

Institution: York St John University
Unit of Assessment: Music, Drama, Dance, Performing Arts, Film and Screen Studies (UoA 33)
<p>1. Unit context and structure, research and impact strategy</p> <p>Unit 33 at York St John University represents a sustained, developing, and dynamic body of research embracing: the arts and social justice; creative and compositional practice; and contemporary film studies. We are a unit comprising both experienced and early-career researchers (ECRs), along with a growing postgraduate researcher (PGR) community, that together forms an exciting research environment that has significant presence as a leading research unit within the university and on national and international platforms.</p> <p>This unit builds on and continues submissions within this subject area to Research Assessment Exercise (RAE) 2008 and Research Excellence Framework (REF) 2014. In RAE2008, 25% of the overall submission to UoA 65 was judged to be 3* and 4*. In REF2014, as UoA 35, the area again recorded one of the highest REF results for the university, with overall 36% assessed as 3* and 4*, including 60% for impact. The unit's submission to REF2021, predominantly located within the School of the Arts, is the largest yet, with contributions from 18 members of staff equalling 16.8 full-time equivalent (FTE) (increased from 10.2 FTE in 2014). This record and growth provides evidence for the strength and sustainability of research in the performing arts and screen studies at YSJU.</p> <p>The university's institutional objectives – defined within YSJU Strategy 2026 – is to produce world-leading and impactful research with a particular focus on social justice. The submission from this unit, and the accompanying culture of vibrant, socially engaged and rigorous research, illustrates our leading contribution to delivering this strategy in a manner that is integral to the identity and philosophy of the institution.</p> <p>For the 2013–20 period, the research strategy for the unit has been to build upon our record of sustained delivery, encouraging all staff at whatever stage of their career to develop strong research identities within a supportive and collegiate environment. In doing so it seeks to nurture impactful research while working towards greater equality and diversity.</p> <p>Research strands</p> <p>The unit identifies strands of expertise in three areas: 1) Arts for social justice, 2) creative and compositional practice and 3) film studies. The first two strands are continuations of those articulated in the 2014 environment statement, demonstrating an enduring focus and commitment to sustained development. These areas have continued to be invested in through recruitment of academic staff, targeted use of quality-related (QR) funding, development of the PGR community and the emphasis on partnership-based, social-justice-orientated research. Together these strands compose three vibrant areas of national and international research.</p> <p><u>Strand 1: Arts for social justice</u></p> <p>This grouping incorporates research being undertaken in a variety of contexts, including arts and health, community music, theatre in prisons, disability arts and arts in education. Two key strategies have been instrumental in growing this research group. The first is the identification of practice and research centres, whose directors have been provided with time remission and/or administrative support. This includes:</p> <ul style="list-style-type: none"> • Converge (arts and mental health partnership): Director Rowe • International Centre for Community Music (ICCM): Director Higgins • Prison Partnership Project (PPP): Director Conlon <p>The latter two centres were both launched within this REF cycle (ICCM in 2015; PPP in 2013), with the unit consciously seeking to build on the experience and success of Converge (launched 2008) as a centre for applied and community orientated research practice.</p>

Second, the unit has developed this socially engaged research strand through partnerships with arts, education, health and criminal justice organisations. These have enabled the development of impactful research that directly informs and shapes professional practice and makes contributions to arts policy. Each of these research groups has been supported through QR funding to seed and support activity, with the partnerships also used to unlock matched funding opportunities and build collaborative doctoral projects.

The two impact case studies – arts and mental health (Rowe) and community music research (Higgins) – are both orientated within this strand. In addition, other staff working in this strand include Hatton (arts and social care), Heinemeyer (storytelling, applied theatre) and Reason (theatre and disability, theatre and education).

Research activity within this strand has been instrumental in leading university-wide policy. In 2020, the university launched the Institute for Social Justice, appointing Reason as director. Mirroring this structure, the School of the Arts formed the Social Justice Collective, led by Conlon. These moves further embed and strengthen this area of activity, demonstrating its sustainability and ambitions to foster a unique culture of practice and research that drives the university's social justice mission.

Strand 2: Research in creative and composition practice

This strand includes research conducted into and through music composition, music production and theatre-making that seeks to develop understandings of creative arts practice. This research is key to the identity of the School of the Arts, where creative practice is embedded within every level of delivery, from taught undergraduate through to research degrees. As a research area it is supported through a vibrant creative community of resident and visiting artists, hosted performances, and a pro-active approach to supporting the touring, documentation and dissemination of creative practice. Researchers attached to this strand include: Lancaster and McCaleb (music), Marrington and Wilsmore (music production), Hind and O'Brien (theatre).

The school has utilised QR funding to support this strand through recognising the importance of touring, high-quality recording and collaborative partnerships – these partnerships are vital in exhibiting, performing and disseminating work in this area. Internal funding has therefore been used to match Arts Council funding and to underwrite costs associated with arts and compositional practice. For example, the unit has supported Hind in presenting work at the Freud Museum, London, and Defibrillator Gallery, Chicago; and Lancaster in producing recordings with Filharmonie Brno.

It is important to note that although presented as separate strands, these two areas of activity inform and interweave. Development of creative and compositional practice is essential to the delivery of socially engaged practice, while the commitment to social justice underpins much of the work in creative practice.

Strand 3: Research in film studies

This strand comprises the film studies element of the unit, which includes six colleagues (Hall, Johnson, McDonald, Rawle, Selway, Stephenson) from the School of the Arts and the School of Humanities. This strand has a conceptual focus on the reception and cultural manifestation of transnational and independent cinemas, with colleagues working together to host significant conferences at YSJU in 2017 (Transnational Monsters) and 2018 (Men Writing Women: Women in the Work of Woody Allen and Beyond).

The university has recognised the importance of film studies, having embedded connections with the film industry, which enables the strand's research focus on increasing our understanding of contemporary film-making to have a ready audience and impact. This is manifested in a total investment to date of £217,000 into the Aesthetica Short Film Festival. Between 2015 and 2020 YSJU has hosted events as part of the international festival, in collaboration with Hall and

Rawle, while members of staff from across the unit chaired panels with filmmakers, film festival programmers and industry executives.

This research grouping is a central element of a YSJU partnership with the regional screen agency Screen Yorkshire and other Yorkshire-based higher education institutions (HEIs) on several schemes that promote collaboration between screen industries and related academic subject areas. Through these initiatives, members of this strand have participated in research, which includes partnership with local SME YorkMix to develop 360 video journalism, as well as providing funding in kind for XR Stories and Screen Industries Growth Network (SIGN) schemes that support growth in the local screen industries.

Research management and support structure

Research within the School of the Arts is managed by a school research and knowledge transfer lead (SRKTL) (Reason) as a professorial-level appointment who sits on the school academic leadership team (SALT) and University Research Committee (URC). The SRKTL has responsibility for supporting colleagues to develop and enhance their academic profile and for overseeing PGR processes. To facilitate this process and ensure transparency and fairness, the SRKTL is supported by a research working group consisting of academics from different subject areas across the school. An ECR sits on the research working group, which is constructed to have an equal male/female representation and has an active remit, to consider the impact of decision and funding allocations on questions of equality and diversity.

Together the SRKTL and research working group administrate the internal school research budget. Funding is focused on projects that can deliver strategic aims, including increasing research capability; collaborative projects; seed funding and grant preparation; and impact and public engagement funding. Application to school QR funding is open to all academic staff, with ECRs particularly encouraged and invited to submit through meetings with the SRKTL. For example, as an ECR in 2019 Heinemeyer received £3,300 for an education for ecological justice research project. With mentorship from the SRKTL this will be extended in 2020–21 with cross-school funding, enabling this project to expand as an interdisciplinary enquiry.

The research working group, along with the SRKTL, organises a regular series of school-wide research events, titled “Research Puddings”. These are structured to be cross-disciplinary, with each event including speakers from across the school, with senior researchers, ECRs, post-docs and PGRs presenting alongside each other. Each year between 12 and 16 papers are hosted by “Research Puddings”.

Research goals and research impact

The unit has three ongoing and underpinning strategic objectives:

1. Develop the reputation of YSJU as a centre of excellence for research and practice in arts for social justice.
2. Support the development of impactful research, particularly through establishing meaningful partnerships.
3. Enhance the inclusivity, equality and diversity of the practice and research in the unit.

Each of these objectives is based upon achievements made during the current REF2021 and provides sustainable but ambitious objectives for the next five-year cycle. The following discussion will examine the present and future orientation of these objectives in turn.

1. Excellence in arts for social justice

In adopting this strategy, the unit takes as fundamental YSJU’s mission statement “to stand up for social justice”. Work from across this unit (specifically Rowe, Conlon, Hind, Higgins) was extensively mentioned within the university’s successful application in 2019 for the Silver Watermark from the National Co-ordinating Centre for Public Engagement (NCCPE). In 2020 the university has underpinned this mission through the launch of a new, university-wide Institute for Social Justice (ISJ), which will act to further enhance and profile the work conducted within schools and enable individual projects to draw down additional expertise, funding and resources. The appointment of Reason as director of the new institute indicates the centrality of work from

this unit in the development of this initiative. The social justice focus is defined within the unit as conducting research that seeks to make a difference in people's lives through its relevancy to policy and practice and through using arts-based knowledge to give individuals and community groups greater critical and political agency over the world in which we live. The launch of the ISJ was marked by the awarding of three PhD arts for social justice fee bursaries to this unit, with projects connected to 1) mental health, 2) environmental justice and 3) community music.

The delivery of this research objective is based upon supporting the work of the arts for social justice research strand described above, including through: conscious and careful developments of research partnerships; staff time remission to develop and sustain these projects; and use of QR funding to support documentation and dissemination of practice. A mixture of internal investment and external funding has enabled the three centres described above to gain the necessary support structures to operate at a high level of quality and integrity. This includes dedicated administrative support (ICCM; Converge), post-doc researchers (1 FTE ICCM; 1 FTE Converge), graduate internships (0.2 FTE PPP) and PGRs.

2. Impactful research/impactful partnerships

This research strategy is guided by the articulation of impactful research within the university's Strategy 2026 and the awareness of the centrality to the unit of strong industry and community partnerships, dating back to the successful impact case studies submitted in REF2014. Since that point the unit has continued to invest staffing, time and resources in supporting practice and research partnerships. This has enabled existing partnerships to flourish and also the establishment of new partnerships with organisations such as Freedom Studios, Mind the Gap, More Music and Clean Break. The returns and success of this investment is manifested in the two impact case studies: 1) Arts and Mental Health and 2) Shaping Community Music within Institutional and Higher Educational Practice. The case studies demonstrate the unit's decision to invest in new appointments (Higgins was appointed professor of community music in 2015) and to support and nurture the community of practice that had developed around Converge – this case study references the work of three academics (Rowe, Heinemeyer and Reason) from within this unit and a further five from across the university.

An underpinning ethos of the Converge model has been that of turning the university "inside out" – that is, to reverse the traditional conceptualisation of the academy as an enclosed space of specialised knowledge and instead make active connections with different external communities and bodies of knowledge. In this model the knowledge, skill and research of the university are shared with, and made accessible to, the community; who in turn are valued for their particular knowledge residing in lived experience and technical or practical expertise. Examples include Converge recasting its participants not as mental health service users but students attending courses on the university campus, or the PPP conducting work that takes students into prisons and also includes prisoners and released prisoners in panels and events taking place at the university. The investment in partnerships also connects to this ambition to open up and turn the university inside out, seeing them as relationships defined by mutuality and knowledge exchange, rather than one of knowledge hierarchy. The recent knowledge transfer funding award for Converge from Research England and the Office of Students (see Section 3) is indicative of the success of the vision, which has also informed the establishment and orientation of the new ISJ.

Converge itself is based upon a close ongoing partnership with regional NHS Trusts and the investment in strong research partnerships will continue to inform the development of the unit going forward, with increasing emphasis on collaborative support for doctoral students and participatory research with community groups and creative partners. In April 2020, Converge successfully bid for £356,000 in funding from Research England and the Office for Students to conduct research and evaluation of Converge's knowledge exchange activities. This project will run for two years from September 2020, with Rowe as PI and Reason as Co-I.

A "partnership" is defined flexibly in response to context and need but where appropriate is underpinned by a formal written agreement and signing of a memorandum of understanding. As

part of its future strategy, the unit will actively seek to develop new partnerships with arts and community organisations that intersect with the other strategic objectives and help develop 1) our arts and social justice portfolio and 2) our inclusivity, equality and diversity objectives.

3. Inclusivity, equality and diversity

This unit recognises that working towards greater inclusivity, equality and diversity in its practice and research is an area that requires ongoing work and improvement. It is articulated as one of the three underpinning strategies both because it is central to our social justice strategy and also to ensure it continues to be our priority going forward.

The unit considers its commitment to social justice research as part of its objective to work towards equality and diversity. The ethos of the research undertaken, which often engages with applied, community or socially engaged contexts, seeks to give value to the stories and experiences of those that are often excluded from dominant cultural discourses. To this end research engages with the arts in connection to mental health, prisons, young people, people with learning disabilities and more. Work within the unit seeks to actively engage such excluded communities within the academic research and publication processes through collaborative research and opportunities for research training. Reason has conducted research and development projects with learning disabled artists at Mind the Gap theatre company. As part of this learning, disabled artists helped design *The Theatre Maker's Doodle Book*, which has subsequently been translated into Swedish and French and disseminated to 2,000 young people around York. In 2021 this partnership will also see the unit validating Mind the Gap's Performing Arts Academy for learning disabled students as a YSJU-accredited Certificate in Higher Education, demonstrating the synergy between research and teaching strategies in this area. Conlon's practice-research with the PPP engages with women in the criminal justice system, providing opportunities for women from diverse socioeconomic and black, Asian and minority ethnic (BAME) backgrounds to collaborate with professional arts organisations such as the Donmar Warehouse. This focus on providing high-quality arts or university experiences to vulnerable or marginalised participants and communities is also manifested in Converge, as part of which Rowe has provided research training to individuals with lived experience of mental ill-health. In 2017, Rowe established the Converge Evaluation and Research Team (CERT), which now has nine members and has co-published academic papers and evaluation reports. Between 2017 and 2019, CERT's income from external evaluations was £14,000.

Looking forward, the unit's research strategy is to ensure that the manner and focus of our research (what we research and how we research) is aligned with our focus on social justice, working to ensure that we engage with divergent voices, perspectives and audiences.

Aligned with this outward focus, central to the unit's strategies for the next research cycle is the aim to develop its equality and diversity structures internally, by ensuring that opportunities to engage with research, to access research funding and to receive appropriate career support and promotion opportunities are not subject to barriers due to gender, race or class. Central to this is supporting ECRs to access research support and enter our research community.

Creative Centre

The new Creative Centre, due to open Sept 2021, located at the heart of YSJU's city-centre campus, will give the unit an opportunity to further embed its presence within the city of York and wider Yorkshire region. The centre will be used to provide enhanced opportunities to host visiting artists and researchers and as a base for the deliberate and sustained engagement with a diverse range of community-based projects. At present our socially engaged research practice operates "out there" in different community contexts and also increasingly seeks to blur the boundaries and hierarchies within the university by bringing participants onto the campus as performers, audiences and experts through experience and researchers. The Creative Centre will enable us to further this objective of opening up our university and our research to collaborators and co-researchers.

The Creative Centre will support researchers located within strand 2 by providing new performance, production and rehearsal facilities and is expected to become a new base for activity within strand 3, including as a key site for the Aesthetica Short Film Festival. The university's development of the Creative Centre demonstrates investment in this unit, allowing it to grow in a sustainable manner and with ever increasing confidence and public profile.

Open research

The unit's approach to open access is aligned to that of the university, which is committed to the principles identified in the Concordat on Open Research Data. All research outputs, beyond the required journal outputs, are lodged with the institutional repository, Research at York St John (RaY), with staff provided training and support where necessary. In addition, where applicable we follow the university position that all research data should be made publicly available through the Research at York St John Data Repository (RaYDaR), except where there are legal or ethical reasons not to do so.

Beyond these formal approaches, a commitment to an open-research culture is fostered in this unit through ambitions to make research accessible in forms appropriate to those involved and those implicated. Examples of this are providing researchers with guidelines to produce research reports for partner organisations and to participate in public-facing events (such as the York Festival of Ideas). As a specific example of this open-research culture, outputs produced through the partnership with Mind the Gap theatre company are also being disseminated in "easy read" versions for people with learning disabilities.

2. People

Staffing strategy and staff development

The staff development objective underpinning this unit is to support all staff to engage in research in a manner appropriate to individual needs and ambitions. The unit is guided by the university's alignment with the Concordat to Support the Career Development of Researchers and all researchers submitted within this unit are on long-term contracts. All staff, at whatever level of research experience, are supported through the active use of personal development reviews (PDRs) which are conducted annually by the head of school, with the SRKTL feeding in on research objectives and targets. Having identified research targets, staff are supported in reaching these through: offers of research mentorship, either internally or externally; management of workload; engagement in research seminar series and working groups; and through access to internal QR funding.

Within the REF period the unit has seen the promotion of one professor (Reason, 2014) and the appointment to a new role of professor of community music (Higgins, 2015) and the simultaneous establishment of the new ICCM. In 2014 Higgins became president-elect of the International Society of Music Education (ISME), the first community musician elected to this role, and his appointment by YSJU was designed to significantly increase the unit's research profile and capacity in the field of community music, aligning with the social justice research strand described above, which had previously been primarily located within theatre. Meanwhile, two members of staff in Theatre (Rowe, 2013; Hind, 2014) and one in Screen Studies (Rawle, 2015) have been promoted from senior lecturer to associate professor to recognise research achievements and provide support in the form of a reduction of teaching load by 45%. Taken together, these appointments represent significant investment in senior research roles within the unit, with these individuals forming a professoriate who take a lead role in areas such as research mentoring, postgraduate supervision, development of impactful research leading to REF case studies, developing a bid writing culture and provision of postgraduate training.

The unit incorporates four ECRs (Hatton, Heinemeyer, Selway, Stephenson) whose progression is supported through an active mentoring scheme, opportunities to publish in collections edited by more experienced researchers and an active internal research seminar series. ECRs are specifically represented on the school research working group and given direct guidance by the SRL in applying for internal QR funding.

The unit's engagement with the Concordat to Support the Career Development of Researchers is also illustrated by the support given to colleagues with practitioner or industry backgrounds who do not currently have significant responsibility for research but have aspiration to develop a research portfolio. At present a total of seven members of staff in the areas of theatre, music and music production (Birch, Burrows, Crowton, Dorey-Richmond, Hepworth-Sawyer, Johnson and Richmond) are undertaking practice-based PhD research. These are supported by the university through fee-waivers (if enrolled at YSJU) or fee-payments (if enrolled elsewhere) and through the allocation of one day a week dedicated to their PhD practice and full support in accessing PGR training opportunities. This represents a time and resource commitment to maintaining the growth and sustainability of research in this area and a refusal to see research as an activity separate from practice or from which any members of staff are excluded through contract or experience. Support for researchers transitioning from industry, including women following career breaks following maternity, also aligns with the unit's inclusivity and equality objectives.

The unit actively contributes to and draws upon the university-wide CPD programme of 40 sessions annually that is aligned with the Vitae Researcher Development Framework (RDF) and delivered primarily by members of the professoriate. The CPD programme includes focus on open and accessible research and includes support specifically for ECRs.

Technical support

The unit includes several practice-researchers, whose work requires technical facilities and specialist support. During this REF cycle the school has increased technical support from 5.38 FTE in 2013–14 to 7.96 as of April 2020.

PGR students

During this REF cycle, YSJU was awarded RDAP (2015); prior to this PGR awards were made by the University of Leeds. This unit oversaw the award of the first YSJU PhD to one of its PGRs (Heinemeyer). Following the completion of her PhD, Heinemeyer was appointed a post-doctoral fellow to develop her practice-research in socially engaged storytelling, and subsequently in 2020 to lecturer.

While still relatively small, the unit's PGR community has continued to grow. In the current REF period the unit has seen 6.5 PhD completions (compared to one in the REF2014 cycle). At the time of writing, the unit has 13 PhD candidates enrolled across all subject areas. This growth of PGR completions and current students has been achieved through a strategy of obtaining external funding for partnership or collaboration-orientated studentships. This has included a Arts and Humanities Research Council (AHRC) funded collaborative PhD with York Theatre Royal, Converge (part NHS trust funded), Mind the Gap theatre company (funded by the Paul Hamlyn and Esmée Fairbairn foundations), More Music (part funded by More Music). The unit has worked with the School of the Arts to provide fee waivers to match external charity or third-sector funding and this strategy is in line with the unit's impact and research strategy of partnership-orientated research. In 2020, the school combined with the ISJ to offer three fee waivers in the areas of arts and mental health, theatre and environmental justice and community music. Within Film and Screen Studies there has been a conscious focus on developing a research rather than taught master's programme, with four completions in the 2013–19 time period and a total of nine MRes students currently enrolled.

YSJU has well-established processes for induction, training, and monitoring of PGR students. Formal reviews of PGR student progress are conducted every six months by academics external to the supervisory team. Progress is monitored centrally four times a year and supervisory meetings are logged. It is mandatory that all supervisory teams have at least one member of staff with experienced supervisory status (have previously supervised a PhD student to successful completion). In addition, all PGR students have a PGR tutor who is available to provide pastoral support.

All students undertake needs analysis periodically and an individually tailored training programme is created. The needs analysis is based on competencies in the Vitae Researcher Development Framework. Support is provided by supervisory teams and via a centralised PGR training programme that aligns with the Vitae Researcher Development Framework. Core parts of the programme include Research Ethics and Integrity, General Data Protection Regulation (GDPR) for Research, Data Management, and Copyright and Intellectual Property rights. These sessions are compulsory for all PGR students. A range of other central and local support is available to PGR students that include (1) access to centralised services (e.g. Student Services, Chaplaincy, Library and Learning Services, Careers); (2) access to a stipend of up to £900 (£450 part-time) to support their research and professional development; (3) access to the YSJU Graduate Centre providing study space and a range of specialist software; (4) opportunity to complete a postgraduate certificate in academic practice to achieve associate fellowship of the Higher Education Academy (HEA); (5) administrative support provided by the School and Research Office and (6) various PGR events held throughout the year (e.g., Three Minute Thesis (3MT), and the annual PGR conference).

At a school level, all practice researchers within the unit audit The Reflective Practitioner, a taught MA module providing a grounding in practice research methodologies.

During the REF period, Higgins, Reason and Rowe have each co-published with and/or included the work of PGRs (Currie, Hall, Heinemeyer, Humphrey, Stannage) in edited book publications, while Higgins has also appointed two PGRs (Birch and Humphrey) as research assistants for ongoing national and international projects. In 2017, PGR Marshall Griffiths was awarded the Best Single Drama in the BBC Audio Drama Awards for work produced as part of her practice-based research. PGRs are invited to attend and also frequently present at the unit's research seminar series "Research Puddings".

Equality and diversity

The unit sits within a broader context of support for equality and diversity at YSJU which has implemented several initiatives which ensure policies and practices relevant to researchers are inclusive, equitable and transparent. This is formalised in the YSJU Equality, Diversity and Human Rights Policy and the targets within the YSJU 2026 strategy (e.g., 10% BAME student and staff population; all staff are engaged in equality and diversity training and development; median gender pay gap <10%; 95% staff think the university is a good place to work). Equality impact assessments are reported to executive board and the governing body on a yearly basis. YSJU is a member of the Athena SWAN Charter (currently applying for a Bronze Award), a Stonewall Top 100 Employer Diversity Champion (49th) and Top 20 Trans employer, a Disability Confident employer, and a Mindful Employer. There are also active staff networks available for staff to join that align with these awards and this agenda including the LGBT+, BAME and Disability staff networks.

At present the unit is disproportionately represented by male researchers (11.4 FTE v 5.4 FTE). As a step in the process of counterbalancing this, three of the most recent appointments (Hatton, Heinemeyer, Stephenson) are all women and all ECRs. Supporting the development of the research trajectory of female ECRs is vital to the unit delivering on its equality commitments, including through providing access to QR funding for projects, assigning all new appointments a mentor and placing ECRs within PGR supervision teams and on the school-wide research working group.

Both the school and the unit have poor representation of black, Asian and minority ethnic (BAME) staff. The process of decolonising the curriculum and ensuring that the staff and research base embraces and is representative of diversity is something that the unit will pursue going forward through actions including:

- Subject areas identifying active targets to achieve in decolonising the curriculum.
- A broader curricula and pro-active recruitment strategy helping ensure future recruitment attracts applications from BAME academics.
- Future PGR fee waivers and bursaries actively promoted to BAME researchers.

Unit-level environment template (REF5b)

- Developing partnerships with organisations that will enhance the unit's ability to work with under-represented individuals and communities.

Movement on this last point has begun with a new partnership with Freedom Studios, Bradford, which will provide the location for the ISJ-sponsored PGR exploring questions of leadership and agency in ecological justice amongst BAME young people.

The unit complied fully with the YSJU institutional code of practice in selecting research outputs. The UoA lead also undertook Advance HE training on equality and mitigating bias as part of the role. Due to the small size of our submission, it is not possible to report a profile at UoA level here while also complying with HESA guidelines on anonymous reporting when presenting Equality and Diversity data (e.g., all our percentages would be based on less than 22.5 FTE). However, equality and diversity data for the UoA was reviewed internally following the completion of output selections and reported to both the SALT and Athena SWAN development groups as part of promoting greater diversity and inclusion at UoA, school, and institutional levels.

3. Income, infrastructure and facilities

Following REF2014, the unit sought to expand and develop a culture of applying for external research funding, including from research council and arts/industry sources. This has been supported by members of staff with successful experience of obtaining funding providing workshops and one-on-one support. The unit celebrates submissions, seeing these as the first step to future successful applications.

The Higher Education Statistics Agency (HESA) recorded research income for the unit from 2013 to 2020 is £297,784. The equivalent figure for REF2014 was £108,492; REF2021 therefore represents an increase of 174% of external research grant income.

Research income aligns with the strands, centres and narratives described in Section 1, with four examples provided here indicating the partnership, practice and social justice research being conducted.

- Conlon has brought in external funding from the charity sector for the PPP and applied theatre research working with schools and young people to support online safety (National Society for the Prevention of Cruelty to Children [NSPCC], £39,903).
- Between 2017 and 2020, Higgins's work with the ICCM has brought in £103,820 in the context of community music. This includes participation in an AHRC network grant and the year of funding from JM International for a three-year \$480,000 project, Ethno Research, exploring the transformational sociocultural and musical significance of Ethno music camps.
- Throughout this REF cycle, Hind has consistently earned Arts Council England funding to support the development of her practice-based research, with a total income of £51,782. The resulting practice has toured nationally and internationally.
- Reason's work in arts for social justice has included high-impact engagement with creative industry partners. First, with an AHRC collaborative doctoral award (CDA) on participatory storytelling in conjunction with York Theatre Royal (2013–16, £55,000); later, in partnership with Mind the Gap theatre company conducting research into supporting and developing career opportunities for learning disabled artists (2018–20, £24,654).

In addition to HESA-recorded research income, staff have brought in considerable income relating to project and partnership activity. Between 2014 and 2020 the total income recorded by the university finance office for this unit is £749,614. The three main areas of income are described here.

Under the directorship of Rowe, Converge is an extended practice research project in arts and mental health in a university context, offering a range of educational opportunities to local people who have mental health problems. In a normal year, Converge offers 40 courses each year, with

over 150 people completing the courses. To support this delivery, Converge earns income from numerous funders, with the largest including Igen Trust (2014–20, £205,900) and NHS Trusts (2014–20, £341,200).

The ICCM also collaborates with third-sector and industry partners, with examples including More Music (£13,000) and soundLINCS to work with looked after children (£4,868).

Conlon and the PPP have worked with multiple partners in developing support for women in the criminal justice system. Between 2014 and 2020, The On the Out project brought in £24,575 from Barnados, North Yorkshire Police and North Yorkshire County Council, with a further £4,500 from West Yorkshire Police for the Singing Project at HMP New Hall and HMP Askham Grange.

Infrastructure and facilities

The centrality of this unit to the university can be discerned in the decision to invest in a new building to house the creative arts, including theatre, film, music and dance. This new facility will have specialist spaces supporting the teaching and research of theatre, dance and music. This will include enhanced ability to produce and document high-quality practice-based research. Between 2018 and 2020, £2m has been invested by the university in the design, development and groundwork for the new Creative Centre, which will have a total budget of £15m.

To facilitate its key strategic aim of research with impact, the university launched its first dedicated RO in 2018. Its remit includes supporting grant applications, monitoring research performance, overseeing research governance and compliance, coordinating staff research training, and managing the PGR student experience. The RO is complemented by a new Business Development and Knowledge Exchange Office (BDKEO), which supports staff in increasing the range and scope of applied research, business development and knowledge exchange.

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

Research conducted within this unit actively seeks to engage externally, with collaborative partnerships identified as a key strategy in developing impactful research and socially engaged practice. In addition, researchers within this unit contribute to the research base, the cultural economy and society through a range of activities, from editorial work, to performance, to grant reviewing.

Arts for social justice

Conlon is director of the YSJU PPP, which runs research and practice engaging with women and the criminal justice system. The PPP is unique in its sustained long-term presence within two women's prisons, HMP Askham Grange and HMP New Hall. From 2015 to 2020, the PPP collaborated with the Donmar Warehouse, London, on the research and development of the Shakespeare Trilogy, with the director and all-female cast of three productions working with the PPP and women prisons. From 2018 this developed into the Shakespeare on Screen in Prisons project, funded by Arts Council England, with the PPP as a key collaborator in ongoing applied theatre research. Conlon and the PPP were awarded the Longford Prize in 2016 for work in the criminal justice system. In 2020, Conlon and the PPP hosted the Shakespeare on Screen in Prisons Symposium.

From 2017, Conlon and Dorey Richmond developed the practice research project It's Not OK, with funding and support from NSPCC. This theatre in education project examined questions of sexual harassment and cyberbullying with teenaged audiences and has toured nationally across England and Wales.

Higgins joined YSJU in 2015 and launched the ICCM, providing a global forum through which community music research and practice could be nurtured and developed. The ICCM has developed a range of activity, including a growing number of PGR students, an annual student

Unit-level environment template (REF5b)

community music research symposium and collaborative research with a range of industry partners. In 2019, the ICCM brought in £384,000 of funding from JM International to conduct research into international ethno music festivals.

The ICCM has hosted the Community Music Student Research Symposium annually since 2015 and hosted the Community Music and Human Geography Symposium (2018) and Music and Social Intervention Research Network (2018). In addition, ICCM works in collaboration with its partners to develop and co-host conferences that respond to issues surrounding community music. Examples include:

- Breaking Boundaries, 2018, co-hosted with Teachers College, Columbia University, in New York City USA.
- Community Music: Intersections, Crossfields and Ecologies, 2018, co-hosted with the Free University of Bozen-Bolzano, Italy.
- Engaging in Community Music, Free University Bozen-Bolzano, Italy, 2017, co-hosted with the Free University in Bozen-Bolzano, Italy.
- Walking the Boundaries, Bridging the Gaps: International Community Music Conference, 2017, co-hosted with Wilfrid Laurier University, Ontario, Canada.

Reason's work on audiences has included international collaborations with Teatercentrum and the April Festival, Denmark. In 2016, he co-organised Audiences are Now, a festival symposium in Copenhagen, and in 2016–17 he developed and distributed a resource in Danish and English titled *Talking about Theatre*. This included participation in an EU-funded Theatre European Engagement Network (TEEN). Between 2017 and 2020 he has developed an innovative audience research tool, titled "Where in your body?", which has been adopted by companies including Scottish Ballet, Royal Danish Theatre, Rosie Kay Dance Company and Mind the Gap.

Reason's work in applied theatre has includes collaboration with Mind the Gap theatre company, which has focused on developing research, resources and insights into career and skills development for learning disabled actors. This has included a collaborative PhD studentship and the co-created development of a critical reflective resourced titled *The Theatre Maker's Doodle Book*. The doodle book has been translated into Swedish and French for use by learning disabled artists in those countries. In Spring 2020, during the COVID-19 lockdown, Reason also worked with the City of York Council and Reconnecting Education, the Arts, Creativity and Heritage ([REACH] York's Cultural Education Partnership) to develop a version of the doodle book for young people. Two thousand copies of this were produced and distributed to marginalised young people in the York area.

Rowe is founder and director of Converge, a practice research project that has developed award-winning and internationally recognised projects that bring together the arts, university sector and mental health service users. Each year since 2014, over 300 people participate in Converge courses, which include theatre and dance. Over the last eight years Converge has received £384,700 in funding from NHS Trusts and the Converge model has been adopted internationally, with courses established in Leeds (in partnership with the University of Leeds, Leeds Trinity University, Leeds Beckett University and Leeds Conservatoire and Newcastle (with University of Northumbria). Pacific University, Oregon, USA, have developed a partnership where each year a dozen doctoral students visit York to work with Converge. Converge has won or been shortlisted for multiple awards, including the Medipex NHS Innovation Awards, the York Cultural Awards and the Health Service Journal Award. In 2018, Rowe was awarded an MBE for "services to people with mental health problems in Yorkshire and the north-east of England".

In 2014, Reason and Rowe co-convened the Elusive Evidence Research Network and in 2017 Rowe organised Releasing the Potential, Arts and Mental Health Conference, both at YSJU.

Research in creative and composition practice

Hind conducts a range of collaborative practice research. Together with Claire Qualmann, Hind has developed the Ways to Wander Project, exploring walking, performance and the printed

paged. This has resulted in two book publications, a five-week workshop series on Walking Arts Practice at the Tate Modern Gallery in 2017 and a public performance at the Kansas City Art Institute, Missouri, USA. Hind was co-convenor of Walking's New Movement conference (University of Plymouth, 2019) and advisory board member for Performing Mountains Symposium (University of Leeds, 2018).

Another ongoing partnership is the Gary and Claire projects, with performer and writer Gary Winters. As part of Gary and Claire, Hind collaborated with the Freud Museum in 2019–20 for the museum's centenary marking of Freud's seminal essay "Das Unheimliche". As part of a season of events, Gary and Claire presented One Uncanny Sunday, a live performance and a lecture presentation with Freud museum members, staff and the public. This continued a collaboration between Hind and the Freud Museum dating back to 2012 when they were invited to share their work Ghost Track and Kong Lear for public audiences.

Public performance by Hind include: *Lost in a Sea of Glass and Tin* (Claire Hind and Gary Winters) at York Theatre Royal (2019), Norwich Arts Centre (2019), Defibrillator Gallery, Chicago (2017); *Dream Yards* (Claire Hind and Gary Winters) at Flux Factory, New York (2018), Norwich Arts Centre (2016), School of the Arts Institute of Chicago (2014); and *The Uncanny: A Centenary*, public performance at Freud Museum, London (2019).

The unit hosts an annual series of visiting performances under the banner "Performing House", including performances by ATOM-r, Instant Dissidence, Clean Break, Third Angel, Mat Fraser, Karen Christopher and many more. The unit hosts artist talks and events such as the Queering Ritual International Conference (2017), Martin O'Brien's and Suhail Ilyas's film screening and seminar, *The Unwell* (2017), and ATOM-r's performance, *Rhinestone Cowboy* (2020).

Lancaster's work in music composition has included numerous collaborative projects. For example: *Rendez-vous* in collaboration with Delta Saxophone Quartet (2018); *Music of a Thousand Breaths* with poet Abi Curtis and electro-acoustic composer David Power (2018); *Confound Winter* with poet Tess Kincaid (2015) and *Rough Cut* with violinist Peter Sheppard Skaerved (2015). Lancaster has presented compositions including *Strike*, performed by Avant Music Group Association Ensemble at Sha Tin Town Hall, Hong Kong (2015); *Strata*, recorded by Filharmonie Brno (conductor Mikel Toms) for CD release on the Ablaze record label (2015); *Apocalypse* performed by Danish National Vocal Ensemble at DR Concert Hall (2016) and Christian's Church, Copenhagen (2016), directed by Robert Hollingworth; *Jump Cut* at Kulas Hall, Berea, Cleveland, Ohio (2019); *Swan* at the Auditorium Steve Martland, Instituto Musicale Pietro Vinci, Caltagirone, Sicily (2019).

McCaleb's work in music performance with the New York Brass Band includes Glastonbury 2017 and 2018 and Wilderness Festival 2017.

Music academics have an ongoing collaboration with York Late Music to bring external professional performers onto campus to work with staff and student composers. Examples include Chris O'Gorman and Dr K. Sextet (2018–19), Anna Snow/Kate Ledger duo and Delta Saxophone Quartet (2019–20).

Research in screen studies

Wilsmore is a lead partner for the Mediale Festival, an independent, not-for-profit community interest company (CIC) delivering an international biennial media arts festival in York. The York Mediale in 2018 was UK's largest media arts festival, and theatre, music and film at YSJU were key partners in programming, hosting and developing this new event. Wilsmore will be YSJU lead for the York Mediale 2020.

This research strand has hosted two international conferences, designed to strengthen its identity and focus on avant-garde and transnational cinema: *Men Writing Women: Women in the Work of Woody Allen and Beyond* (2018) and *Transnational Monsters* (2017).

Contribution to research base

Researchers within the unit make contributions to their disciplines through a variety of activities.

Editorial positions

Hatton: guest editor of special issue of *RiDE: Journal of Applied Theatre and Performance* (2019).

Higgins: senior editor of the *International Journal of Community Music* and on the editorial board for *Metal Music Studies*, *Journal for Popular Music Education* and *College Music Symposium*.

Hind: on the editorial board of *Journal of Writing in Creative Practice*.

Marrington: series editor for Routledge *Perspectives on Music Production*.

Reason: on the editorial board of *Participations*.

Research council reviewing

Higgins: grant applications for The Social Sciences and Humanities Research Council of Canada (2018, 2019).

Reason has been AHRC grant review college member since 2016 and has also reviewed for the Austrian Science Fund (2020).

Journal/book reviewing

Heinemeyer: peer reviews for *RiDE* and *Research in Education*.

Higgins: reviews manuscripts for Oxford University Press.

Marrington: peer reviews for Oxford Handbooks Online and book proposals for Bloomsbury.

McCaleb: peer reviews for *Psychology of Music* and book proposals for Routledge and Bloomsbury.

Rawle: peer reviews for *Humanities*, *The Journal of Arts Management, Law and Society*, *Transnational Cinemas* and *Somatechnics*.

Reason: peer reviews for *Arts and the Market*, *RiDE*, *Journal of Dramatic Theory and Criticism*, *Poetics*, *Cultural Trends*, *Frontiers in Human Neuroscience*, *International Journal of Media & Cultural Politics*, *International Journal of Performance Arts & Digital Media*.

Reason: reviews proposals and book manuscripts for Bloomsbury, University of Toronto Press, Routledge, Palgrave Macmillan, University of Michigan Press.

Wilsmore: peer reviews for *Power and Education*.

Book reviews

Hall: *Film Studies* journal and *Transnational Cinemas* journal.

Hatton: *New Theatre Quarterly* and *RiDE*.

Heinemeyer: *New Theatre Quarterly*.

Marrington: *Popular Music*.

Reason: *Theatre Research International*.

External examining research degrees

Higgins: PhDs at Monash University, Australia (2014), University of Sunderland (2016), SOAS University of London (2018) and Hochschule für Musik und Theater München, Germany (2018).

Reason: PhDs at Royal Conservatoire of Scotland (2015), University College London (2016), Edge Hill University (2016), University of Kent (2017), London South Bank University (2018), Queen Mary University of London (2018), University of Exeter (2020) and Coventry University (2020).

Rowe: PhDs at University of Sheffield (2019) and Queen Mary University (2020).

Wilsmore: PhDs at University of Chester (2017), University of Sunderland (2019), Liverpool Hope University (2019).

McDonald: MA by Research at University of Huddersfield (2014).

Rawle: MA by Research at Canterbury Christ Church University (2017).

Invited keynotes

Selected examples:

Higgins: Pan African Society for Music Arts Education, Seychelles (2019); Music Education: Transcending borders through acts of hospitality, Indonesian Music Education Conference,

Unit-level environment template (REF5b)

Yogyakarta, (Oct 2018); Engaging in Community Music, Free University Bozen-Bolzano, Italy (2017); The Centre of Excellence in Music Pedagogy, Laval University, Quebec City, Canada (2015).

Hind: Ways to Wander the Gallery, performance lecture, Tate Modern gallery, London (2018), "Critical Encounters" public lecture, Federal University of Rio De Janeiro, Brazil (2015).

Rawle: Independent Film (and Women) symposium, Liverpool John Moores University (2015).

Reason: Cradle of Creativity, ASSITEJ festival, Cape Town (2017); Showbox festival, Oslo (2015).

Wilsmore: The Newland Lectures, University of Hull (2015).

Networks and memberships

Hatton: fellow of the Winston Churchill Memorial Trust.

Higgins: president of the International Society for Music Education (2016–18).

Hind: member of the Walking Artists Network.

Reason: member of two AHRC research networks, namely the International Network for Audience Research in the Performing Arts (2017–20) and Learning at the Intersection of Language and the Arts (LILA) (2020–22).

Rowe: member of the York Mental Health Partnership board.

Wilsmore: member of the York Cultural Education Partnership.