Institution: Leeds Arts University

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

1. Unit context and structure, research and impact strategy

Leeds Arts University gained University title in 2016 and this will be the first Research Excellence Framework submission that the institution has made. Research and strategic infrastructure planning for this submission began in 2013 with the appointments of the Director of Studies - Higher Education Enhancement and Research [the title changing to Pro-Vice-Chancellor Academic with a responsibility for research in 2016] and a full-time Head of Research. One of the first tasks was to review and rewrite the Research Strategy (2013-2018) which was amended and extended through to 2021 in 2019-2020. The strategy was considered through the University's deliberative structure (recommended by the Research Committee and approved by the Academic Board). An Ethics Policy was written and an Ethics Sub-Committee established, reporting to the Research Committee. During the years 2013-2018 all the research undertaken at the University fell into UoA 32, Art and Design: History, Practice and Theory. Therefore, there was a close alignment between the institutional strategy and the strategy for the unit of assessment. The research areas covered are: *fine art, visual communication, photography, fashion photography, creative advertising, fashion design, fashion branding with communication, textile design, graphic design, illustration, comic and concept art, curation, art and design education, art and design widening participation, social design, arts writing and animation.* All academic staff who were on teaching and research contracts were supported to undertake research.

The main objectives were to:

1. Establish postgraduate programmes to enhance and progress practice-based research and scholarly activity in subject disciplines.
2. Develop research across the College [University] and encourage international links to enhance research outcomes.
3. Source research funding, as appropriate, from a wide range of sources.
4. Support our staff and help them to develop their research practice; encourage internal collaboration; and, through external networks and meetings, enhance subject-specialist knowledge (especially as it relates to teaching and learning).

By 2018 these objectives had been met.

1) Two successful taught masters' courses had been established in *creative practice* and *curation practices*. In 2019 three more masters' courses were introduced, *MA Fine Art, MA Graphics and MA Photography.* The masters' provision was expanded in 2020-21 to include *MA Animation, MA Creature Design, MA Digital Fashion, MA Graphic Novel, MA Illustration and MA World Building.*The University is looking to include doctoral provision and is now working with a validating partner to set up the infrastructure to support practice-based PhDs.
2) The University has active researchers working across all its subject areas, progress has been monitored through the deposits in the University repository. Metrics show that outputs are accessed by an international readership. Researchers presenting work at conferences and festivals have also been monitored through the Annual Research Report. In 2013, staff presented at two international conferences, compared to 2018, when researchers presented at 32 international conferences. This indicates the scale of development. The strategy has been successful in the establishment and growth of a research culture.
3) It is not currently a requirement for researchers at Leeds Arts University to source funding, but it is encouraged when appropriate. Staff have been successful in gaining awards from the Arts Council, the Wellcome Trust and the Marie Skłodowska-Curie fellowship.
4) In order to support staff in developing their research practice four research clusters were established. They were led by a cluster leader who was given a budget to run internal events. These clusters were:

- Pedagogies - Exploring experience and the ideas around the pedagogy of art and design education [led to two impact case studies, Mature Students Matter and Tactile Writing Workshops].
- Curatorial and Craft Practice - Exploring collaboration through archives, practice and exhibition opportunities [led to feminist curation case study].
- Crossing Borders - Exploring national and international links and cross-disciplinary activity. [led to Co-making Economic Cultures].
- Technology - Exploring art and technology at the intersection of society. [led to a fine art impact case study].

The activities from the research clusters later informed five of the six impact case studies appropriate for UoA 32.

Staff were also given access to funds to support the dissemination of their work. They were responsible for submitting an Annual Research Proposal where they would describe how they would use their 15 days research and impact time and request appropriate funding. In 2013 three articles published in Networks (Art, Design, Media Higher Education Academy Subject Centre Journal) were recorded, compared to 22 publications recorded in 2018. The 2013 report documents one exhibition whereas in 2018 15 were recorded. This demonstrates a body of staff and researchers who are growing more active in disseminating their research.

After seven years of development it is possible to identify particular areas of expertise. These are widening participation in the arts, fine art practices, arts writing, social design, curation and photography. The University has made great progress in growing its research culture and developing its researchers. In 2020 there is a pool of 20 active researchers with PhDs who are potential doctoral supervisors for subjects relating to art and design access, widening participation and education and fine art practices. The pool of UoA 32 researchers and the areas of expertise means the University is ready to develop research degrees.

Strategies and approaches for developing UoA 32 research in the next five years:
1. Develop policies and procedures for PhD to be scrutinised through stage 2 of The Open University Affiliated Research Centre approval process.
2. Develop a pool of PhD supervisors with training and mentoring support
3. Recruit 10 doctoral students in Fine Art/Graphics/Lens-based (4), Art and Design Education (2), Curation (2), Creative Writing (2)
4. Reflect on and evaluate current performance.
5. Revise research strategy in light of experience gained from 2021 submission.
6. Continue to support UoA 32 researchers at the University.
7. Continue research events suitable for UoA 32 research and impact.
8. Through the process of continuous improvement develop the research infrastructure to meet the of needs of UoA 32 researchers.
9. Research Team to work on research bids for external funding where appropriate.

Impact

The approach towards enabling impact originated within the University's research clusters as described above (Pedagogies, Curatorial, Crossing Borders and Technology). The clusters were given a small budget and were led by a Category A member of staff. The clusters supported research activity but also instigated public engagement activities that were appropriate for each subject area.

As particular strands of research progressed, it was apparent that there were some research staff who developed an expertise in designing integrated research and impact activities. These members of staff were asked to think about how they could plan their impact in a more systematic way. They were supported in creating 'pathways to impact' that recognised the importance of building long-term relationships with the beneficiaries of the research. Research staff were able to apply for funds through the research budget to undertake public engagement and impact activities. The researchers also took part in various training opportunities and were mentored by the Head of Research. The training comprised CREST (now GuildHE/Research) case studies and impact training, 25 September 2018; impact case study training, 6 December 2018; enhancing impact case studies, 31 October 2019; impact case study workshop, 4 February 2020.

Research staff are responsible for identifying, documenting, measuring and providing evidence for the impact of their work. This is done in a collegial and supportive environment. The benefit

of this approach is that researchers are mindful of the need to integrate impact strategies into their overall research design. Impact activity is regularly reported to the University's Board of Governors and to the Research Committee. The Impact case studies are made visible to the public through the University's website.

As a result of this activity, the following areas of impact have emerged:

Mature Students Matter: Accessing art and design higher education describes the impact of research on mature students, communities of creative educators and politicians aligned to the All-Party Parliamentary Group (APPG) for Art, Craft and Design in Education.

The awareness of capacities, such as phronesis, has shaped attitudes towards learning in later life, enabling people to make better informed decisions about studying as noted in AccessHE – UKADIA Creative HE Apply Guide 2020. The APPG (Art, Craft and Design in Education) are aware of the valuable contribution mature students make to learning as they lobby for arts education. Insights based on the experiences of mature students have informed Certa/Access' art and design modules on Certa's Access to Higher Education Diploma (validated by the QAA).

Feminist-Surrealism: Seeing the unseen focuses on the impact of feminist-surrealist research at Leeds Arts University on national and international public collections and their audiences. This research has contributed to greater public recognition of artists Dorothea Tanning and Leonora Carrington, significantly raising their profiles. It overcomes media myths towards more nuanced understandings of how these artists speak to contemporary issues such as well-being and creative ageing, feminism and intergenerational cooperation. The research comprises long-term revisionist histories of these artists, activating their legacies to drive a contemporary feminist curatorial investment in acknowledging women's creative achievements.

Co-Making Economic Cultures mobilised participatory social design and feminist approaches to the economy to support individuals, citizen groups, welfare organisations and local municipalities in the development of empowering socio-economic practices. This research has benefitted design practitioners across Europe, supporting them in the creation of socio-economically sustainable cultures of work and organisation. It has also enhanced the capacity of self-organised citizen groups, community welfare organisations, public administration and cultural associations in Italy, and especially the Italian Alps, to address eco-social issues – such as social segregation, exclusion of asylum seekers, low consideration for the environment – in collaborative and innovative ways.

Drawing as Collaborative Tool in Community Visualisation has impacted on international emerging artists through a drawing blog and a social media project 'Aphorisms for young artists', where it has changed understanding and produced a resource for emerging practitioners. The communities of Chapeltown, Leeds have also benefited from the drawing and narrative research, which has created a platform where their stories can be heard. The research has created a new gallery space where local audiences and practitioners can see research-informed artwork.

The Tactile Writing Workshops deepen writing skills by exploring the interaction of objects, text and language in the making of visual and textual connections. They break down the barriers between image and text and explore the tactile and aesthetic qualities of writing, making connections between theory and practice and between visual and textual language. They provide opportunities to interact with writing, materials and academic text in a purposeful, non-threatening environment. They have had measurable effects on the positioning and teaching of writing on the University. They were instrumental in the decision to write and deliver a creative writing undergraduate degree. The workshop was one of the central philosophical and practical methods of delivery. They have promoted writing as an enabling creative practice. They are based on the ethics of critical disability studies and as such have impact beyond the pedagogic, and into the field of social justice.

Reframing Environmental Issues Through Still Life is a series of workshops that aim to raise awareness of issues of waste in consumer culture. During the workshops' participants made sculptures using rubbish. Some of the participants sculptures were shown on posters in Leeds and a large-scale building wrap in Wakefield, temporarily changing the environments they were located in and exposing the general public, who may not usually visit art galleries, to contemporary art. Additionally, with permission from the participants sculptures were shared on @consumerrelics, an Instagram page set up to disseminate the artworks. Purposefully selected

hashtags placed the posts in a wide range of newsfeeds, in order to reach a wide and varied audience.

Strategies and approaches for developing research impact during the next five years.

1. It is important that the initial relationships that the researchers have instigated with their publics and beneficiaries are deepened and widened. Therefore, a more explicit infrastructure to support impact will be created alongside a dedicated training and development programme for identifying, capturing and measuring impact.
2. Researchers will be encouraged to see impact as an integral part of research design from the start of a project.
3. Identify potential new areas of research impact, that do not necessarily depend on the research of one academic but on a body of work from a group of UoA 32 researchers.

Interdisciplinary research

Where interdisciplinary research is central to a researcher's practice it is facilitated through the research proposal process where individuals can request funds to support collaborative working with researchers from other institutions and disciplines. The continuous professional development budget can support any scholarship activity in other disciplines needed to support this kind of research. The UoA 32 researchers have been successful in undertaking interdisciplinary practice and many examples are given in Section 4 of this statement.

Open Access

Throughout the assessment period the UoA 32 has made progress towards an open research environment. An essential aspect has been the increased number of research outputs made openly available via the institutional repository. All researchers within UoA 32 are asked to deposit all research outputs, wherever possible, including outputs outside the scope of the REF open access policy requirements, such as exhibitions, artefacts and creative projects. Deposit is encouraged via a consistent, fully mediated deposit process, which promotes the repository to researchers as a space for all output types. Additionally, through visual enhancements, the repository has adapted to better suit the requirements of visual, non-text outputs, so that visual practice research that is openly deposited is showcased and more easily accessible to users. As a result, as of 31 July 2020, 85% of outputs proposed for submission in UoA 32 are openly available.

As open access and open research continue to develop within art and design, the institution has made contributions to the wider field in this area. For example, research staff have presented at conferences on scholarly communication, specifically addressing the role and challenges of open access within art and design research. For example, 'Adapting and Evolving: overcoming challenges in the arts' at the Scholarly Communication Conference 2019. Additionally, the institution has participated in ongoing discussions around open access and the role of repositories in the sector, at both local and national levels. For instance, the institution is a member of the GuildHE Open Access Policy discussion group. The University Research Co-ordinator engages with external training opportunities in order to keep up-to-date with developments in national and global open access policies.

Open access guidance has been published on the staff intranet to inform UoA 32 Category A research staff. There have also been research training sessions for staff focused on the principles and policies relating to open research.

Research Integrity

Researchers from UoA 32 are required to create work in line with the institution's Ethics Policy. Researchers are mostly practice-based and working within the visual arts, therefore sections of the Ethics Policy have addressed particular issues associated with the visual arts. For example, the section named *Representation and appropriation* addresses research integrity when representing others and appropriation in creative practice. It addresses tensions that may exist within areas such as fine art practice, where the appropriation of styles and imagery may be common practice. This needs to be done in such a way that it does not impinge on the legal and moral rights of other people.

All research that is carried out with participants, irrespective of method or topic is required to follow the University's Ethics Policy. Research misconduct by not adhering to the policy is dealt with through the University's disciplinary policy and procedure.

The Ethics Sub-Committee plays an important role in supporting research integrity, it reviews all research proposals submitted by staff on an annual basis. There is also provision in the Ethics Sub-Committee's terms of reference for additional meetings when required. Researchers from UoA 32 have been active members of the Sub-Committee and their expertise has guided its work from an informed perspective. The chair of the Ethics Sub-Committee is a researcher from UoA 32.

As well as the Ethics Policy and the work of the Ethics Sub-Committee there is also an Ethics in Research Procedure that describes how ethics operates within the University. Participant consent forms are provided which researchers from the UoA 32 discipline areas can adapt to their own context and needs.

A collaboration between three UoA 32 researchers has led to the making of an open access resource called *A conversation about ethics.* This demonstrates the engagement some researchers from UoA 32 have with ethics and research integrity, and how they embed this into their practice.

Strategies and approaches for developing research integrity in the next five years

A lot of work has been achieved in the areas of research ethics and integrity. However, there is still more to be done. Going forward, over the next five years there are four areas that need development:

1) An ethical review process needs to be designed for research degree students that is appropriate for researchers from UoA 32. This may be part of a wider process that considers the ethical issues relating to undergraduate and taught postgraduate students as well as members of staff.
2) Work needs to be done to develop a clear research misconduct process that is visible to external audiences so that reporting of misconduct can be clear and transparent.
3) The promotion of examples of good practice relating to research integrity in UoA 32 activity.
4) Signing up to the principles of the Concordat to Support Research Integrity and complying with its basic requirements, exceeding them where possible.

2. People

Staff development strategy for all staff pursuing a career in research at all stages of their careers

All new UoA 32 Category A staff have an induction period including a one-to-one induction with the Head of Research and the Research Co-ordinator. At this point they are introduced to the research infrastructure, the Research Team, the research proposal and the institutional repository. They are also encouraged to share their research achievements and future aspirations. The Vitae Researcher Development Framework is also discussed and new staff are signposted to it. As part of the probation period new UoA 32 Category A staff are asked to submit a research proposal. Members of the Research Team act as mentors if a member of staff requires support and guidance. Researchers' progress is recorded and acknowledged through the annual appraisal process which is designed to include research goals in particular. The Research Team offer training through 'Research Tuesdays', regular events based on sharing good practice around ethics, research, dissemination and impact activity is shared. One-to-one training is given by the Research Team where appropriate. Actions suggested by the Concordat to Support the Career Development of Researchers are reviewed by the Head of Human Resources and the Head of Research on an annual basis and reported to the Research Committee and the Academic Board.

Staffing and recruitment policy and evidence of its effectiveness

Overall University staff numbers have not seen a significant increase between 2014 and July 2020. The general numbers of staff on academic contracts have remained relatively static. The University has historically provided courses in one Unit of assessment, UoA 32. Recently there was a launch of new courses that has expanded the University provision to include UoA 33.

Concerning UoA 32, the introduction of new undergraduate courses such as Fashion Photography, Comic & Concept Art, Creative Writing and Fashion Branding with Communication

as well as the growth and development of previously launched courses such as Illustration and Animation led to an increased in the number of academic contracts in the UoA 32.

It is the policy of the University to give people permanent contracts where possible, to support the wellbeing of the staff. On the census date it can be seen that 95.2% of the Category A UoA 32 staff have a permanent contract. Only 4.8% have a fixed term contract. Fixed term contracts are only issued in specific situations such as maternity covers, working towards retirement or growth in new developing areas such as postgraduate studies.

When Category A staff have been appointed they are able to request support and remission from teaching to undertake a PhD. Between 2014 and July 2020 the University has supported a total of 17 UoA 32 staff studying their PhDs.

The table below provides information about the staff roles. The introduction of the University's first Professorial Policy and Procedure in 2014 has led to the appointment of 2 Professors and 1 Associate Professor in UoA 32.

UoA Cat. A Staff roles	Numbers
Professor	2
Associate Professor	1
Course Leaders	12
Subject Specialists	7
Senior Lecturers	36
Lecturers	25
Progression Manager	1
Head of Research	1
Director of Undergraduate Studies x3	3
Curator	1
Subject Leaders	2
Associate Researcher	1
Head of Postgraduate Studies	1
Research Fellow	2

This ambitious, but also prudent, approach to recruitment and staff development has been very successful. This is seen in the growth of the research culture over the last 6-7 years noted in Section 1. The growing pool of 20 potential PhD supervisors also indicates that the approach to recruiting and developing Category A staff has been effective. This strategy has enabled the University to make its first REF submission in 2021 and to look forward to working with a validating partner to deliver PhDs.

Demographic analysis of UoA 32 Category A Staff

The proportion of female staff in UoA 32 is consistent with the University's gender profile (of the Category A staff for Unit of Assessment 32, 57.1% are female). The average age of Category A staff is 44.5 and 72.6% are aged between 35 and 54. Many of the staff are mid-career in terms of teaching but are new to research due to the particular history and development of the University as a small specialist arts institution. Therefore, the research strategy aimed to support the staff in developing their research practice.

There are slightly more UoA 32 Category A staff on part-time contracts (51.2%) than full-time (48.8%). This reflects the nature of the subject area where many staff also have a creative practice or business that complements their part-time paid employment. Some may also have caring responsibilities that fit in with part-time work. If an individual begins on a part-time contract there is sometimes the opportunity to expand their contract if appropriate.

The ethnicity profile of Category A staff for UoA 32 is predominantly white with 2.4% of staff identifying themselves as coming from backgrounds other than white. The University has begun to analyse and address the systemic reasons for the ethnicity profile of academics in the wider staff population through its Senior Management Team and its deliberative structure.

5.9% of the Category A staff in UoA 32 have declared a disability. The University has policies and procedures in place that provide reasonable adjustments for staff with particular needs.

Supporting and integrating individuals at the beginning of their research careers into the research culture

The contribution of postdoctoral researchers has been very important in supporting the evolving research culture. During the assessment period there have been three postdoctoral research fellows employed who have mentored individual members of staff. New researchers are encouraged and given support in disseminating their work through internal dissemination days. During the induction period the Head of Research connects individuals with others who have shared research interests.

Evidence that this has been a useful strategy comes from a comparison between the Annual Research Report 2012-13 and the Annual Research Report 2019-20. In 2012-13, most of the activity was related to presenting at conferences with 6 published articles and book chapters documented in the report. This activity had grown to 49 publications and exhibitions in 2019-20, in spite of the Covid-19 pandemic. As a result, many of the UoA 32's ECRs have been able to submit at least one output for the REF2021 submission. On the census date, July 31 2020, were 84 UoA 32 Category A staff and all but 12 have submitted at least one output. Of the remaining 12, 5 had been newly recruited and this was their first academic post. They have been encouraged to plan for the next cycle and continue to be supported with research time and resource.

Research and impact leave/sabbatical leave

All part-time and full-time UoA 32 Category A staff are able to apply for research leave of 15 days pro rata per academic year according to their contract. This is managed through the HR system where staff can request research leave.

Rewarding staff for carrying out research and for achieving impact

The achievement of research and impact goals are acknowledged and recorded through the appraisal process. Successful completion of goals can lead to the member of staff progressing up the pay spine. Researchers must "have agreed an outline research project in place with the Head of Research by the agreed date and that the Head of Research is satisfied with the progress made". (Staff Pay Increase Policy, section 1, page 2). Staff achievement can also be recognised through the appointment of associate and full professors. The Professorial Policy and Procedure lays down the criteria for achieving these titles through research and impact activity. Two UoA 32 members of staff have been promoted to Professor and one has been promoted to Associate Professor at the REF 2021 census date.

Study leave arrangements

The University currently does not have research students. Members of staff who are studying qualifications including PhDs are considered for funding and/or remission/time from teaching. This is noted in the Continuous Professional Development Framework.

Arrangements for supporting flexible and/or remote working

There is a Flexible Working Procedure published on the staff portal that is related to large scale and long-term changes in working patterns. An individual may request such a change due to parental or caring responsibilities. Such a request may be approved if it meets certain stated criteria. On a day-to-day basis UoA 32 Category A staff are able to negotiate when they take their research time with their line managers. This process is managed online where staff can log their research days through the HR system. Where researchers are working remotely there is some detailed advice available to ensure they protect their well-being, health and safety while being away from the workplace. The line manager or Head of Research maintains regular contact with the member staff to enhance a feeling of continued belonging to the institution.

Remote working policies and procedures have been particularly valuable during the covid-19 pandemic.

Career pathways for part-time and fixed-term staff

Currently there is only one UoA 32 research-only member of staff on a fixed term contract. Where fixed-term contracts are used staff have the same access to University resources and facilities and enjoy the same terms, conditions and service. The University seeks to avoid the use of temporary contracts and only uses them where there is a direct business need, recognising that the insecurity of employment may have an impact on both the employee's wellbeing and performance.

Researchers on fixed-term contracts and part-time contracts have the same access to and participation in probation processes, induction, appraisal and continuous professional development as full-time permanent staff.

Conference attendance or other necessary travel to support research

All UoA 32 Category A staff are able to apply for funds to attend and present at conferences. The University will make reasonable adjustments to ensure no one is disadvantaged in this activity. The Research Coordinator works with an individual on a one-to-one basis to ensure travel and accommodation bookings are suitable for the particular researcher. Internal research dissemination activities are organised during different days and during twilight hours to accommodate part-time staff and those with caring responsibilities.

Equality and diversity considerations

All UoA 32 Category A staff are welcome to ask for support from their line managers and the Head of Research in regard to the submission of funding applications, access to internal funds, research-related promotion, conference attendance and training. All staff can access this support either directly from the Research Team or through the research proposal process.

All staff including the Research Team participate in equality, diversity and inclusion training including online training and a session on behaviour in the workplace delivered by Human Resources. An external training organisation also provides unconscious bias training to all staff who participate in staff and student recruitment and this forms part of an ongoing rolling programme.

The University has a range of policies to support and promote equality and diversity: there is an Equality, Diversity and Inclusion Policy, which is supplemented by policies on Equality in Employment and its Anti-Bullying Policy which outlines how issues around harassment, discrimination and bullying should be both raised and tackled. The University also has a policy on how it will support a member of staff who has experienced domestic violence.

When promoting or recruiting individuals for research-related leadership roles the Equality in Employment Policy is followed which references equality issues in relation to career development and research assessment.

All staff, including researchers with protected characteristics, are represented in the University's deliberative structure.

Support for staff and research students returning from periods of leave

The University has various policies and guidance in relation to returning after a period of leave such as Maternity, Paternity & Adoption, Flexible Working Procedure, Authorised Absence and Special Leave Policy and Absence Management Procedure. Individuals are supported through staged or phased return that is agreed with the individual, Human Resources and line managers. Tasks and deadlines may be revised where appropriate. 'Keep in touch' contact between the individual and the University can also be arranged.

Support for staff with protected characteristics to enable them to research productively

All UoA 32 Category A staff are able to discuss their needs with their line managers, through induction, probation, regular catch-up meetings and appraisal. Risk assessments can then be undertaken by Human Resources and the Health and Safety Team so that issues are identified and reasonable adjustments can be made. This is done in consultation with the researcher. For example, a researcher may require a particular kind of software to mitigate against dyslexia or a special office chair to help with physical conditions.

Individuals may need more nuanced support that requires a change in management style, or style of communication. The equality and diversity pages on the staff portal provide sign posts to relevant policies and procedures that can help research managers support staff with protected

characteristics. There is also more detailed advice and information available on the staff portal for staff and managers.

In relation to REF 2021, Equality Impact Assessments (EIA) have been carried out in 2018 and 2019 as part of a mock research assessment exercise. They considered the processes for deciding research independence to identify any disadvantage to any groups with protected characteristics. Further EIA will also consider the processes that take into account staff circumstances and the adjustments to the numbers of expected outputs in relation to protected characteristics. The selection of outputs and the appeals process will also be subject to EIA as outlined in the Code of Practice.

Approach to supporting the wellbeing of staff

The submitting unit has encouraged its Category A staff to submit a minimum of one output, irrespective of being full or part-time. Time scales and deadlines for REF 2021 have been published in the Code of Practice well in advance and have been adhered to. This approach was to reduce unnecessary anxiety due to unexpected and changing demands on staff time. After the REF 2021 Selection Panel met in June 2020, it was concluded that the output pool considered met the REF eligibility criteria.

If a line manager or the Head of Research suspected that someone's wellbeing required support then a meeting would be arranged where deadlines could be negotiated and additional help and guidance could be given. UoA 32 Category A staff could also be directed to the 'wellbeing benefits' page on the staff portal. If needed they can access the free resources Care First (Employee Assistance Programme) and Big White Wall. Discounts are also offered on Bodyline gym membership to aid with fitness and mental health.

Practical tools available to managers are The Well Persons Questionnaire and Stress Risk Assessment Form. These are used in conjunction with the Policy and Procedure on Stress Management.

3. Income, infrastructure and facilities
Research funding and strategies for generating research income
UoA 32 Category A staff are not required by the University to seek out external funding for their research activity. However, staff from UoA 32 have been successful in gaining funds for research through the Education and Training Foundation, Creative Scene, the Arts Council and GuildHE/Research sandpit project.

One research fellow was awarded a 2-year Marie Skłodowska-Curie fellowship, which is part of the European Union flagship program for excellent research. From April 2019 to March 2021 they are working on the project 'Alpine Community Economies Lab' in collaboration with EURAC Research (Italy) and the Habitat Unit at the Technical University Berlin. This work has contributed towards an impact case study about social design 'Co-making economic cultures'.

The course leader for Graphic Design was successful in gaining seed money for her research project about the 'nail bar' and social inclusion from the CREST (now GuildHE/Research) 'Sand Pit' award 2018.

Three UoA 32 Category A staff were awarded a series of Research Development grants from the Education and Training Foundation to carry out research on access, widening participation and pedagogy in arts education. This led to eleven peer-reviewed outputs and an impact case study focusing on mature students in art and design education.

One UoA 32 Category A member of staff was successful in bidding for an evaluation project based on an action research project from Creative Scene, an Arts Council funded creative people and places project. This was suspended due to the Covid-19 pandemic. However, it is anticipated that it will resume and contribute to the impact environment for the next REF cycle.

Organisational infrastructure supporting research and impact
Funds are made available from the University's general income, the majority of which comes from student fees. In addition to the 15 days research time, the University makes £70,000 per annum available for the purposes of supporting research and impact activity. This money can be applied for by UoA 32 Category A staff through the Annual Research Proposal process.

Proposals are reviewed by the Research Team and approved by the Senior Management Team. Staff are given individual feedback on their proposals.

If proposals are approved staff are able to apply for funds. This is done through a budget request form that records their funding requirements and intended research output. Funding is related to creating research outputs or creating impact activity and this is documented by the Research Team.

UoA 32 Category A staff are able to apply for additional funds through the Research Committee for costs that cannot be applied for through the proposal process. If successful, staff are asked to report back on the progress of their projects to the Committee.

When the University made the strategic decision to develop its research culture four research clusters were created: Pedagogies, Curatorial, Crossing Borders and Technology. Their role was to support and encourage staff who, although may be mid to late in their teaching careers, were actually quite new to undertaking research. The clusters were led by research champions who organised dissemination events and provided individual staff mentoring. Each cluster aligned to UoA 32 as this was the only subject area covered by the University until 2018.

Management of the Research Team is undertaken by the Head of Research. Individual UoA 32 Category A staff are managed in undergraduate and postgraduate courses, most often by the Course Leader or Subject Leader. Issues relating to research can be discussed by line managers with the Head of Research if required.

Operational and scholarly infrastructure supporting research and impact

The estate for research comprises one research and postgraduate office and two open-plan learning and dissemination spaces. These were created as part of the investment in 2018 of the new building.

Staff from UoA 32 have been active using this space during the research events that have been used for dissemination, research training and development.

Any facilities or equipment needed by UoA 32 Category A staff for their research are sourced through the Research Team. In addition to the research budget the University has an Annual Capital Bids process which the Research Team can access if required. Previously specialist IT software and equipment has been applied for by the Research Team for UoA 32 researchers.

Currently, the Research Team share an office with the Postgraduate Team. There are also two large multi-purpose rooms with projection facilities that can be booked for research and dissemination events. The Research Coordinator manages the open access provision for research outputs. They share an office with the Curation Team and also have a desk in the University library.

There is a comprehensive specialist artists' book collection containing publications spanning from the previous 90 years, providing a resource for archival research. There is also an archive housed in the Blenheim Walk library relating to the University's history which is of interest to those researching the development of art school curricula, pedagogies and social stratification. The University gallery showcases internal research but also shows internationally important practice-led research by invited practitioners. The University has developed an acquisitions policy and acquires examples of visual arts for its growing collection.

Addressing relevant equality and diversity issues

As the research culture of the University which relates directly to the growth of UoA 32 research is seven years old there are many ECRs. These are staff who may be employed in higher education for the first time and as yet do not have a research profile. There are also those who are mid or late career as teachers but are new to research. Within UoA 32, many staff work part-time so they can carry on their own creative practice as well as tend to their caring responsibilities.

In order to ensure no one is disadvantaged an inclusive approach to funding has been taken. All Category A staff can apply to the research budget for the funds they need to undertake their research, scholarship and impact activity, as long as the requests are reasonable and comply with budget constraints and financial regulations. Funding is not related to the size of contract so part-time staff have equal access to the support they need.

In relation to the selection of outputs for REF 2021, the aim again was to be as inclusive as possible. As such, everyone on a teaching and research contract or a research only contract is included in the submission. The University recognises that undue anxiety can arise in the staff who are new to research. To counter this, all staff irrespective of contract size are asked to submit a minimum of one and a maximum of five outputs to the Selection Panel. The process is described in the Code of Practice.

Activities designed to support research such as dissemination events, training sessions and research briefings are planned to consider the needs of part-time workers and those with caring responsibilities. Therefore, events such as research breakfasts, research lunches, twilight reading groups and twilight dissemination events have taken place. The Research Team aim to be flexible in timing, content and the nature of events.

Much of the day-to-day work of the Research Team is flexible, offering one-to-one support to individuals when required. For example, any accessibility requirements are accommodated when booking events. Training resources are supplied online for staff to use if they are unable to attend a particular research session. The Head of Research is available to talk to individuals if they need further support.

The Research Team has received extensive training in Equality, Diversity and Inclusion training as noted previously in Section 2.

Infrastructure, facilities and expertise utilised in relation to impact activities

Impact activities are funded through the research budget, which is accessed via the research proposal process or by direct application to the Research Committee. UoA 32 Category A staff can use this fund to pay for travel, hospitality and accommodation for impact events, such as meetings, presentations to public bodies, dissemination events and workshops in communities.

Training for impact activities and evaluation is provided for by the University's Continuous Professional Development budget. The Head of Research has also provided targeted training for those researchers writing impact case studies.

The research and postgraduate estate is used for impact activities where particular groups of beneficiaries have been invited into the University. For example, 'Mature Student Matters in Art Craft and Design' was an event where mature students, access practitioners and interested members of the public were invited to take part in a research dissemination event. Resources were used for hospitality and to film the event. The subsequent films were edited and provide evidence of impact.

The impact case studies are presented on the University's website in order to make the projects more visible.

The University gallery is another venue that has been driven by public engagement events. There is a potential to develop this further so that future impact is systematically recorded.

Cross-HEI shared or collaborative use of research infrastructure

Opportunities for cross-HEI shared or collaborative use of research infrastructure arise from the research projects and interests of UoA 32 Category A staff.

For example, a collaborative research project with the School of Earth and Environment, University of Leeds entailed a sharing of resources. The University supplied the time, expertise, IT equipment and software for creating a virtual environment suitable for a virtual geology field trip. The University of Leeds supplied the expertise and resources for geo-mapping the virtual terrain as well as the underpinning geological knowledge and pedagogies.

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

The Annual Research Reports (2014-2020) have charted the University's fast-paced development of its research culture. This is a small and specialist institution; however, Unit 32 has been successful in engaging with a wide range of communities and publics through its research activity. Although the majority of projects are small and are funded by the University rather than externally, they have had an impact on many diverse groups of beneficiaries outside of academia. This impact has the potential to be developed in future years.

Collaborations, networks and partnerships Collaborative arrangements.

Leeds Arts University are members of GuildHE/Research, an annual subscription is paid for membership and additional services are paid for as the arise. Over the previous nine years, Leeds Arts University and GuildHE/Research have participated in many joint ventures such as the shared repository for research staff outputs, research training, subscription to VITAE, the annual doctoral summer school and sandpit research projects. The University has been pro-active in developing the repository for practice-based and visual outputs with GuildHE/Research that are suitable for UoA 32 researchers.

Shorter-term collaborations are facilitated on a case-by-case basis. The University is open to projects that align with its research strategy. For example, Robinson (a UoA 32 senior lecturer) undertook a collaborative project with University of Leeds. Robinson was allocated time and

resource so that the project could be completed with the colleagues from the University of Leeds geology department. They developed the Geology E-Learning project which was awarded Times Higher Education Award for Outstanding Digital Innovation in Teaching or Research in November 2016. The project was driven by an interest in equality and diversity as it aimed to give those students who could not go on geological field trips authentic, but simulated experience.

A similar approach to collaboration was taken when Elzenbaumer (Research Fellow) worked with colleagues from Goldsmiths, University of London on the *PhD by Design* project. This entailed running a series of workshops around the United Kingdom aimed at those researching design practices as part of their doctoral studies. The events led to *PhD by Design* publications that were created and disseminated in one day, these were inclusive documents that drew upon the skills of all who attended the events.

The Head of Research has been given time and resource through the University's research infrastructure to work with many other universities including University of the Arts London as part of the Inclusive Arts Education Forum. This has led to research outputs and impact activity around widening participation and access in the arts.

The researchers from UoA 32 have a new and developing relationship with Creative Scene, which is the Arts Council England's Creative People and Places Project for West Yorkshire. The Head of Research and the Progression Manager have undertaken a funded research project that evaluates Creative Scene's strategies for engaging new audiences for the arts. The University is flexible and open to such projects as long as they are in line with its research strategy, Ethics Policy and financial regulations.

The Director of Art and Performance [title now changed to Director of Undergraduate Studies] began an interesting connection as an invited research consultant in July 2018 with the Dance4 International Centre for Choreography, Nottingham. This was funded by Arts Council England and Dance4 International Centre for Choreography.

Research users, beneficiaries or audiences

The University has supported particular UoA 32 research that has been designed to engage with various research users, beneficiaries or audiences, from its inception.

The beneficiaries of the research can be identified through the impact case studies where researchers addressed mature students, emerging artists, Leeds residents, widening participation practitioners and creative writers. The research undertaken at Leeds Arts University has been used by organisations such as Creative Scene, who seek to widen participation in the arts, and NEON, who lobby for widening participation in education.

The University has supported many activities designed to engage and support the communities outside academia by UoA 32 Category A staff for example the case studies that have been mentioned previously:

Mature Students Matter in Art, Craft and Design is a project comprising activities that disseminate the research about the capacities of mature students, including their practical wisdom.

Tactile Writing Workshops explore how people write using arts-based methods. This has led to the University's new BA (Hons) Creative Writing.

Reframing Environmental Issues Through Still Life, a practice-based research encourages people to think more deeply about our consumer culture and the impact this has on the environment.

Feminist Surrealist Curation, through curation and scholarly practices audiences are made aware of female surrealist artists.

Co-making economic cultures, where strategies are shared to enhance the capacity of long-standing community welfare organisations, public administration and cultural associations in the Italian Alps to address eco-social issues in collaborative and innovative ways.

Wider activities and contributions to the economy and society

Sandpit project: This was a project that used a nail bar as a setting to encourage young women to think about participating in higher education.

Creative Scene evaluation project: commissioned by Creative Scene supported by Arts Council. The project used Action Research Learning Sets to facilitate arts organisations in their work with new audiences in North Kirklees. The organisations were: Yorkshire Sculpture Park; Hoot; Northern Broadsides; Bradford Literature Festival and Kirklees Museums and Galleries.

Black and Ethnic Minority (BAME) project: a 'Community of Inquiry' approach was used to explore the Black and Ethnic Minority Student Experience in the University. The findings of the research informed the strategic action plan going forward to improve the experiences of students in further and higher education.

Other collaborators include Leeds Film Festival and Hyde Park Cinema where the University's facilities have been used to show films and host corresponding symposia relevant to UoA 32 research and concerns.

Engagment with communities and publics

UoA 32 Category A staff have engaged with various communities and publics through various kinds of activity.

They have engaged in dissemination through public engagement activities with organisations outside academia such as NSEAD, Certa/Access, NEON Mature Learner Working Group, the Yorkshire Sculpture Park, Ilkley Literature Festival, Chapeltown Arts Festival, Chapeltown Arts, The Hepworth Wakefield, Wakefield Adult Education Centre, and adult learners at a WDH Independent Living Scheme in Pontefract. Outside of the UK, there have been links with Comunità Frizzante, an Italian design- and agro-ecology-led community drinks enterprise, Trajna, a Slovenian eco-social think and do tank, the Social Welfare Service of the Vallagarina Community and the Political Service Socials of the Municipality of Rovereto.

On occasion, engagement with different communities is through collaborative or integrated research projects, such as the one with Creative Scene. One of the UoA 32's Research Fellows has carried out projects with Yorkshire Sculpture International, the Hepworth and Leeds Inspired, part of Leeds City Council. Another Research Fellow has undertaken research projects with refugees in Rovereto in Italy.

A second approach is to invite groups into the University to take part in research and public engagement events. Examples of this would be communities of mature students and access practitioners coming to see Mature Students Matter events. Researchers have also worked with the University gallery to run public engagement activities related to the practice-based research outputs shown in that space.

Indirect engagement with different publics has also been through the press and the media. For example, one of the University's Fine Art researchers spoke on BBC Radio 4 on 22 November 2014 in a programme called *Art School Smart School.* Wragg wrote an article about one of the researchers' cultural practice, *My Yorkshire Sheila Gaffney* published in the Yorkshire Post Magazine, 17 October 2015. During the same year Chapman wrote, *Do You See What I See?* in The City Talking, May 2015.

One of the research fellows had press coverage based on their public engagement activity. Articles included those from Bradford Zone *Council class gets visit from Hepworth artist*, 12 June 2019.; Wakefield Express, *'Wakefield's history to get covered by artist',* 6 July 2019 and Wakefield Council Press Release, *Artistic wrap for watermill at The Hepworth,* 3 June 2019.

Contribution to the sustainability of the discipline

The UoA 32 researchers are very open to interdisciplinary research and look for opportunities to work with others on various research projects. This has led to a sustainable approach to the subject due to increasing the scope of networks, collaborations, dissemination opportunities and possible beneficiaries of the unit's research.

One of the strong areas of research in UoA 32 is widening access and participation in the arts and arts education. This has been facilitated an interdisciplinary approach drawing upon the visual arts, social sciences and educational methods. This work has been in response to the national fall in numbers of mature or 'second chance' students studying the arts.

A very successful interdisciplinary project came from the work Robinson did through their research into serious games design, virtual worlds and geological study. This led to collaborative work with the School of Earth and Environment, University of Leeds. The project benefited geology students who would not be able to go on field trips but needed to engage with an environment for their studies. By creating a virtual field trip Robinson's practice-based research facilitated inclusive pedagogies.

Another strong area of research activity draws upon the interdisciplinary approaches of curation, art history and feminism. This has led to an exhibitions programme that is diverse and champions under-represented artists.

Interdisciplinary research involving the arts and medical science has been a dominant theme in the research profiles of some of UoA 32's researchers. For example, Cumberland's expanded drawing practices have explored scientific and medical research and imagery, contributing to Visions of Science Exhibition at University of Bath, 2018. Woolley has also explored scientific perspectives through research into representations of the body, publishing in Fat Studies: An Interdisciplinary Journal of Body Weight and Society.

Wider activities and contributions to the research base

UoA 32 Category A staff are encouraged through the annual progress review process to develop their academic citizenship and identities. Their achievements are recorded in the Annual Research Report and are celebrated in regular updates provided to the Board of Governors and Research Committee.

Journal editorship

As the research profiles and expertise of UoA 32 Category A staff become recognised outside the institution they have undertaken editorial work. For example, Tobias-Green sits on editorial board of Critical Commentary, Newman University. Broadhead has been part of the editorial panels for Forum for Adult and Continuing Education and Journal of Widening Participation and Lifelong learning, 2017-2020. Broadhead has also been guest editor for two editions of Journal of Widening Participation and Lifelong learning, November 2019 and April 2020. This activity reflects the researchers' interests in arts writing and widening participation the arts.

Participation on grant committees

UoA 32 Category A staff, McAra and Syng Tan, were appointed to the Peer Review College for Arts and Humanities Research Council (AHRC), 2014-2018. They have been active in reviewing many grants.

The University's Research Committee comprises Pro-Vice-Chancellor Academic, Head of Research, University Curator, Research Coordinator, two Research Fellows, five elected HE academic representatives and Head of Postgraduate Studies. It may award funds for research projects to those who formally apply for them. UoA 32 Category A staff have contributed to reviewing funding proposals since the creation of the Committee.

Fellowships

Broadhead, Baines and Norton have all been successful in gaining one-year research development fellowships funded by the Education and Training Foundation.

In 2018, the University was honoured when Elzenbaumer was awarded a Marie Skłodowska-Curie fellowship, to achieve such a prestigious fellowship when the University's research culture is still relatively new is a good indicator of progress. From Intrecci Possibili she also gained funding for pilot activities of the 'Accademia di Comunità', 2018.

Prizes and awards

UoA 32 Category A staff have produced practice-based research that has been publicly recognised through a diverse range of prizes and awards. This recognition indicates the substantial progress that has been made in developing influential researchers.

In 2016 Bainbridge was successful in gaining a Churchill Travel Award so that they could look at craft-based archives as a means of preserving textile making skills across Europe. Robinson, with University of Leeds, won a Times Higher Education Award for Outstanding Digital Innovation in Teaching or Research.

The Fine Art department comprises many successful practice-based researchers. Virgoe won the Jackson's Art Prize at the Air Gallery Open exhibition in 2017. Barker was first winner in the Sketch 2017 Derwent Prize for his sketchbooks. Cumberland was voted best artist and winner of the support grant: RADAR Mexico open call and was selected for two solo shows at Liliput, Puebla, and Mercado Negro, Puebla.

In 2018, Smith was successful in gaining seed funding for their social practice research from the CREST (now GuildHE/Research) 'Sand Pit' award 2018.

Norton and Baines were awarded bursaries from the Education and Training Foundation (ETF) in 2019 to support their practitioner research into inclusive arts education. Tobias-Green was highly commended for her poem *The Little Park* at Winchester Poetry Prize 2019. In 2020 Cooke was selected by Art & Heritage to take part in Blue Sky Museums with the Bronte Parsonage.

Invited keynotes, Lectures and/or performances, or conference chair roles.

Academic staff at Leeds Arts University are recognized as experts in social design, widening participation, curation, fine art and photography. The following shows the range of invited speaker, keynote and panel member activities that the staff undertake.

Social design

One of the Research Fellows has expertise in social design and has gained an international reputation in this area of research. They have been asked to talk about their innovative research at many events across Europe. Elzenbaumer as part of design group Brave New Alps, has been invited to present at Anti-festival, Kuopio, Finland, 2015; Fermywoods Contemporary Arts, 2015; the Swedish University of Agricultural Sciences University, Malmo, 2015; the University of Bozen-Bolzano for their annual by Design or Disaster conference, 2017.

Widening participation, access and pedagogy in art and design

The area of research related to access, widening participation and pedagogy in art and design education was one on the earliest to be established within the University. Therefore, its researchers have had time to become recognised for their expertise. This has led to staff members being asked to give presentations, talks and keynotes.

Broadhead has been invited to contribute to many conferences such as: Making an Entrance? A Critical Workshop On Talent, Merit, Opportunity And Selection In The Cultural And Creative Industries organised by Mark Banks and Doris Ruth Eikhof, University of Leicester 2015; ETF Research Conference 2017; AoC College HE Research and Scholarship Conference 2016; Widening Access and Success: First in Family 2015; Research Development Fellowship seminar supported by the Education and Training Foundation and delivered by SUNCETT (Sunderland University Centre of Excellence in Teacher Training): 5 November 2015.

Broadhead's interests in access and mature students has led to them being asked to give key note presentations: *A writing life: Sharing research through writing and publication* at #FEResearchMeet, 13 July 2020. This was an online event with 40 attendees. They also spoke about *Purpose and values in practitioner research* for the Education and Training Foundation Research Conference, Monday 6 July 2020. This was an online event due to the Covid-19 pandemic with 66 attendees. They were also an invited speaker as part of *Finding our place in the world through art and design at NSEAD's* conference *Voices, Value and the Visual Arts* along with 5 mature graduates from Leeds Arts University. This was an online opening event on 26 June 2020 with 103 attendees.

Broadhead and Baines, were also asked to present *How can HEIs attract greater numbers of mature learners?* National Education Opportunities Network (NEON) Summit, 13 May 2020 [online due to Covid-19 pandemic].

In 2015 Tobias-Green was asked to speak at Festival of Dyslexic Culture, London. Bainbridge and Sykes were invited to talk at Art School Educated as part of the exhibition Mary Martin Thomas 1927 - 1930: A Classical Art Education, Yorkshire Sculpture Park, 2016.

Curation

The University has invested in a gallery to showcase the research of its Category A staff. It also created the academic role of University Curator, McAra, who has expertise in feminist curation and women surrealists. As a result, they have been an invited speaker at The Stirling Maxwell Centre at the University of Glasgow, 2015 and at the Foam Gallery in Amsterdam, 2016.

Fine Art

The Fine Art Category A staff have a strong research profile due in part to the leadership of one of UoA 32's two professors, the Director of Art and Performance [new title is now Director of Undergraduate Studies]. As a result, the department's research staff are asked to chair panels and speak at national conferences. For example, in 2015 Gaffney was a panel member at the Shift Symposium: The Future of the Arts held at the University of Leeds. In 2016 Gaffney was asked to chair *The Future of Art Education* at the Festival of Art and Design held at Ulster University. In the same year, Crouch, as part of Practising Place: Conversations About Art and Place, was invited to take part in an 'in conversation' session (*Vocal Landscapes: Bodies, Language and Place*) with David Cooper. Taylor was invited to be seminar convener for the Professional Doctorate Programme, at the end of year showcase exhibitions in Fine Art at the University of East London.

More recently Gaffney, due to their expertise in feminist sculpture was an invited speaker at the Paradox and Absurdity: Alina Szapocznikow and the Body in Crisis (2018) symposium at the Hepworth, Wakefield. The talk was called, *Alina Szapocznikow's sculpture and drawings before*

feminism provided the language. Their interest in life writing and creative practice led them to being invited to talk about *A feminist space at Leeds: Looking back to think forward* in 2017 at the University of Leeds. The paper was called *Yet Another Story.*

Photography

The UoA 32 Category A staff in photography are developing an international reputation for the subject knowledge and practice-based research. The influence of a photography Research Fellow has been beneficial in supporting the research in this department. In 2016 Davies was asked to be a panel member at the International Rencontres d'Arles Photography Festival, France. They were also a panel member discussing the *Discursive Documents* exhibition at Huddersfield Art Gallery in 2017. In 2018 Woolley was invited to do an artist talk at the Female Focus: Confronting Gender Stereotypes symposium held at University of Gloucester and also at the Royal Photographic Society in 2019.

Refereeing academic publications

Many of the UoA 32 Category A staff act as academic citizens, sharing their expertise through peer-review activities. This activity reflects the interests of the researchers and also improves the rigour of their own work. The diversity and richness of the review work undertaken is in keeping with the vibrant areas of activity that contribute to UoA 32 in this University.

Social design

Elzenbaumer, as a recognised expert in social design has extensive experience in reviewing for publications such as Ephemera: Theory & Politics in Organization; Journal of Destination Marketing & Management; Utopian Studies Journal; International Journal of Sociology and Social Policy; Design Research Society biannual conference and the Swiss Design Network conference.

Collins, due to his work in visual communications and social practice, was invited to undertake review work for Lapland University Press in 2016.

Widening participation in the arts

Broadhead has undertaken review work for journals such as Education Science since 2020; Journal of Art, Design and Communication in Higher Education since 2019; Journal of Education and Training since 2018; Arts, Basel, Switzerland since 2017; Forum for Adult and Continuing Education reviewer since 2017; Continuum: Journal of Media & Cultural Studies since 2015; Journal of Educational Action Research since 2013. Broadhead has also been an expert reviewer of book proposals about arts education for Emerald Publishing since 2019 and a book reviewer for the Journal of Gender and Education since 2016.

Norton has been a reviewer for Forum for Adult and Continuing Education since 2019.

Photography

Woolley has carried out peer review work for Fat Studies.

Film criticism

Broadhead has reviewed films in relation to an interest in equality issues from 2016, 2017 and 2018 for The Senses of Cinema Journal, Australia.

Fine art and curation

McAra's feminist curation and research has led to a wide range of peer-review work for specialist arts journals such as Soanyway 2018-2020; ASAP/Journal (the scholarly publication of the Association for the Study of the Arts of the Present) 2016-2020. More widely, McAra has peer-reviewed for journals such as Feminist Review in 2019; Modernism/modernity in 2018 and the Journal of Romance Studies in 2017. Book proposals and books have been reviewed for Manchester University Press from 2017-2020 and Routledge 2017-2020.

Tobias-Green has carried out review work for The State of the Arts since 2019 due to a research interest in arts writing.

Conference/symposia organisation

The conferences and symposia that UoA 32 Category A staff organise reflect the researchers' individual interests and expertise.

Access, widening participation and inclusion

Broadhead has organized a range of symposia for those researching the areas of access, widening participation and inclusive pedagogies. These include the Inclusive Arts Education Forum (IAEF) symposium on 15 May 2014. Dr Michael McMillan from University of the Arts, London conducted a session about a project called, *The West Indian Front Room*. McMillan also led a discussion about the work of the late Stuart Hall and his influence on identity politics, 2014.

Broadhead, in collaboration with University of East London and The Growth Company, organised Alive and Kicking: Perspectives on Access Education Symposium at BERA 2017 and at FACE 2017. This drew upon the research on access programmes in the UK. In 2019 there was another symposium organised, Mature Students Matter in Art, Craft and Design, this was open to the public and show-cased the research undertaken by UoA 32 Category A staff in relation to access and mature students.

Communities of sustainable practice

There was a growing interest in sustainability and creative practice that was pertinent to the research practice of many Category A staff. Archer, Broadhead and Elzenbaumer organised Expanding Communities of Sustainable Practice symposium, 2016, [with published conference proceedings]. There was participation from researchers based in Pittsburgh, Mexico and Oslo. The CREST (now GuildHE/Research) mobility fund paid the travel expenses for two delegates/presenters. Two staff papers were included: Bainbridge's *The Museum and the Maker: Exploring sustainable models of education within craft* and Tobias-Green's *Walking in Urbana: Sustainable pasts and possible futures.* Due to the success of the event Archer and Broadhead organised the second Communities of Sustainable Practice symposium, 2018, [with published conference proceedings]. UoA 32 Category A staff, Pratt, Collins, Jones, and Smith acted as peer-reviewers and provided peer-review feedback to delegates.

Film, games and animation

There were a cluster of researchers interested in digital technologies and moving image. This led to a series of research dissemination events. Robinson organised a Leeds Film Festival spin-off; *Alien: Film to Game*, *The Creative Assembly* and SEGA's sci-fi survival horror game *Alien: Isolation, 2015.*Robinson and Hooper organised Leeds City Council's new Short Film City scheme, 2015.

Fashion and textiles

Leeds College of Art [Leeds Arts University] curated a show, *The Radical Decade* (7 October – 16 December 2016) which explored the archive and work of the 1960s fashion designer Gerald McCann.

Riches and Bainbridge facilitated The Radical Decade symposium/colloquium to coincide with the exhibition. McCann (born in Lancashire in 1931) had a long and varied career in fashion. The one-day symposium/colloquium explored the social, cultural and political dynamic changes enacted in the 1960s. The University was honoured with a key note from Sylvia Ayton MBE.

Exploring the nature of research

In May 2015, Elzenbaumer organised a PhD by Design study and workshop day hosted at Leeds College of Art [Leeds Arts University] to explore questions around the dissemination of practice-based design research. The topic of the day was inspired by the many questions raised around research dissemination during the PhD by Design conference at Goldsmiths in November 2014.

Taylor led *Making…making research* (2017), an exhibition that explored practice-led research. The combination of the words and what the practice of 'Making Research' means was part of the enquiry.

Creative writing

Tobias-Green was in conversation with Yvonne Battle-Felton and Saskia Vogel as part of a symposia hosted by Leeds Arts University (22 May 2018). The speakers reflected on the power and possibilities of storytelling. Topics covered included the writers' themes, the authors' craft, and diversity in contemporary literature and today's world.

Thing power

Woolley and Chambers have designed a series of meetings, symposia and workshops around object-based research during 2019-2020. Some of these took part on line due to Covid-19 pandemic. For example, the third *Thing Power* research seminar brought together Dr Fiona Johnstone, an art historian focusing on the intersections between art, visual culture and the medical humanities (Durham University), and Garry Barker, an artist who creates art objects that help participants to translate thoughts about their health into words (Leeds Arts University). This series is a part of an ongoing collaboration between the Thing Power research group, Thinking Through Things Wellcome Trust research project and The Fashion Research Network.