

Institution: The University of Leeds
Unit of Assessment: D35b (Performance and Cultural Industries)
<p>a. Context</p> <p>The University of Leeds is making multiple submissions to Panel D35. This statement is concerned with the submission titled <i>Performance and Cultural Industries</i>, coterminous with a single School. Since its inception in 2001, the School of Performance and Cultural Industries (PCI) has had a deep and developed relationship with industry and a demonstrable commitment to knowledge exchange and impact on non-academic user groups. This is most evident in the School's name and is explicit in its mission statement 2012-17: 'We will provide outstanding leadership in understanding and enhancing the impact of performance and the cultural industries on society, locally, nationally and internationally'. The user groups with which the School works can be organised into four main categories: i) public and governmental bodies; ii) cultural organisations; iii) independent performance practitioners and companies; iv) industry networks and cultural intermediaries. The types of impact evident in the activity of the School are related to these categories and comprise impact on policy making, on education and training, on professional creative processes and on cultural infrastructure. These map closely onto the School's three Research Groups (Cultural Engagement, Policy and Practice; Practitioner Processes; Performance Technologies). Overall, the scope of this impact is symbolised by the two submitted case studies which evidence impact on a deep and localised level (on an international performance company, DV8, and an SME, KMA Ltd) as well as on a genuinely global scale (impact on the framework for cultural statistics of UNESCO). The School's activity identified here includes examples from across this range of impact (see section b).</p> <p>b. Approach to impact</p> <p>Our impact strategy is aligned with our five-year plan - to have deep and enduring impact on the cultural and creative industries locally, nationally and internationally, underpinned by excellent research in our core specialisms. Over two thirds of our funded projects within the period have industry partners as integrated contributors. These projects are (co-)led by researchers in all three Research Groups in the School. This emphasis on external collaboration is a key aspect of the School's historic commitment to influence the agenda of performance and the cultural industries beyond the academy and is exemplified in the strategic decisions made by the School to manage carefully its research partnerships and activities. Internal peer review of funding applications is managed at Faculty level and includes scrutiny from a 'Faculty Impact College' of industry connected experts, ensuring well defined pathways to impact in School bids. 3 UoA members, Pitches, Popat and Taylor, sit on this impact college, in recognition of their experience in matching world-class research to a wide range of industry contexts and enabling them to offer leadership and influence across a range of arts and humanities disciplines.</p> <p>The School's impact strategy is led by the Director of Research and Innovation (R+I) - Pitches - who chairs the R+I Committee. As a standing agenda item at all levels of the institution, the committee structure is arranged to exploit the synergies between research and impact. The School has a designated Impact and Innovation Director (Lyons), reporting to the R+I Committee and to School Management. He targets and coordinates bids to Leeds' HEIF-funded Cultural and Creative Industries Exchange, a cross-faculty vehicle for sector engagement. Other responsibilities include academic oversight of stage@leeds impact activities (see below) and staff training through quarterly School Development Days: recent examples include sessions on consultancy work and on embedding approaches to impact in research projects. Interactions between the School and research users have been effected in several interconnected ways and are best illustrated by outlining activities in relation to the School's four target areas for impact identified above:</p> <p>Public and governmental bodies</p> <ul style="list-style-type: none"> • Consultancy with national and international policy making organisations - see Case study 2 for full explication <p>Provision of expert advice on development of evidence resources for public policy and evaluation. Taylor has worked extensively with the British Council (8 assignments between 1998 and 2013) and was commissioned by UNESCO Institute of Statistics in 2006 (with colleagues) to develop recommendations for the revision of the UNESCO Framework for Cultural Statistics.</p> <p>Cultural organisations</p> <ul style="list-style-type: none"> • Four AHRC-funded Collaborative Doctoral Projects with three industry partners • Impact evaluation of CPD for fundraising for arts professionals (£2M ACE-funded project) in

collaboration with the DARE partnership between University of Leeds and Opera North. The DARE partnership is a formal compact with several dimensions to it, including scholarships for creative artists, collaborative research projects, conferences, and research-led 'sandpits'. PCI's research has impacted on Opera North's operations in several ways through DARE. **Walmsley's** research into the methodologies for evaluating cultural impact (see REF 2) has resulted in him leading the evaluation strand of the Arts Fundraising and Philanthropy Consortium, funded by ACE and led by Opera North. Two Collaborative Doctoral Awards are currently held between Opera North and Leeds, developing experimental libretto adaptations performed to the public in the University's theatre and Opera North's Howard Assembly Rooms. A major EU-funded 'Cooperation with Third Countries' project (OPENCOV) was brokered through DARE, led by PCI and connecting Chinese Artists with European performers from Opera North, documented and analysed by **Pitches** and Prof Ruru Li, leading to two publications on intercultural practice-led methodology. Two PhD students in the UoA are now researching the relationship between industry and opera (in UK and Taiwan respectively) and one has recently completed a PhD in this area. The School has a very strong record in the competitive AHRC Collaborative Doctoral Award scheme, with a total of four students working with industry partners and academics in PCI (a further award won in open competition by the PI's partner is being supervised and reported elsewhere in the University). In addition to the two students at Opera North, CDAs are held at Phoenix Dance Theatre and one has recently been completed at the National Coal Mining Museum. The latter student developed interpretation materials which were adopted by the Learning team at the National Media Museum. The student at Phoenix Dance Theatre is acting as an adviser to the company's Board about the longevity of its archive and future preservation of its legacy.

Independent practitioners and performance companies;

- Board of Trustees membership of performance companies, DV8 (**Popat**), **see Case Study 1 for full explication**, Reckless Sleepers and Pigeon Theatre (Pitches)
- School-based Associate Company, Visiting Research Fellows schemes, Professional Artist Development (PAD) and Associate Artist schemes
- Performer training research and publication

The School has three means of formal industry engagement: i) the designation of Visiting Research Fellow (VRF) to facilitate exchange between individual practitioners, arts organisations and the School, ii) the Associate Company scheme and iii) the Professional Artist Development scheme. VRFs for the REF period include: Chinese Director David Jiang (a relationship begun through the OPENCOV project), British scenographer and site specific artist, Louise Ann Wilson, and Ric Green, Technical and Operations Director at Opera North. The next trio of VRFs have recently been formally appointed (2013-16) and will help to continue to enhance our industry relationships: Richard Sobey (formally of IOU), Isabel Jones, Artistic Director of Salamanda Tandem and Sheena Wrigley, Chief Executive of the West Yorkshire Playhouse.

Balbir Singh Dance Company (BSDC) is Associate Company in the School, delivering bespoke teaching and masterclasses to staff and students and receiving support through rehearsal space and resources. BSDC is aligned with the Performance Technologies Research Group, facilitating the development of new work including the swimming pool-based dance piece *Synchronised* (Sheffield and Leeds 2012 Cultural Olympiad). The School hosts the theatre complex stage@leeds on behalf of the University, receiving a wide variety of professional touring companies. It runs the Professional Artist Development programme, providing artists with a rehearsal space, technical support and a creative environment in which to work. The scheme has worked with Red Ladder Theatre, The Paper Birds, Gary Clarke, Douglas Thorpe and Lost Spectacles. An allied Associate Artist scheme was launched in 2012, with Leeds-based Skeleton Project as the first awardees (2012-14). For 2014-16, the Associate Artist will be Leeds-based choreographer, Riccardo Meneghini. This scheme provides a two-year structured creative partnership to develop emerging artists' practice and to connect them to the (practice-led) research environment of the School. It is naturally aligned with the Practitioner Processes Research Group and dovetails with the School's international leadership in performer training research. PCI co-founded and co-hosts the journal of *Theatre, Dance and Performance Training* (Routledge) - an international forum for practitioner-led research. Its 'Training Grounds' section is designed as an outlet for industry professionals to engage with a research agenda. It is read in over 60 countries and formally connected to a Theatre and Performance Research Association working group and to an international network of performer training practitioners, run from Helsinki Theatre academy.

Impact template (REF3a)

Industry networks and cultural intermediaries

- The University of Leeds' Culture Society and Innovation Hub and the Culture and Creative Industries Exchange
- Relationship to and partnership with local and national cultural festivals

Impact activity is supported by the Culture and Creative Industries Exchange, one of Leeds' nine sector-facing hubs linking research and industry. It both funds specific strategic initiatives and disburses funds to researchers on a competitive basis. In relation to the latter, there have been successful bids totalling £85.4K from PCI (2008-2013). These projects have used HEIF monies to develop international practitioner links in Russia, to pilot an incubation scheme for emerging artists, (which later developed into the PAD scheme above), to launch and support an industry-focused postgraduate performance platform, *New stages*, (now extended to include creative collaboration with the West Yorkshire Playhouse and directed by **Lyons**), to cement formal relationships with Opera North and the DARE partnership and to develop two regional dance research projects. The School operates as a hub for connecting research activity with local and national festivals – the AHRC-funded *Festival as a State of Encounter* project, the *Ludus* festival as an adjunct to Performance Studies international #18 conference (directed by **Wallis** and **McKinney**) and Leeds' annual *Light Night* (with work presented by a DARE Fellow) are three examples.

c. Strategy and plans

PCI's forward strategy for impact is driven by its Mission statement and the University's five-year planning cycle. This allows the School Management Team to develop a long-term sustainable plan for Research, Innovation and Impact. An example is the strategic investment from the School budget to fund three research symposia a year, which reach out to the four target areas detailed above and in which representatives from business, industry, policy and third sector organisations are engaged. In the longer term and in order to realise its aim of local, national and international impact, PCI will pursue the following objectives in the period 2013-18:

- Develop sector leadership by extending and disseminating critical knowledge and models of best practice for the field of cultural impact, evaluation and experience.
- Maintain the current high level of industry-related funded research projects
- Position the School as a recognised centre of excellence for Collaborative Doctoral research by mobilising our current relationships with institutes awarded CDP status.
- Target our strategic relationships with industry by reviewing and refreshing the Visiting Research Fellow, Associate Company/Artist schemes on a triennial basis, whilst maintaining strong research links with previous fellows.
- Develop our interdisciplinary impact-based initiatives with international reach by exploiting the opportunities and networks of the University of Leeds' sector-facing hubs.
- Seek to influence the Research Councils (and specifically the AHRC) to develop an industry-aware model of practice-led research by representation on key consultative bodies through engagement via AHRC Peer Review College and participation in consultation exercises.
- Broaden the impact of research through strategically selective consultancy engagements with international and national bodies concerned with performance and the cultural industries
- Collaborate with the Leeds cultural sector and City Council to expand the city's cultural offer through innovative programming in the stage@leeds University theatre.

d. Relationship to case studies

Case Study 1 exemplifies the relationship between innovative, research council-funded work, small business and an international performance company. This relationship characterises the strand of research in the School which is practitioner-focused and which challenges industrial partners by exposing them to performance-based behaviours and approaches. **Case study 2** is focused not on individual practitioners but on internationally agreed uses of statistics in measuring cultural value. This case study characterises the strand of research in the School, which, whilst still empirical in methodological terms, impacts on wider policy issues. The development of these case studies has been used to stimulate debate within the School on the various kinds of impact best suited to its specialisms. In turn this has steered our forward strategy (articulated above) and prompted the formation of a working group of the Research and Innovation Committee tasked with formulating a local mechanism for tracking and capturing impact data from the School's key research projects.