely with the British Film Institute on its DVD reissues of work by the Children's Film Foundation helping to make this work better known to the public; this project was funded by a research grant from the Leverhulme Trust. During 2017 the NFS hosted a celebration of film pioneer Louis Le Prince who created the first moving images in

Leeds. The events included a lecture by internationally recognised experimental filmmaker John Smith at Leeds City Gallery, an exhibition on Le Prince at Leeds City Library, and the launch of a new annual experimental film prize. The Louis Le Prince Lecture has also been established as an annual event in collaboration with Leeds City Gallery and hosted the filmmaker Ben Rivers in 2019. In 2017 LARC hosted the annual conference of the Screenwriter's Research Network and in 2018 a major international symposium and exhibition on Tintin was organised by Dr Steven Gerrard in conjunction with the Herge Foundation. Funding of £20,000 has supported a research project by Dr Anna Zaluczkowska to develop a prototype for online storytelling in conjunction with local company Bellyfeel. Doctoral student Frank Berry has secured £10,000 funding from the British Film Institute for his short film utilising 'slow cinema' techniques which will form part of this thesis submission.

The Cinage project engaged elderly people with practical filmmaking experience and thus promoted Active Aging; one student has gone onto complete a PhD in the Film School. Supported by the EU Lifelong Learning Programme, the project worked with partners from Slovenia, Italy and Portugal. The output was not only the films themselves, but a conference and short film festival. Additional Erasmus+ funding extended the project into activities involving live theatre productions in partnership with arts groups in France, Germany, Hungary and Poland. Further collaborations include Mark Carey's work with internationally acclaimed visual artist Jasmina Cibic which includes exhibitions at the Baltic Gallery; their work won the MAC International Ulster Bank Prize in 2016. The Film School were awarded two University Cluster Prizes, the first for the creation of an 'exploded documentary' about Jayne Mansfield (*Mansfield 66/67*) where staff and students collaborated with two Hollywood-based film producers, and the second to the 'Mining the Memories' project which extended the activities of Cinage to collect community memories of the miners' strike of the 1980s in a series of films. Professor Shail worked closely with the National Museum of Science and Media, in Bradford, to produce a book chapter and a public exhibition on the work of cinema manager Harry Sanders. Philip Robertson's film, *Shok* (2016), which is one of our REF outputs, was nominated for the Academy Award as Best Short Film.

The NFS are partners in the Leeds International Film Festival, which is the largest film festival in the UK outside of London and is one of a handful of Oscar qualifying festivals in the country, contributing hugely to the film culture of the region. Through the Film School we collaborate on events which highlight multiple aspects of the professional world surrounding the making and distribution of the short film format. The Festival also showcases the Louis Le Prince Experimental Film Prize organised by the NFS. Dr Lewis Paul organises the distinctive strand on dance in film as part of the Festival, whilst exhibiting his own experimental films at London galleries such as the Lake Gallery and Southwark Park Gallery. The NFS are also partners in the Aesthetica Festival in York hosting industry collaborative talks and events.

The Performing Arts group are contributing members of disciplinary associations SCUDD (Standing Conference of University Drama Departments), Dance HE (Dance in Higher Education), and TaPRA (Theatre and Performance Research Association). To support our interdisciplinary research, we are also networked with specialist professional and interdisciplinary associations such as the Feldenkrais Guild UK and the Performance Philosophy Network. We are committed to facilitating research through the organisation of conferences and symposia including the 'Brewing Performance' symposium (June 2015), which emerged from a collaborative project with local arts organisation, The Tetley. Dance scholars have also organised two 'Thinking Dance: Questioning the Contemporary' symposia (May 2014, September 2015). Performing Arts maintains strong links with the De Marco Archive in Edinburgh with two PhD bursaries focusing on innovative practice-based investigations of the Archive, and through live performance work by Teresa Brayshaw. Through this collaboration we maintain close links with the Edinburgh Festival. In 2018 a major Arts Council grant established the Leeds Dance Partnership for which the group's dance staff provide the research strand led by Dr Laura Griffiths; the collaboration involves Northern Ballet, Phoenix Dance, and the Northern School of Contemporary Dance.

Editorial positions include guest editing a special issue of the journal *Choreographic Practices* (Intellect) and editorial board membership of *Artos Online Journal of Arts and Culture*. Members of staff are also engaged in peer review of international journals such as *Contemporary Theatre Review* (Taylor and Francis), *Journal of Theatre, Dance and Performance Training* (Taylor and Francis) and the international peer reviewed conference *Society for Literature, Science and the Arts*. We have collaborative partnerships with Live Art Bistro and Compass Live Art Festival and representation on a number of boards including: Compass Live Art Festival, Vincent Dance Theatre, Yorkshire Dance, Reckless Theatre, Independent Theatre Council, and Flare Festival. We also have members on the Yorkshire Dance Advisory Group.

Our emphasis on research as practice is evidenced within the performing arts by works such as Dr Alex Kelly's touring production of *600 People* seen at venues in Porto and Beirut, Beth Cassani's dance piece, *Mesh*, performed at the Great Exhibition of the North, Dr Oliver Bray's performances of *Ursonate Post-truth* given in Edinburgh and Venice, and dance work performed by Dr Rachel Krische at the Kunstbau-Stadtischee Galerie, Munich. This work puts us at the forefront of practice-based research in the area. Dr Gillian Dyson-Moss played a key role in the activities organised for Hull, UK City of Culture in 2017 including curating exhibitions and making live performance pieces.

In the field of music and sound, membership of international and national committees such as the IASIG (Interactive Audio Special Interest Group) and MIDI Manufacturers Association helps to raise our profile and directly benefits our research. Staff such as Dr Richard Stevens are also members of the Game Audio Technical committee of the Audio Engineering Society (AES) contributing leadership in this specialist field. In 2019 this position was recognised when we were chosen to host the international conference of the Ludomusicology Society. The experimental audio work of Dr Paul Ratcliff has been heard at the Hebden Bridge Arts Festival and at the National Science and Media Museum, Bradford, while Dr Matt Green has advised local construction companies and planners on the use of audio in public spaces to reduce urban traffic noise.

The Music group stages regular seminars by our course accreditation body JAMES <http://www.jamesonline.org.uk/>. The group are the JAMES regional centre for the North of England and its remit is to work with schools, colleges and community groups to disseminate skills and working practices through our research activities. Dr Steve Parker is an active member of the JAMES working group and meets regularly with the professional practitioners who are members of this group, advising on accreditation and research matters. Working with voluntary bodies such as the Leeds Education Music Hub <http://www.thefms.org/>, we reach out to the local community and the creative industries to help them develop the skills and practices that can enhance lives and improve opportunities.

We are also lead contributor to the Music: Leeds partnership (which forms the basis of one of our future Impact Case Studies led by Sam Nichols and Dr Paul Thompson), providing input into a UK-wide survey of live music led by Edinburgh University and contributing to the development of the music strategy for Leeds City Council; the live music scene in Leeds is a major contributor to the local economy. One of the partnerships activities is Live at Leeds – The Unconference which is a day of music industry panels and networking sessions organised by members of the Music team. It runs as part of the Live at Leeds music festival, which takes place every May Bank Holiday in the city centre. The Unconference builds on and reflects the research and practice of our lecturers who specialise in the modern-day music industry. A key strand is the promotion of equality and diversity within the music industries.

Across all our research groupings, our doctoral students are supported in making their contribution to the arts and creative industries. This includes funding them to give papers at conferences, such as Natasha Parcei talking about her work on the representation of older women in British cinema or Danielle Millea promoting with her pioneering use of 360 technology as a pedagogical tool for aspiring film-makers, or by facilitating the creation of new art work such as the 'slow cinema' of Frank Berry or the dance work of Lisa Osborne-Kendall which has been

performed internationally.

A vision for a Creative 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, and internationally where we have a developing reputation for innovation in creative practice as research. Our strategy has been to grow our research base and build the foundations for an exciting future where we are leaders in this area. 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. We will expand our Impact Case Studies to at least five, support doctoral study with a bursary programme and targeted international recruitment, have a majority of staff holding PhDs and the remainder studying for them, put in place a formal research leave scheme, and raise investment in our programme of outward facing research activities. By 2028 we will have transformed the subject group into one where research is at the heart of all we do.