



PCI Impact and Engagement Report 2023-2024

Welcome from the Head of School

A warm welcome to this, our third, School of [Performance and Cultural Industries](#)' Impact and Engagement Report. I hope it offers an illuminating snapshot of the School's varied interdisciplinary research collaborations and a window onto our engagement with the wider world. Reviewing this year's edition, it's clear to me that that term - *wider world* - is not just an empty metaphor. There are examples of deep collaborations with organisations and creative partners from across the globe in this report, work which is as mutually valuable as it is unique. As PCI's Head of School, it's great to see this collection of inspiring projects brought together in one place, not least because in our School [strategy](#) we have a lot to say about global impact, and it's encouraging to see that we are practising what we preach:

'PCI has a truly international outlook and engages with numerous partners around the globe...' we say in that strategy.

And an essential part of this is 'looking to non-Western expertise in teaching and research to enhance and develop our own work'. There are some great examples of this in the report – from projects in South Africa, Nigeria and China.

Our engagement also has a very tangible local and regional dimension and the strength of these partnerships with, say, cultural practitioners across Leeds, or the Arts and Minds Network and Leeds Central Library, is more important than ever in an environment which has seen multiple curve balls thrown at the cultural sector. As a significant player in the region, with resources to draw on, we have a heightened responsibility to play our part in preserving the health and vitality of the cultural industries in the City and more widely in the

North of England. We are always happy to hear how we might strengthen that purpose further.

Perhaps the most striking thing for me in this report is the impressive breadth of engagement activity being undertaken in the School. Impact, here, is so much more than something to be submitted to a national research assessment exercise every few years. It's happening in our teaching, in our programme design and CPD offer. It's visible in under-the-radar activities such as the School's youth theatre and artist development scheme. It's in short *ad hoc* ventures, and long, funded research projects with [UKRI](#). It's in our innovative use of digital technologies and in our human-centred practices focusing on adaptation to the climate crisis. It's an essential part of what we do and that spirit shines through in these examples.

Professor Jonathan Pitches,
Head of School of Performance and Cultural Industries



Impactful Research



This report contains examples of impactful work undertaken by colleagues in the School. At the heart of our research impact in PCI is an ethically engaged approach which does not extract from our partners, but actively seeks to create real benefit for them in meaningful ways.

Coastal Community Leaders Programme for local residents of North Anglesey



Between February and April 2024, Lecturer in Contemporary Applied Performance, Dr Dani Abulhawa, ran The Coastal Community Leaders programme in North Anglesey as part of her previous role as Director of [PEBL](#), an environmental monitoring company based in North Wales. The goal of the programme was to aid community capacity building through running a series of workshops with participants in the Holyhead area.

Over the course of several months, the workshops focussed on marine and coastal ecologies and explored various aspects of community organising, including designing human-centred and community-driven responses to ecological problems. The programme equipped participants with the skills to develop their own coastal projects by providing insights into forming their own community-focused business or group and how to apply for relevant funding.

Dani plans to run the programme again for an extended length of time and will be following up with the participants' progress over the next year.

You can find more information about the resources used in the workshops [here](#).

My Leeds 2023 Neighbourhood Hosts



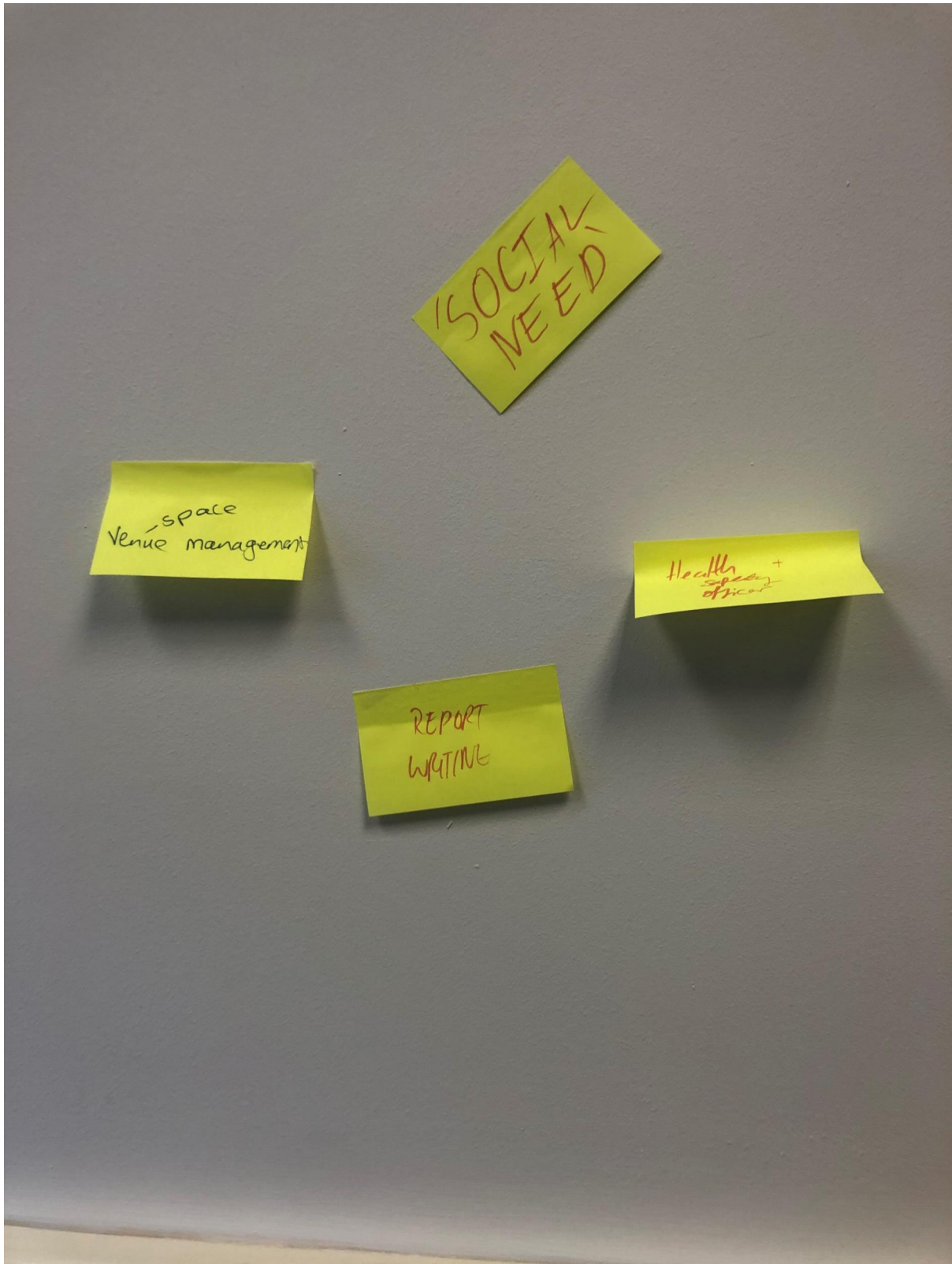
As part of the [Centre for Cultural Value](#)'s research into [Leeds 2023](#), Lecturer in Creative Practice and Performance, Dr Alex de Little, undertook a longitudinal evaluation of the '33 Neighbourhood Hosts'. This was a community-based project which recruited 33 cultural practitioners from across Leeds to explore the way people in their ward take part in culture and creativity.

As part of his evaluation, Alex used a method which PCI colleague [Professor Ben Walmsley](#) calls '[deep hanging out](#)'. Alex followed the 33 Hosts in their appointed roles and actively engaged with them and their activities, asking them questions about the role and value of a community cultural worker.

Alex also hosted a series of meals with the Hosts which facilitated collective conversations reflecting on the year and exploring what has been the value and the impact of the work carried out by the Neighbourhood Hosts and reflecting on the scope for community-based work to be sustained and further embedded in the future.



Facilitation and Social Change



From February-September 2024, Dr Matthew Elliott (Lecturer in Applied Performance and Global Challenges) and Dr Ben Dunn (Lecturer in Creative Practice and Performance) led a number of workshops funded by the [Cultural Institute](#) at the University of Leeds, which

centred on the role of facilitation in the cultural industries and its ability to enable social change.

Building on a 2023 masterclass that brought together 29 arts facilitators from the Leeds City region, the project was developed in partnership with representatives from [Mafwa Theatre](#), [Mind the Gap](#), [Utopia Theatre](#), and [Fall into Place](#). Five workshops were held between February and September, providing a space for partners to reflect on the practice, purpose, and value of facilitation within the creative sector. Responding to experiences that had been identified by masterclass attendees, including an absence of formal training for arts facilitators, isolation from others working in this field, and a lack of opportunities for professional development, the project drew on the expertise of project partners to envision new ways of understanding and practicing the relationship between facilitation and the cultural sector. The sessions were co-delivered between Matthew, Ben and arts partners and focused on personal histories of facilitation, wider contextual factors that impact practice and ideas for future partnerships. The project culminated with a public event in September. Held at the Workshop Theatre, the event welcomed 15+ attendees from across the arts and academic sector to share initial findings, explore potential collaborations and consider next steps.

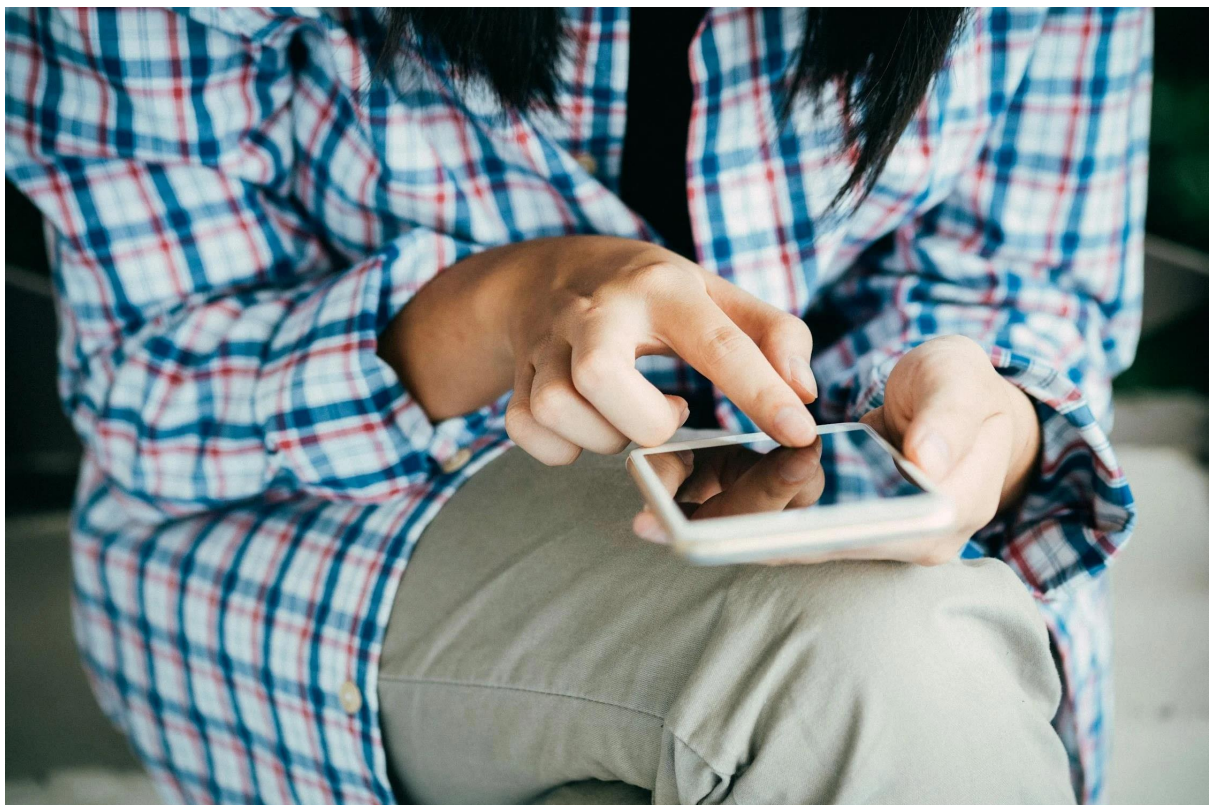
Matthew and Ben also spoke about their work on facilitation at the Cultural Institute's annual Summer Celebration event in June. Nick Barley, Director of the National Poetry Centre, also spoke at the event and over 200 cultural sector workers, artists, and researchers were also invited.

'Participating in this project was a great experience for my own practice. As a facilitator you can sometimes question if your practice is making a difference or if you effectively deal with conflict that inevitably arises within a community group. Through sharing experiences, values and methods of dealing with conflict I was able to reflect on my own strengths in my practice and gain insight and ideas as to how I could improve it, not only developing my own confidence but also improving my skill for my community groups. I am very grateful to have been a part of it, and the recognition of the importance of our work and dedication to learn how to best create positive change through facilitation really inspired me.' *Sarah Shaw, (Fall into Place).*



'To have a space to explore multiple knowledges of facilitation practice on the project was a privilege. To work with innovative companies such as Mind the Gap, Mafwa Theatre, Utopia Theatre and Fall into Place enabled deep and rich reflections on what happens within a workshop space and its connections to wider socio-cultural contexts.' *Dr Matthew Elliot.*

Digital Heritage Hub



Dr Stephen Dobson, Associate Professor in Creativity and Enterprise, has been working as the academic lead in the development of the [Digital Heritage Hub](#) funded by the [National](#)

[Lottery Heritage Fund](#) and in collaboration with the [Arts Marketing Association](#) and [The Heritage Digital Consortium](#). The online platform has been designed with the intention of distributing training resources for professionals working in the heritage sector across the UK.

The Hub focuses on raising digital skills across the heritage sector and includes a wide array of free-to-access resources such as toolkits, blogs and webinars. This content covers themes such as AI, digitisation, social media, and data protection and also provides answers to the top 100 digital questions within the heritage sector.

So far, the platform is being engaged with widely. By the end of 2022, content on Digital Leadership had approximately 6000 views and content on Digital Planning had approximately 3,500 page views. Steve intends for the platform to become a well-established training and information resource for workers in the heritage sector.



[Artificial Intelligence \(AI\)](#)



[Reflect Share Inspire event](#)



[Data protection](#)



[Volunteering](#)

CoRe/Collective Reading: Nurturing Well-being Through Literature



Lecturer in Cultural Studies and Global Creative Industries, Dr Ruth Daly, partnered with [Arts and Minds Network Leeds](#) and [Leeds Private Library](#) for the CoRe/Collective Reading project. The project was funded by the Cultural Institute at the University of Leeds and aims to create an inclusive, community-based reading group for people who struggle with their mental health.

The reading group explores how literature can enhance mental wellbeing and also cultivates a space for shared bonding and confidence with intellectual exploration. Participants from the group expressed that they enjoyed '*reading in a more mindful way*' and that they have '*felt in a better mood after the sessions*'. Another participant claimed: '*I feel more confident to contribute in groups and have definitely become less anxious about speaking, both on reading from the texts but also in group discussions*'.

The project officially came to an end in July 2024. Ruth hopes to collaborate on more funded projects with Arts and Minds Network Leeds in the future.



'Collaborating with Arts and Minds Network Leeds was an immensely rewarding experience. I gained valuable insight into the possibilities created by partnerships between

academics and arts and cultural organisations. This project was a valuable reminder of the importance of understanding the university as a civic centre. I particularly enjoyed working with and learning from the members of the reading group and the many moments of laughter we shared.' *Dr Ruth Daly*

Arts & Abolitionist Futures



'Arts & abolitionist futures' invited communities in Leeds to explore abolitionist praxis through participatory visual arts workshops. As a collaborative group with the support of [Abolitionist Futures](#), two students with lived experience of incarceration - Dalton Harrison and Phoenix Griffin – led workshops alongside ally walsh, Professor in Performance and Social Change. They used archived editions of *The Abolitionist*, an abolitionist magazine that was published in Britain between 1979 and 1987, as a starting point for discussions on continuities over time.

They worked with people leaving prison, students, community members and activists to encounter issues and generate visual campaigns through collage and word art, as well as creating postcards and posters. They then opened a call for artists to pitch a poster design to represent abolitionist themes and to centre lived experience and generate capacity for imagining a world without prisons.

The project was seed funded by Sapling – an initiative from the University of Leeds Cultural Institute and the Leeds Arts & Humanities Research Institute. It received a Special Mention

for Emergent Cultural Impact in the University of Leeds 2024 Research Impact and Engagement Awards.

You can read more about the project through this [conversation with Professor Sarah Lamble and Dalton Harrison](#).



1 - Photo credit: Fenia Kotsopoulou

'Internal pots help establish relationships that need a little nurturing, and a small amount of resourcing helped value the lived experience of two ex- prisoners whose participation made a huge difference. It's slow work, but it feels more meaningful than 'just delivery'. To me, the trust and extent of the care we were able to generate through the project design helped me realise what I value in research partnerships!' *Professor ally walsh*



2 - Photo credit: Fenia Kotsopoulou

Community History and the Isle of Wight Festival



In June 2024, Lecturer in Cultural Industries, Dr Patrick Glen, visited the Isle of Wight to undertake research for his project into the politics, culture and social significance of the popular music festival in 1960s and 1970s Britain.

Between 10-14th June, Patrick sat in at the [Experience 25 exhibition](#) that was hosted in a space owned by [Newport and Carisbrooke Community Council](#) and run by the organisers of the contemporary Isle of Wight Festival in collaboration with Ray Foulk, one of the organisers of the 68-70 music festivals on the Island. By simply hanging out in the exhibition, a range of members of the public came in to register their interest in participating and shared off the record stories and anecdotes over tea and coffee. Local press and media spread the word and Patrick spoke to around 150 people in a few days.

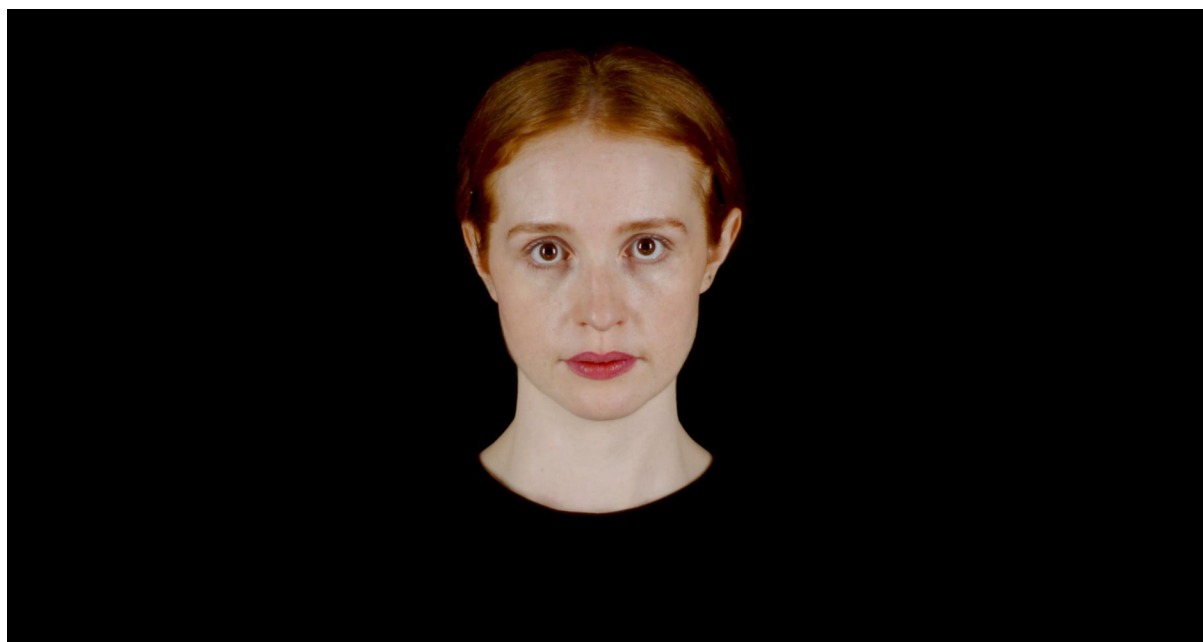
Patrick was later invited to assist with the management of an archaeological excavation of the 1970 festival site between 8-11th July with the [Isle of Wight Natural History and Archaeological Society](#) which was filmed for a [documentary and BBC One Show piece](#). Patrick contributed contextual information in dialogue with locals, the exhibition teams at Experience 25 and [Dimbola Museum](#) for the production company.

Overall, Patrick helped assist in creating a documentary that challenges misapprehensions about pop music festivals of the time and supported cultural heritage events. He also helped provide a space for people to explore their past and enrich their understanding of their part in history. In the long term, Patrick hopes to continue to assist stakeholders on the Isle of

Wight who seek to develop resilient, collaborative and participatory approaches to heritage preservation.



The View from Above: Exploring Anti-Racism on Screen



In November 2023, Associate Professor in Creative Practice, Dr Campbell Edinborough, premiered [The View From Above](#) at stage@leeds. As part of a Developing Your Creative Practice grant from Arts Council England, Campbell worked with the director [Charlie Cattrall](#) to realise his script performance for screen.

Campbell and Charlie worked with a cast including: Gráinne O'Mahony (SCRUM), Sanee Raval (I May Destroy You), Ruth Everett (RSC), Jerry Killick (Forced Entertainment) and Kulvinder Ghir (Goodness Gracious Me; Blinded by the Light). The project gave professionals working in the acting industry an opportunity to engage with practice research that critically explored how screen narratives racialise audiences, and how performance making can contribute to processes of decolonisation.

To coincide with the premiere of The View from Above, PCI also hosted 'Wrestling With Whiteness: Creative Strategies for Decolonising Drama and Screenwriting', an online seminar where speakers discussed how they engage critically with whiteness and colonial legacies in their creative writing practice. The speakers included [Hannah Khali](#), [Samran Rathore](#) and Campbell Edinborough, and the discussion was chaired by Leeds University Professor of Poetry, [Kimberly Campanello](#).

The 2023 version of The View From Above was [recommended by The Guardian](#). It has now been developed into [a feature film](#), which is expected to be presented at venues in Europe and the UK in 2025.

'I believe strongly in the power of cinema to affect personal and collective change. When I first read Campbell's script, A View From Above, I felt that the film could do something

that I hadn't seen before - interrogate the structure and politics of a thriller whilst simultaneously taking us along for the ride. The script imagines a film where the audience is implicated in their own predilections, which feels vital at a time when we are so overwhelmed by media. Its critical interrogation of the ways in which whiteness, colonialism and misogyny shape mainstream storytelling also feels important in a cultural moment that is encouraging us to re-examine how the world is represented on screen.'

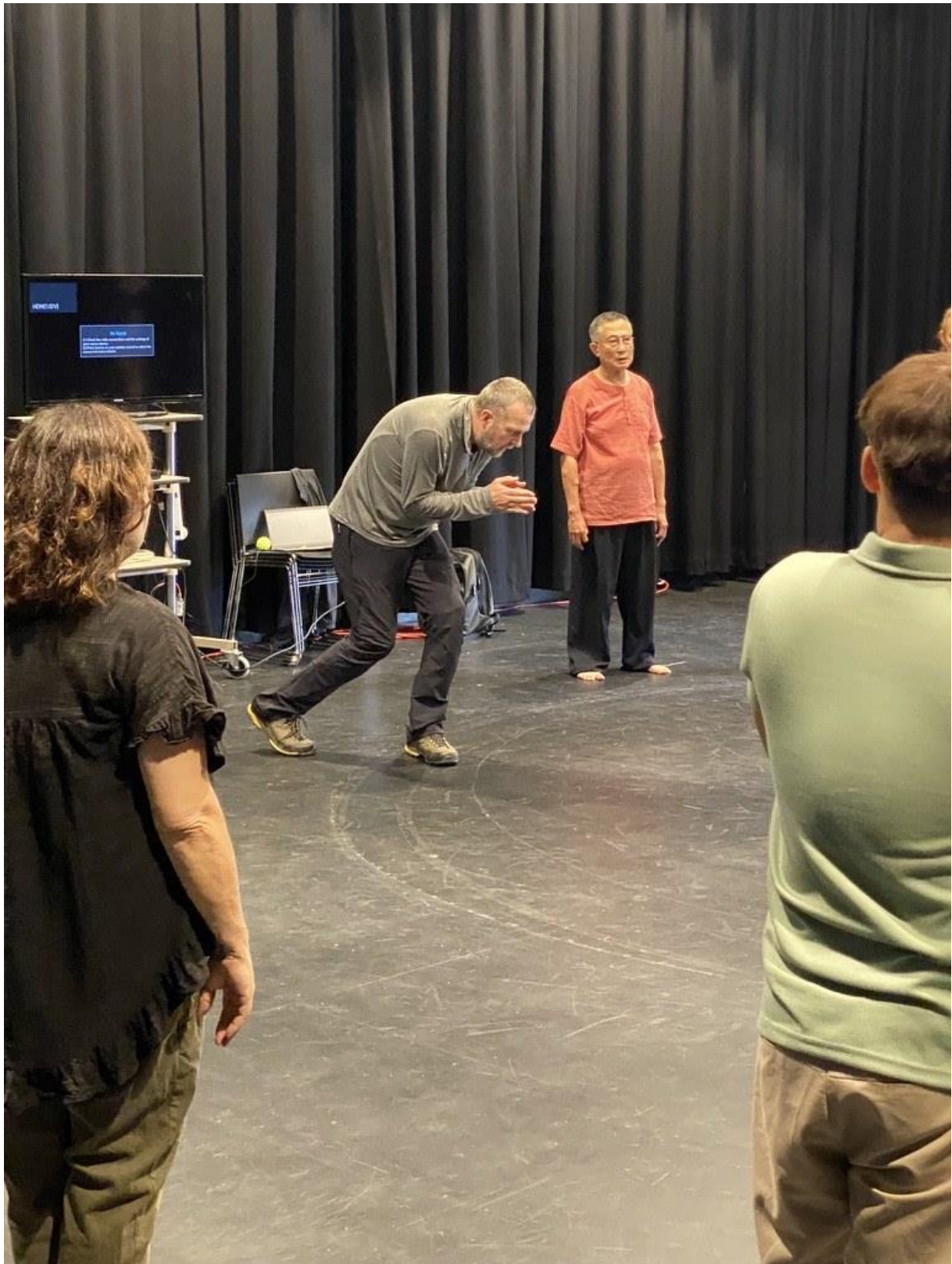
Charlie Cattrall, Director of A View from Above (2024) and Titus (2014).



'The View From Above started as a very personal project – exploring how I might, as a white writer, engage critically with legacies of white supremacy and colonialism in my own creative writing practice. The opportunity to develop my script in collaboration with skilled, thoughtful and generous practitioners was invaluable for developing my critical and creative engagement with the questions raised by the work.'

Dr Campbell Edinborough

Biomechanics and the Hidden Curriculum



In April 2024, Jonathan Pitches, Professor of Theatre and Performance, travelled to Australia to offer specialised actor training to drama teachers and aspiring professional actors. Jonathan was invited by Flinders University in Adelaide to collaborate with [Drama](#)

[South Australia](#), the drama teaching association for South Australia. Here he ran workshops which built upon [Jonathan's previous research into biomechanics](#), a system of actor training developed by [Vsevolod Meyerhold](#) which emphasises the movement of the body in acting and performance.

Using well-established training methods of biomechanics the workshops encouraged drama teachers to explore the concept of the hidden curriculum. This is the idea that students absorb lessons and messages in school that are not directly part of their formal curriculum, such as how they should perceive different social identities and groups. The workshops unpicked some of the deeply embedded and historic values and norms in biomechanics as participants considered how this training could, for instance, reinforce masculine or ableist assumptions.

Jonathan also ran training workshops with young actors nearing the end of their studies at Flinders University, Adelaide where he explored how biomechanics could be applied to their professional practice and be used to devise their own performance work. He finished with a keynote lecture at the S-Word symposium held at the Western Australia Academy of Performing Arts in Perth, SA where he also worked with actors and actor trainers to explore Meyerhold's work.

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src="https://www.youtube.com/embed/7BNuq-LjfNY?si=8onaNyhtASrjYD2M"
title="YouTube video player" frameborder="0" allow="accelerometer; autoplay; clipboard-
write; encrypted-media; gyroscope; picture-in-picture; web-share" referrerpolicy="strict-
origin-when-cross-origin" allowfullscreen></iframe>



'It was such a treat to work with teachers, academics, and emerging artists during my time in Australia. With my other responsibilities, I don't have much time to teach practise anymore, but returning to biomechanics in preparation for this visit, allowed me to think through some big questions in relation to Meyerhold's work – why is his acting approach

still relevant? What are its limitations? And how do you rethink a much-feted twentieth century approach to acting in the 2020s?' Professor Jonathan Pitches.

BottomUp: Empowering Youth

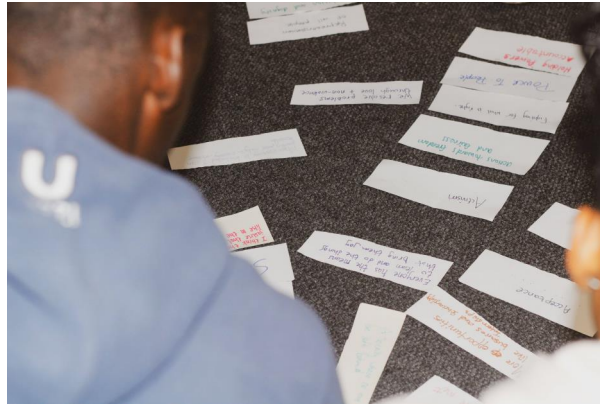


Taking forward a partnership from #ImaginingOtherwise, Professor in Performance and Social Change, ally walsh, joined [BottomUp](#) School Development in Cape Town to deepen the collaboration with young people working on leadership in Cape Flats schools.

Using participatory approaches, ally supported a collective visioning process with the board and 13 young people, who are now called 'mobilisers', to co-create the organisation's vision of social change, foregrounding the contribution of young people in the movement.

BottomUp curated a youth-led 3 day summit 'Everything must Change' in September 2024 with social justice workshops, panels and performances to reach hundreds of school students at the Desmond & Leah Tutu Foundation.

BottomUp lead a number of community initiatives such as facilitating student councils, organising a student assembly and running annual student summits to encourage inter-school collaboration in Cape Town. You can learn more about their initiatives [here](#).



3 - Photo credit: Taahirah Hoosain



4 - Photo credit: Taahirah Hoosain

'I can honestly scarcely believe the growth, confidence, and gutsy youth leadership exemplified by the Bottomup young activists. From library interns to co-creating and hosting a 3 day youth summit, their sharp social analysis is something to behold. And I get to support but not drive it, which is a great outcome!' *Professor ally walsh*

Bridging the Gaps: Planting UK-China Music Textile Trees in Shanghai



Dr Haili Ma, Associate Professor in Performance and Creative Economy, has continued her work on the Bridging the Gaps UK-China project by planting UK-China music textile trees in Shanghai. This is the fourth collaborative digital output of Bridging the Gaps (2020-2024), funded by UKRI AHRC.

Over the past five years, the team has created an initial documentary film (2019); six follow-on documentary films (2020), a mixed reality performance 'Song of the Female Textile Workers' (2021), a mobile immersive performance 'Song the Future' (2022) and the UK-China Music Textile Tree (2023).

In the January 2024 Shanghai visit, PCI colleagues [Steve Ansell](#) and [Dr Scott Palmer](#) along with external partners, Megaverse and HUMAN, accompanied Haili to test the Music Textile Tree. Across three days, they met with China partners from [Shanghai Yue Opera House](#), [Shanghai Textile Museum](#), [Shanghai Theatre Academy](#), [Shanghai Arts Research Institute](#) and [Shanghai Municipal Government](#), reviewed the project progression and planted the Music Textile Tree.

Audiences can learn about the historic and ongoing relationships between UK and Chinese creative industries by interacting with the tree and exploring a collection of related images. You can plant your own tree by following [this link](#) on your mobile device. The project is a continuation of Haili's approach to strengthening connections between the UK and Chinese creative industries by using digital technologies to engage audiences and influence production and consumption across the UK and China.

The project officially ended in March 2024 but Haili continues to work on creating more opportunities for creative and economic exchange between the UK and China. You can discover more about the project [here](#).





5 - Photo credit: Scott Palmer

Engaged Research



Public engagement is about sharing academic research with the public and clearly communicating research's significance and methods. It essentially helps build a connection

between academic work and the public's everyday experiences. Here are a few examples of the ways in which PCI colleagues have been engaging with the public over the past year.

Exploring Sound in the Hospital



Dr Alex de Little, Lecturer in Creative Practice and Performance, has been working with [Dr Jo Sutton-Klein](#) on the sonic experience of hospitals following a grant from the [Royal College of Emergency Medicine](#). The project explores the concept of deep listening as a form of listening practice which enables new ways of thinking about sound in hospital spaces.

Alex is working with [Manchester Royal Infirmary](#) to convene a number of deep listening workshops which have examined the role of listening in helping to understand, challenge and remodel healthcare spaces. The workshops included activities such as an introduction to deep listening practice, a 30-minute listening and journaling exercise in A and E waiting rooms, and group discussion about participants' experience of listening to a hospital.

The findings from this will underpin a longer formal study and outputs happening over the next months.

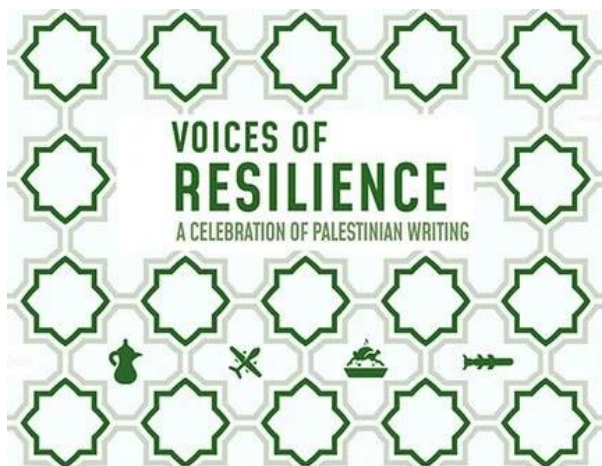


6 - Photo credit: Jules Lister



7 - Photo credit: Jules Lister

Voices of Resilience



Working in collaboration with independent publishing house [Comma Press](#), Lecturer in Contemporary Applied Performance, Dr Dani Abulhawa, curated [Voices of Resilience](#) at [HOME theatre](#) (April 2024), [Edinburgh International Book Festival](#) (August 2024), and [the Barbican](#) (September 2024). The public events marked the launch of [Don't Look Left: A Diary of Genocide](#) by Atef Abu Saif and the showing at HOME included Kingsley Ben-Adir

performing the main role as Atef Abu Saif. The show at the Barbican included guest appearances from Maxine Peake and Nabil Elahouabi amongst others.

Voices of Resilience was [reported](#) broadly across international media after the event was temporarily cancelled by HOME theatre as a response to a complaint. The Barbican show also received a complaint and asked the venue to cancel the event, but they upheld the production.

In response to the cancellation at HOME theatre, artists who were exhibiting work in the open exhibition at HOME pulled their artwork and over 300 artists and cultural workers signed an [open letter](#) calling for the event to be reinstated. After much public attention and backlash, the event was eventually reinstated and, due to significant attention, the event was held in a bigger theatre space to accommodate larger audience attendance.

The event created a space for the general public, Palestinian communities, and activist communities in Manchester and beyond to come together in solidarity and solace as a result of the conflict in Gaza since October 2023.

The wave of artists and cultural workers who pulled their artworks in protest against the erasure of Palestinian lived experience also provoked important public conversations about the political nature of art and the power of the artist within society.

Engaging with Theatre in Greece



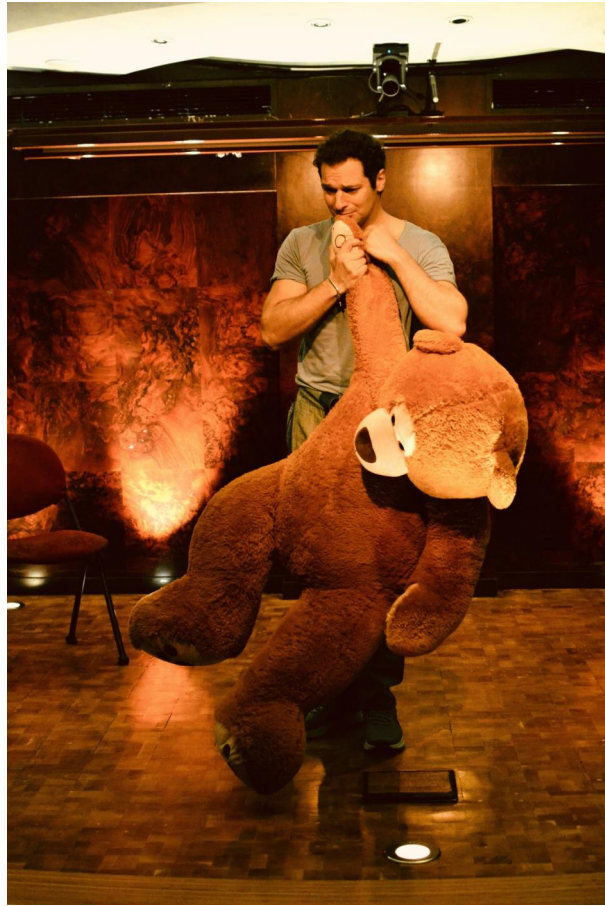
Professor of Theatre Directing, George Rodosthenous, has been engaging with students and general audiences in Greece as part of his ongoing research into Greek Tragedy. In September 2023, George was invited by the the [Michael Cacoyannis Foundation](#) and the [Theocharakis Foundation](#) in Athens to direct a rehearsed reading of Euripides' ION.

For three days George directed the rehearsed reading which was then presented in front of an audience of approximately 140 attendees from the general public. The performance was part of a wider conference which explored new readings of Euripides. The reading allowed audiences to consider how British adaptations which are then translated back into Greek can create new perspectives on Greek tragedies and Greek culture more generally.

George also collaborated with musical director [Dr Demetris Zavros](#) and co-organisers Yiannis Panagopoulos and [Olga Gratsaniti](#) to convene a two-day workshop on 'Acting and Directing the Song' at the [Drama School of the National Theatre of Greece](#) in July 2023, which was funded by the European Partnership Agreement for the Development Framework (ESPA).

The workshop is partly based on George's [Open Access article](#) about the ten principles for teaching theatre directing as George worked with undergraduate students to explore directing in musical theatre. The workshop was transcribed and recorded with three cameras which will be kept as a resource for the school in their library.

George's engagement activities in Greece have enabled him to continue building strong relationships within the dramatic community in Greece and has helped lay the groundwork for his ongoing research into Greek Tragedy and mental health in the upcoming year.



8 - Photo credit: Alkistis Olympiou. Featuring Petros Ioannou as Ion.

International Exchange and Collaboration with the Crowne Troupe of Africa



To boost cultural and academic ties between Nigeria and the UK, Lecturer in New Writing and Intercultural Performance, Dr Lekan Balogun, toured a number of Nigerian universities as part of the University of Leeds' cultural exchange programme. The programme aims to foster new connections between Nigerian and UK creative industries as well as broadening the University's international networks.

Lekan organised a series of live performances at Nigerian universities which led to a conversation about Leeds for university students interested in studying at the University of Leeds or specifically in PCI. The programme also involves performance artist, [Segun Adefila](#). Adefila will be visiting Leeds to share his knowledge and experience with academics and professionals from the creative industries.

The performances were held at the University of Lagos, Akoka (UNILAG); Federal University Oye Ekiti (FUOYE), Ekiti State; Lagos State University (LASU); and the Federal College of Education Abeokuta, Ogun State. The performances were held both indoors and outdoors for both academic and public audiences.

Lekan drew on his pre-existing ties to Nigeria and his extensive experience working abroad in order to successfully facilitate such cross-cultural dialogues, which enhance the educational and creative opportunities available to Nigerian students and professionals.



9 - Thank you to Aderemi Adegbite and Jide Adeyemi (Ajidans Studios Productions) for assistance and the photographs.



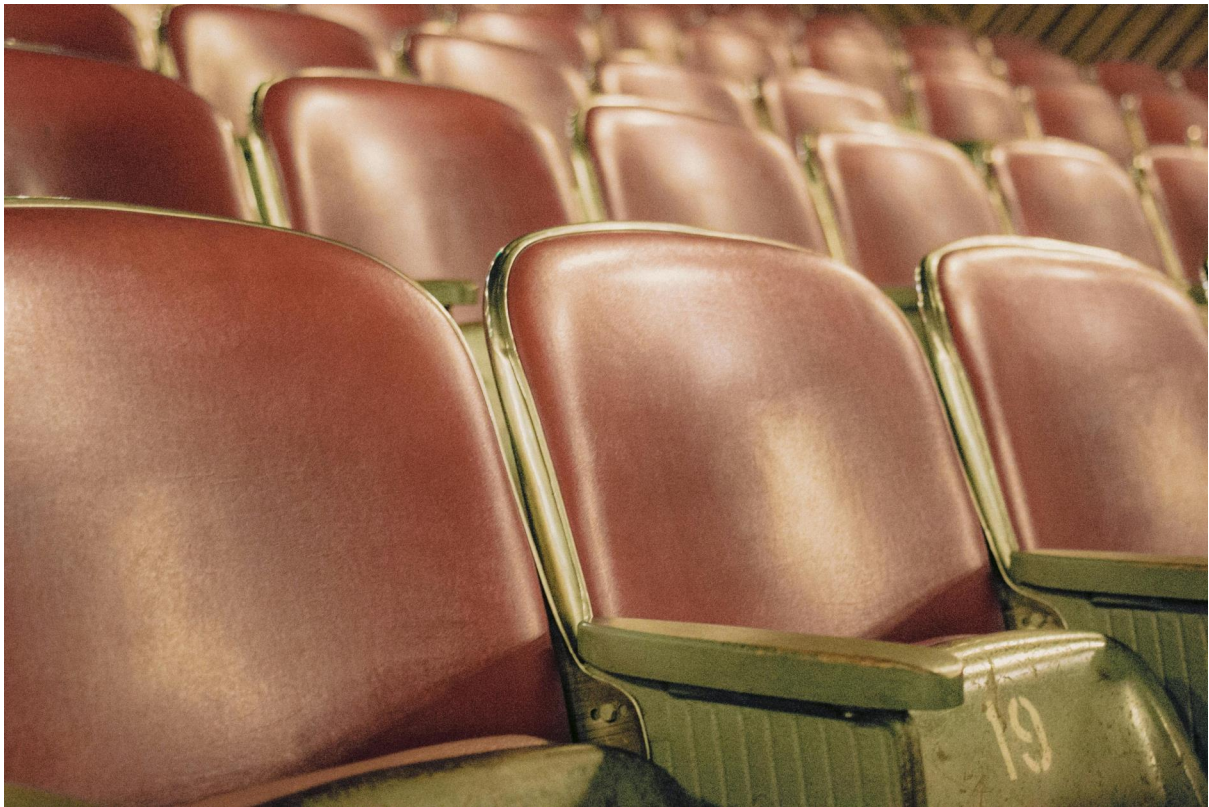
10 - Open air performance at Lagos State university.

Engaged Teaching



We've included here a snapshot of the impactful research and engagement-led work we do with students and professionals from a variety of cultural organisations. These examples illustrate how invested our colleagues are in developing a future for our students as well as other organisations who can benefit from the work being done in PCI.

Teaching Arts Marketing in Practice



In 2023/24, the Undergraduate discovery module 'Arts Marketing' continued to explore how marketing theory is applied in practice in arts organisations. As part of their role as module leader, Lecturer in Heritage Studies and Cultural Industries, Dr Sarah Feinstein, arranged for students to collaborate with [Hyde Park Picture House](#) and [Opera North](#) on social media campaign pitches.

These collaborations involved students working in groups responding to a marketing brief from their partner organisation allowing them to apply their understanding of consumer behaviour, market research, communications and branding to real examples. The project also aims to build student confidence and improve how they are able to communicate complex ideas to different audiences.

Overall, the module is an invaluable opportunity for knowledge exchange between students and arts organisations as the external partners are able to gain new perspectives on marketing strategies and obstacles.



'Opera North [...] has been delighted to support and contribute to the Arts Marketing module over the past few years. In being able to give students genuine, real-life opportunities to address a marketing challenge, we have found the insights obtained from the student responses to our campaign briefs, by applying tools, research and creative thought to the problems, have given us new perspectives. There have also been clear benefits from the students engaging with us through tours, talks and performance observation bringing them into our space and sparking their interest as potential audiences and future employees.' *Becky Smith, Head of Academic Partnerships (Opera North).*



Teaching Creative Enterprise



Dr Hugh Brown, Lecturer in Cultural and Creative Industries, continues to lead the 'PECI2901 Creative Enterprise' module where students are able to work in a consultancy manner with external partners from the creative industries. In doing so, students gained the opportunity to explore how creative enterprises function and to apply their learning from the module to a live case.

The project partners included [Leeds Heritage Theatres](#), [Chapel FM](#), [Opera North](#), [Come Play With Me](#), [Bradford Opera Festival](#) and [Curiouser and Curiouser](#). These partners set the students a brief and the students were tasked with pitching a solution to their problem.

Hugh is hoping to share his pedagogic practice at upcoming conferences and in future publications so that other schools and Higher Education Institutions can also implement some of his findings.

Arts Funding and Philanthropy with Cause 4



The Postgraduate Certificate in Arts Fundraising and Philanthropy, led by Lecturer in Creativity and Enterprise, Dr Jonathan Price here at the University of Leeds, is closely aligned Arts-Council Funded [Arts Fundraising and Philanthropy Fellowship Programme](#) run by industry partner Cause4, and key elements of the delivery are run in partnership with them. Successful Fellowship applicants from the arts and cultural sector are automatically enrolled onto the PG Cert at Leeds and complete the academic course as part of their year-long programme.

The academic course explores topics such as the history of philanthropy, approaches to cultural leadership, techniques for change and how to navigate ethical challenges in relation to fundraising. Both the PG Cert and the wider Fellowship are delivered through a mixture of online and in-person seminars and tutorials, supporting senior arts and cultural fundraising professionals and organisational leaders to become more confident, skilled and entrepreneurial in their fundraising practice. It also enables those enrolled on the course to broaden their networks and gives them a deeper understanding of their professional practice and their place as a developing leader within the arts and cultural sector.



'I very much enjoyed the whole process and have managed to implement so much that I learnt with amazing real-life results.' *Jo Verrent (Unlimited)*

'I can't tell you how much I've enjoyed having this course as an adjunct to my job and how useful it has been, opening up my eyes to a lot of theory I had no idea existed and upon which I know I will draw on in the future.' *Harry Hickmore (Orchestra of the Age of Enlightenment)*

'The course has greatly impacted my professional development by allowing me the time, space and skills to explore current arts sector challenges. It helped me to see the bigger picture of how my improved skillset could also have a further impact on a city-wide level and I am positive I would not be in the position I am today without taking part in the course.' *Sarah Sharp (Sheffield City Council)*

PCI Networking Panel



In March 2021, Lecturer in Cultural and Creative Industries, Dr Hugh Brown, chaired the 'Networking in the Creative Industries: the why and the how-to' panel which was open to all PCI students and hosted at stage@leeds.

The event included an hour-long conversation with a broad cross-section of local creative industries leaders about the dos and do-nots of creative industries networking. After learning from the pros, students were invited to meet up in the foyer to practice what they had learned by networking with other attendees and panel members.

The panel included representatives from [Hepworth Wakefield](#), [Hyde Park Book Club](#), [Leeds 2023](#), [Music:Leeds](#), [West Yorkshire Combined Authority](#) and [Screen Yorkshire](#).

Leeds University
**School of Performance
and Cultural Industries**
presents:

21 March 2024 

Venue:

Stage@Leeds 

17:00 – 20:00

YES!

GOOD!

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UNIVERSITY OF LEEDS

Launching the Victory XR Metaversity



Dr Katie Gardner, Lecturer in Arts-based Pedagogical Practices, has been working as the academic partner for the [Digital Education](#) Services as part of the development of the University of Leeds' [Victory XR Metaversity](#). Working in partnership with Victory XR, the Digital Twin Metaversities have been designed to allow students, faculty, and others to experience their campus grounds in virtual reality.

Katie is using the technology in her teaching on digital performance and intermedial storytelling and is exploring how extended reality, technology and a metaverse version of the stage@leeds theatre can be used to foster innovative forms of active learning.

Katie will be collecting student feedback on the technology and plans to develop some of her findings into a research paper.

You can watch the launch of Leeds' Metaversity [here](#).

Embed://<iframe width="560" height="315"
src="https://www.youtube.com/embed/6xMLi6MAD5k?si=GhfKoeB0W1ZI7i_C"
title="YouTube video player" frameborder="0" allow="accelerometer; autoplay; clipboard-
write; encrypted-media; gyroscope; picture-in-picture; web-share" referrerpolicy="strict-
origin-when-cross-origin" allowfullscreen></iframe>

Community Engagement and [stage@leeds](#)



[stage@leeds](#) has continued to provide a crucial regional resource for developing talent, supporting students and providing essential expertise and space to local theatre groups and performers. Beyond that, it is constantly evolving its ways of working to ensure that performers and audiences from a range of backgrounds and diverse abilities can participate.

[stage@leeds Young Company](#) a youth theatre group for 9-17 year olds led by stage@leeds Artistic Director, Steve Ansell, continues to increase its membership and has performed three shows over the past year. For the first time ever it took part in the [National Theatre's Connection](#) youth theatre festival where they performed *The Periodicals* by Sian Owens. The Young Company participated in a workshop ahead of their performance of *The Periodicals* at

York Theatre Royal, which also involved Louisa Briggs, a current 2nd year PCI student who volunteered as assistant director for the production.

Steve has also continued to work with [Bright Sparks Theatre Arts](#), a theatre company collaborating with adults who have learning difficulties. In July 2024 Bright Sparks performed *Emporium Curioso*, an original play produced in association [Aspire CBS](#) and [Leep 1](#) and devised based on the the group's ideas, experiences, and passions.

stage@leeds has also recently welcomed a group of new costume design volunteers recruited by Sally Stone, stage@leeds's new costume technician who previously worked with [Leeds Playhouse](#). They have assisted with youth and student theatre projects and have brought their prior experience volunteering with Leeds Playhouse to the School.



12 - Cast members, Harry and Connie, performing in *The Periodicals*.

Comments from parents:

'Thanks so much for all the brilliant work that you do, we really appreciate it and it definitely has made a difference to Jude's and Oliver's confidence.'

'I think that he has grown so much in confidence with coming on a Saturday morning. He was able to learn lines and perform well in the auditions to secure the part he wanted!'

'Thank you for all that you do. Ted gets so much out of being a part of your community.'

Comment from a participant:

'It was a great experience writing and directing this play and it is something I will always be grateful for and never forget.'



13 - Periodicals workshops at York Theatre Royal . Mathew Dangerfield (on the floor) is recent graduate from PCI's Theatre and Performance course.



14 - Periodicals workshop at York Theatre Royal.

Collaborative Postgraduate Research



In PCI, we take pride in the way that our Doctoral candidates form strong external partnerships by working collaboratively with creative organisations. We have a number of postgraduates currently undertaking an AHRC-funded Collaborative Doctoral Award where they work with a chosen partner to produce applied research. Not only does this give postgraduates an opportunity to gain industry experience, but partner organisations also gain access to the resources, knowledge and expertise that CDA's bring to the project.

Lindsay Rodden has been working with [Red Ladder Theatre Company](#) as part of her CDA project titled: *How we live, and how we hope to live: a dramaturg-playwright's perspective on making theatre in Northern England with Red Ladder, 2019-2025*. Over the last year, Lindsay has supported Red Ladder to develop their approach to dramaturgy by helping them implement the company mission statement, which she wrote as part of their NPO funding bid in 2022.

An aspect of this was the recruitment of the company's new artistic director in 2024. Lindsay's input into the company's mission statement and values influenced the job specification for the new artistic director and Lindsay was directly consulted by the company board throughout the process.

Collaborating with Red Letter has benefited Lindsay in several important ways too and Lindsay stated that *'it's brilliant doing embedded research like this because your research material is living and breathing and all around you.'*

Alice Chandler has also been working on a CDA with Yorkshire and Humber Visual Arts Network (YVAN) titled: *Researching artists' networks in Yorkshire and Humber: Determining value, impact and sustainability.*

The project explores how visual artists use social relationships as part of their career development and Alice has explored these relations through a case study in collaboration with Yorkshire Sculpture International (YSI). Alice co-produced an internal report with two other postgraduate students for YSI which analysed how the YSI Sculpture Network was currently being run and what kinds of impacts and values the Network could have in the future. The data that Alice collected to inform the report will contribute to her doctoral thesis and Alice will stay in contact with YSI to observe whether they are able to implement her recommendations from the report. Overall, findings from Alice's PhD research into artist development will feed back into her CDA partner YVAN's ongoing strategy, and will ultimately result in a publication for them.



Thank you!



This report was coordinated and co-written by PCI's Research Impact Development Officer, Dr Shauna Walker, and researchers in PCI.

Thank you to all PCI colleagues for their time, contributions, photographs and videos.

To find out more, please contact Shauna s.a.walker1@leeds.ac.uk

or Dr Ceri Pitches, Director of Impact for PCI: c.l.pitches@leeds.ac.uk