

Impact template (REF3a)

<p>Institution: Leeds Metropolitan University. School of Film, Music and Performing Arts.</p>
<p>Unit of Assessment: Unit 35 Music, Drama, Dance and Performing Arts</p>
<p>a. Context</p> <p>Unit 35 encompasses the wide range of creative outputs in the School of Film, Music and Performing Arts. These outputs many of which manifest themselves in the areas of creative practice allow us to cross boundaries and impact on the cultural lives of our region and nationally and internationally. The practice based approach that characterises much of our research output, stems in part from the creative activities that colleagues undertake in their professional and academic lives. This is underpinned by a strong theoretical approach, although its primary activity is that of practice. This engagement provides opportunities to work not only with filmmakers, musicians or performers (professionals and students); it also provides the opportunity to engage with a wide variety of non-academic user groups. The interdisciplinary nature of our work that is evidenced by Granville's work with mathematicians, Bray's work on bereavement and Raybould and Stevens work <i>The Game Audio Tutorial</i>, (Raybould & Stevens, 2011) which has been adopted as a core text in Higher Education Institutions across the UK and the USA, contribute to our worldwide reputation for research excellence.</p>
<p>b. Approach to impact</p> <p>Our research seeks to achieve impact through the application of new theories and perspectives. This enables us to cross boundaries and disciplines and enhance our communities, culture and pedagogy. The development of the Schools research strategy as outlined in the environment section and the development of a range of outputs to disseminate the knowledge and theory derived from our research, through academic conferences, arts festivals and cultural events ensures the reach and significance of our outputs and defines our approach to impact during the REF assessment period. Examples include:</p> <p>Jennifer Granville (screenwriter and producer) and her brother, Dr. Andrew Granville (Canadian Research Chair in Number Theory at the Université de Montréal) wanted to discover whether mathematical and scientific ideas could be adapted for poetry, drama, short stories, novels, nonfiction, comic books, essays, and film allowing mathematicians to engage in a wider world of discourse. - Mathematical Sciences Investigation (MSI): "The anatomy of integers and permutations" - was conceived. The impact of this research is wide ranging – taking advanced math to a new audience via a graphic novel, music video and documentary. It also explores the nature of creativity through a documentary film, and introduces the mathematical community to the notion of employing narrative techniques to explain and disseminate complex and abstract ideas. The screenplay was performed as a staged reading at the Institute for Advanced Study in Princeton, December 2010, MSRI in Berkeley in 2011, and the Canadian Mathematical Society 2012. Robert Schneider collaborated by writing a mathematically based score, in prime-numbered time signatures. Princeton University Press is publishing the screenplay as a graphic novel, which is now in the process of development for publication in 2014.</p> <p>As chair of the IASIG (Interactive Audio Special Interest Group) education working group Richard Stevens coordinated efforts between 2009 and 2011 leading to the publication of Game Audio Curriculum Guidelines at the Game Developers Conference in San Francisco in 2011. This encompasses research that is the output of a critical analysis of creative and technical practices for the implementation of interactive music and sound within the games industry. Recently meetings between JAMES (Joint Audio Media Education Support), our music courses accreditation body and the IASIG, instigated by our School, resulted in a formal association with JAMES as an endorsing member. This has led to JAMES developing an accreditation programme under their industry stewardship. Given the desirability of JAMES accreditation in the UK and that they are recognised by Skillset and CCS, the IASIG curriculum guidelines will have a significant impact on the shape of game audio education in the UK. This provides evidence of the potential to influence debate in public policy and practice, through membership of, or distinctive contributions to, expert panels and</p>

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policy committees or advice to government agencies (at local, national or international level).

Oliver Bray's research conducted in a collaboration with Peter Bray, Associate Professor, Faculty of Arts, Humanities and Trades at the Eastern Institute of Technology, Hawke's Bay, New Zealand is an exploration of grief and bereavement through an inter-disciplinary project in which Oliver's practice in performance art is allied to Peter Bray's research into loss and bereavement with a particular emphasis upon counselling theory and practice. Bray's research process focused on bringing together the recollections of three generations of men touched by loss, trauma and grief into a performance piece, first presented in 2011 in Prague. In expressing loss in this way the researchers began to develop an understanding of the way in which traumatic losses are potentially significant opportunities for individuals to re-assemble and re-learn lives. The reflection on trauma also addresses questions of interpretation, authorship and intention in performance practice.

Stevens and Raybould (2011) have recently authored **The Game Audio Tutorial** (Focal Press) and the **IASIG (Interactive Audio Special Interest Group)** curriculum guidelines. Evidence of their impact is described in the attached case study. Granville has co authored **The Casting Handbook** highlighting the craft of casting for film and theatre makers. Brayshaw and Emeritus Professor Noel Witt have edited **The 21st Century Performance Reader 3rd edition** (Routledge). This evidences future potential for impact in their research areas.

c. Strategy and plans

The last three years have seen the emergence of a thriving and diverse research community in the School of Film, Music and Performing Arts, as a result of the realignment of the Faculty and significant growth of academic staff numbers. Many of these staff members have joined the University from their respective creative industries and bring with them a wealth of experience, knowledge and contacts in their areas of expertise. We seek to ensure that these staff members have the capacity to develop integrated research and enterprise activities. We continue to build our research by focusing on the Faculty strategic plan for research as devised by our Dean, Professor Mohammad Dastbaz. The Faculty is developing a research strategy for the future that recognises the different meanings and interpretations of research commensurate with the research base of the Faculty.

Overall, our objectives are:

- To continue the process of strengthening and improving the quality of the research outputs of individual staff members.
- To further investigate the range of external research income opportunities with clear plans for the dissemination of research resources.
- To establish a strong 'community of researchers' and vibrant research environment. This includes increasing the number of postgraduate research students within the School, and in support of this, increasing research student supervision capacity and the number of academic staff with PhDs.
- To strengthen trans disciplinary research collaborations and in particular to exploit existing research synergies between Faculties within the University, through the development of research clusters or groupings.
- To continue to develop research collaborations nationally and internationally exploiting existing links with institutions and partners in the UK, Europe and Australia.
- To appoint three visiting professors to aid in developing our research and collaborative projects within the School.

We further support research activity for academic staff through our School Research plan that is detailed in the Environment section. We look to grow our thriving, diverse and inclusive research environment through the creation of research groupings or 'clusters'. These autonomous groupings enhance our research infrastructure with their contributions to creative practice, new insights and the advancement of knowledge. Our aim for our School to become an internationally recognised centre for research excellence is achieved by our support for early career researchers and those who have established national and international reputations. Through our research outputs such as

Impact template (REF3a)

films, books, journals and conference proceedings and our participation in festivals, exhibitions and workshops, we effectively disseminate our outcomes nationally and internationally. These research activities continue to be well supported in attending and presenting at both national and international conferences.

This year, the unit sponsored three fees only PhD Bursaries to strengthen the research community across the School. All subject areas within the School identified key areas for research development through the bursary programme. We are working with a number of our strategic partners to target professional practitioners and to encourage PhDs by Professional Practice. We have enrolled two students under this initiative in order to exploit their strengths and knowledge in the creative and arts environment. This has enabled us to cement many of the relationships that we have with prominent industry experts and add their expertise to our diverse research portfolio.

d. Relationship to case studies

The case studies chosen exemplify two of the key approaches towards practice-based research within the School. In each case there is an endeavour to explore collaboration between professional practitioners and the School or the academy and the community. In each case there is evidence of a research environment that seeks to engage and to explore and in so doing test the boundaries of what technology, music and performance signifies.