

Institution: Queen Mary University of London
Unit of Assessment: D33 Music, Drama, Dance, Performing Arts, Film and Screen Studies (DRAMA)
1. Unit Context and Structure, Research and Impact Strategy

The research environment in Drama at Queen Mary University of London (QMUL) aims to create conditions for excellence in scholarship, practice-based research (PBR), impact, and collaboration for staff and postgraduate students. We are committed to social justice, and to the inclusion, visibility, and audibility of marginal identities, histories and communities, sharing the QMUL mission articulated in REF5a, 'to create a truly inclusive environment [...] dedicated to the public good'. We investigate experimental approaches to theatre and performance and examine the role of theatre in culture now and in the past. Our work is underpinned by a commitment to openness, advocacy, interdisciplinarity, and inclusiveness in scholarship, practice and collaboration.

1.1 STRUCTURE

QMUL Drama is one of two departments in the School of English and Drama (SED) in the Faculty of Humanities & Social Sciences (HSS). HSS is supported by a Dean for Research, Deputy Dean for Impact, and VPs for Research and Innovation and Policy and Strategic Partnerships. Since 2014, Drama has doubled research leadership with 2 strategic roles: Director of Research (DoR) for REF and impact (Monks), and DoR for funding and mentoring (Harvie). Drama's research is overseen by the DoRs, working with the Head of Department (HoD), Head of School (HoS), School DoR (McCracken, Harvie), School Management Group, and School Research Committee. That committee involves research staff at a range of career stages and meets 3 times a year to develop research strategy and support, and to monitor research activity and the graduate programme. It is comprised of Heads of School, English and Drama; DoRs of School and Departments; Directors of Graduate Studies; the Chair of SED's Equality, Diversity and Inclusion Committee; and an ECR representative from each Department. Chaired by the School DoR, it reports to School and Department Boards.

Research in Drama embraces scholarship and practice and is led by 18 researchers (16.5 FTE), including 3.5 lecturers, 1 senior lecturer, 4 readers, and 8 professors. 7 appointments have been made in this REF period: Mojisola Adebayo (appointed 2018; now on international secondment and not eligible for submission), Shane Boyle (2014), Maggie Inchley (2015), Aoife Monks (2014), Martin O'Brien (2016), Tiffany Watt Smith (2015), and Pen Woods (2015). The research environment also comprises 28 PhD students. We include Swati Arora (appointed 2020) where future research trajectories are noted. The staff submission to REF2021 includes Catherine Silverstone, SED's Head of School, who passed away in 2020 following the REF census date. Professor Maria Delgado, who made a major contribution to the history of the Department, took up the post of Director of Research at Royal Central School of Speech and Drama in 2015. Drama was top ranked for the quality of our research in REF2014 and REF2008.

Drama promotes its research strategy partly through People's Palace Projects (PPP), a PBR centre based in QMUL Drama. Under Paul Heritage's direction, PPP expanded significantly since 2014, generating a budget of over £16 million to realise 47 multi-faceted initiatives (comprising 83 research projects) that extend understanding of art's powers to strengthen civil society through individual, collective and institutional change (funded by AHRC, ESRC, MRC, EPSRC, British Council, ACE, and partnership with Brazilian Olympic bodies, state and federal governments).

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PPP's staff increased from 5FTE to 8FTE. It has supported projects by Inchley, Weaver, Welton and forthcoming funding bids by Monks, Weaver, Sesher.

1.2 RESEARCH STRATEGY

Drama's strategy, as we aim to evidence in this document, emphasises openness, interdisciplinarity, advocacy and inclusivity. Since 2014 we have emphasised openness by making our research publicly available through e.g. toolkits, websites, podcasts, TED talks, exhibitions, and performances. We have advocated for the work of artists and communities nationally and internationally through co-publishing, collaboration, and building infrastructures of support such as the Artist Research Fellowship Scheme. We have drawn on drama methodologies in collaboration with other disciplines and approaches to engage with real-world problems. We take an integrated approach to PBR, valuing practice highly alongside multiple other research methodologies. We led on initiatives to expand the discipline to include new and diverse participants and stakeholders and to promote ethically designed and sustainable collaborations with co-researchers. We built support for developing impactful research and extended our expertise through strategic partnerships. We have particularly aimed to build methodologies and infrastructures to co-create knowledge and share resources between the Global South and North. We embedded research integrity through ethical enquiry and by developing new methodologies for collaboration and engagement. We consolidated expertise in live art through a formal partnership with Live Art Development Agency (LADA); developed new approaches to medical humanities in collaboration with QMUL's Wolfson Institute and a partnership with the Unit of Social and Community Psychiatry; and consolidated expertise in policy, infrastructure and funding through QMUL's partnership with Arts Council England (ACE).

1.3 NEW INITIATIVES AND LEADERSHIP SINCE 2014

New initiatives include additional structures of mentoring and research training (see section 2); doubling Drama's research leadership; and a new funding stream, the SED Strategic Research Initiative Fund (SRIF). New research leadership at QMUL includes Welton, HSS Deputy Dean for Research (Impact) since 2020; Heritage, Associate Professor of QMUL Institute of Population Health Sciences since 2019; Monks, QMUL Arts and Culture Academic Lead since 2019; Watt Smith, Director of the Centre for the History of Emotions since 2020. Drama has invested in archives and digital resources, immersive technologies, studio space, technical support, and research training (see sections 2 & 3).

Research leadership is evidenced in 7 monographs; 2 co-authored books; 43 journal articles; 91 chapters; 5 artist books; 6 published playtexts; 4 published extracts and monologues; 4 public books. Editorial leadership is acknowledged by Johnson's TaPRA Editing Prize (2018) and Harvie's nomination (2019) and includes 3 book series, 2 journals, 10 co-edited books, 4 journal special issues, 1 new edition. Curatorial and artistic leadership includes 34 research-led performance projects in live art, applied theatre, costume, and dance, and 19 installations and exhibitions in 21 countries.

Drama has led 35 publicly funded research projects with a total income of £3,872,166, maintaining strengths in funding described as 'exceptional' in REF2014. Support for the arts has included financial support and mentoring by Drama staff of 314 individual artists.

New staff include Adebayo, Boyle, Monks, O'Brien, Watt Smith, Woods; we submitted 16 FTE to REF2014, we submit 16.5 to REF2021. A new permanent post in Performance and Global South

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Studies commences in 2021. Enhanced doctoral provision offered through membership of the London Arts and Humanities Partnership (LAHP) consortium, and strategic QMUL funding for BAME studentships, has helped and will help us contribute to developing the next generation of researchers.

Esteem in research is evidenced in 6 international research fellowships in the period including Ridout's Long-Term Fellowship, Huntington Library; Johnson's Global Visiting Scholar, New York University. 11 prizes include Boyle's ASTR Collaborative Research Award; Johnson's TaPRA Early Career Research Prize; Watt Smith's Philip Leverhulme Prize; Weaver's WOW Festival Women in Creative Industries Award. Honours include Campbell's Coat of Arms from the University of Dhaka.

1.4 RESEARCH DISTINCTIVENESS

Our 2014 submission articulated a key research aim 'to continue to develop areas where our research is especially distinctive at the highest level of international excellence', and identified these areas as cultural histories of performance, live art, transnational performance, and applied performance. We approach published scholarship, PBR methods and impactful engagement as integrated core methodologies. We have consolidated these strengths and built on them to create new key areas of excellence.

1.4.1 Materials and Materialism in Theatre and Performance

Drama has deepened its engagement with **Cultural Histories** by emphasising materials and materialism in our approaches to performance. We have expanded our historical research to include colonial histories of production and consumption (Ridout's monograph); economics (Heritage's PBR project *Relative Values*; articles by McKinnie); emotions (Watt Smith's monograph); voice (Inchley's monograph); and sexualities (co-founding of SED's Sexual Cultures Research Group, Harvie, Johnson, Silverstone, Weaver). Strengths in feminist scholarship have continued, e.g. with Harvie's co-edited special issue of *CTR* on feminisms. We have developed a new focus on questions of infrastructure, materials and technologies through scholarship on logistics (Boyle), costume (Bardsley, Escolme, Monks, Watt Smith), and immersive technologies, light and atmosphere (Heritage, Welton, Woods). New appointments have brought specialisms in German theatre and politics (Boyle), backstage labour (Monks), and history of emotions (Watt Smith, Woods).

Future plans include Arora's monograph on resistance in contemporary urban India; Boyle's monograph, *The Arts of Logistics*; McKinnie's *Theatre in Market Economies* (Cambridge UP, 2021); Harvie's monograph on feminism, leadership and infrastructure; Heritage's project with 20 arts organisations, funded by Brazil's largest charitable cultural funder to develop socio-cultural value indicators; and Welton's guest-edited double issue of *Ambiances* on staging atmospheres. An emerging area of research is environmentalism, including Adebayo's work on African ecologies and agri/cultures funded through a fellowship at Potsdam University; Weaver's performance *Last Gasp* on climate catastrophe and precarious ageing (delayed by Covid-19); and Watt Smith's UKRI Future Leadership Fellowship application on emotions and climate change.

1.4.2 Global Majority and Diasporic Performance

Drama has built on expertise in **transnationalism** to expand its commitment to sharing economic and cultural resources between the Global North and Global South. This entailed developing new research infrastructures to support the work of scholars, artists and their communities, including PPP's structures of support for equitable and ethical research and cultural exchange between the

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UK and Argentina, Brazil, Colombia, Haiti, India, Pakistan, and Peru. This investment has been complemented by scholarship and performance-making that explore the social experiences of global majority and diasporic communities around the world. Adebayo dramatised police violence against Black people in her play *The Interrogation of Sandra Bland*; Campbell has co-directed A Season of Bangla Drama (the largest outside Bangladesh) annually since 2012; Heritage developed ongoing collaborations with the Kuikuro and Xingu indigenous peoples since 2014; and Monks published on globalised Irish diasporic identity and performance. Expertise on diasporic performance and the global majority has been extended through the appointments of Adebayo, Arora and Monks.

Future work includes Adebayo's National Theatre commission, *Wind/Rush Generation(s)*, on British colonial histories; Arora's forthcoming edited collection on decolonial feminist methods; and Heritage's PBR on building mental health resilience in Argentina, Colombia, India, and Pakistan.

1.4.3 Socially Engaged Performance Practices

Drama puts performance at the frontiers of research into major global challenges such as social inequality, poverty reduction, the criminal justice system, health and wellbeing, disability, the climate crisis and environmental degradation, and cultural heritage sustainability as part of national disaster and risk reduction strategies. We have extended expertise in **applied performance** by developing new methodologies of co-research, e.g. Campbell's monograph on Theatre of the Oppressed techniques; Weaver's 3 performance projects on stroke recovery, ageing and sexuality (attracting £485,000 in funding); Heritage's inquiry into indigenous performance methodologies, and arts-based approaches to economics, policing, disability, gendered violence, and homelessness through 19 projects (£8.13 million research income; addressed in his Impact Case Study); McAvinchey's AHRC-funded project on women and the criminal justice system with Clean Break (£379,956). The appointment of Inchley built on strengths in this area through her AHRC-funded project *The Verbatim Formula* (TVF; one of our Impact Case Studies), developing verbatim theatre techniques with young people in the care system (£254,065).

Future research includes: Heritage's co-produced installation with the Kuikuro at Venice Biennale of Architecture in 2021 (delayed by Covid-19); Inchley's AHRC bid to extend verbatim techniques in the care system with circus company Upswing; McAvinchey's monograph on Clean Break.

1.4.4 Live Art and Canonicity

Drama has extended its enquiry into the effects of aesthetic innovation, difficulty and risk for artists, audiences and institutions in **live art** by contesting and extending the canon. This has been achieved through interrogations of influential texts (Bardsley's 3 Reading Room installations); investigations of chronic illness through the archive (O'Brien's archival performances with Sheree Rose); and alternative histories of live art (Johnson's AHRC fellowship-funded monograph on the performance of extremity in the 1970s – £175,000 research income – and his oral history of performance art). This work is accompanied by advocacy through publishing in collaboration with artists, e.g. Harvie's books with Scottee and Weaver; Johnson's book on Adrian Howells; O'Brien's book on his own practice.

Future plans include Bardsley's Reading Room installation on rewilding; Johnson's forthcoming *Art Journal* article on live art and sculpture; O'Brien's ACE-funded durational performance, installation and symposium at the ICA (delayed by Covid-19).

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1.4.5 Feeling Medicine

Drama combines its expertise in materialism, live art and socially engaged practice to develop a new area of focus through distinctive approaches to medical humanities and the history of emotions. Drama is committed to embedding arts-based methodologies within medical cultures, offering new frames, approaches and modes of intervention. We have also investigated new technologies for understanding emotions and atmospheres. These projects and partnerships build on strengths in QMUL life sciences research (see REF5a 2.1.1). Projects include Campbell's film and performance with the Lawnmower's Independent Theatre Company forging solidarity between healthcare professionals and learning-disabled adults; Heritage's collaboration with the Unit for Social and Community Psychiatry to build mental health resilience and recovery; O'Brien's explorations of chronic illness through live art at Wellcome Collection and Tate Britain; Watt Smith's articles and books on laughter, emotions and *schadenfreude*; Weaver's partnership with the Stroke Association; Escolme's research events with QMUL's Centre for Psychiatry, Wolfson Institute; and Welton's AHRC-funded project on atmospheres and audiences. 7 funded research studies on the impact of Covid-19 (including 4 funded under the UKRI's urgency schemes) enabled Drama's collaborations with universities and creative and cultural industries in the UK, Argentina, Brazil, Colombia and Peru. Studies consider, e.g., impact on mental health of residents in fragile territories; how arts organisations in Latin America and the UK are supporting the mental health of young people online; and how non-verbal communication and arts-based approaches can support UK healthcare professionals.

Future work includes Escolme's monograph on laughter; Heritage's collaboration with QMUL's new Youth Resilience Research Unit (£2.4 million funding from Barts Charity); Watt Smith's monograph on cultural histories of sleep.

1.5 RESEARCH INTEGRITY

We promote honesty, rigour, transparency, open communication, care, and respect, as emphasised by *The Concordat to Support Research Integrity* and as key values for ethical research processes. These values underpin research methodologies, e.g. Weaver's emphasis on care in her development of public engagement protocols; Campbell, Heritage, Inchley, McAvinchey's emphasis on co-creation as a fundamental ethos underpinning socially engaged theatre; the embedding of ethics in research training for ECRs working on funded research projects. Anti-racist principles in approaches to peer review and other forms of academic gatekeeping are promoted through anti-racism workshops led by Seshar (see 2.1). Monks is Deputy Panel Chair for QMUL's Ethics Committee. Monks as Consulting Editor for *CTR* (in collaboration with Paul Rae at *TRI*) led a series of international events at IFTR and RCCSD on integrity and peer review. Future plans include an interdisciplinary symposium on research integrity (postponed due to Covid-19), and the publication of best practice guidance by Monks with Rae.

1.6 IMPACT STRATEGY

Since 2014, Drama has built on its commitment to increase engagement with external partners and users, to promote social justice and public benefit, through a strategic investment in funding and support for impact. We understand impact as an exchange of expertise and insight through research undertaken with multiple communities and constituencies. It is an integral part of many of our research activities.

The strategy has been to extend Drama's leadership in open access research, interdisciplinarity, advocacy; develop long-term relationships with communities, arts organisations and artists; make

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research facilities and expertise at QMUL available to the arts sector, civil society organisations, policymakers and communities; continue to develop new methods for facilitating exchange and cooperation and make those methods openly available; mentor colleagues at all levels to enable them to fund, sustain and deepen their impact; and share best practice through workshops and seminars. Drama's Impact Case Studies reflect this approach in their emphases on the co-creation of knowledge and the application of arts methodologies to make marginal voices audible to institutional hierarchies.

1.6.1 Support for Impact

Impact is supported through mentoring by the DoRs; targeted funding to enable researchers' relief from teaching or marking to support the generation or documentation of impact; workshops sharing best practice in co-creation and collaboration. Drama's emphasis on open and innovative approaches to publishing has been supported through SED investment of £5,000 to create publicly available repositories of practice-based documentation on QMUL's website (Bardsley, Heritage, Monks, O'Brien, Weaver), £57,000 from SED's SRIF, £50,000 from QMUL Centre for Public Engagement (CPE), and £13,000 from HSS Capturing Impact Fund to support evidence gathering, podcasts, documentation, and impact workshops.

Success in impact is evidenced in Heritage's shortlisting for TES Higher Education Awards International Collaboration of the Year, 2019; the 2018 Real Impact Awards highly commending Inchley's TVF; RCUK noting Welton's Arts Cross as a leading example of impact; and Heritage and Weaver winning QMUL's Lucy Hawking Award for Developed Understanding of Public Engagement. Drama's impact leadership is evidenced in Welton's appointment as HSS Deputy Dean for Research (Impact) and Monks' role as QMUL Arts and Culture Academic Lead.

1.6.2 Impact: Open Access and Advocacy

Promoting an open research environment has been central to Drama's impact strategy. Alongside training in the university's open access policies for outputs, Drama has encouraged the development of open-access primary research materials and new methods in co-creation and inclusion, designed to be sustainable and replicable by others (see <https://www.qmul.ac.uk/sed/drama/research/knowledge-exchange-and-resources/>). Weaver's Wellcome-funded discussion protocols are freely available through her Public Address Systems website. Her Long Table protocol has been used internationally 59 times since 2014, including 8 times at the Wellcome Collection. (See also section 4.)

1.6.3 Interdisciplinary Impact

Interdisciplinarity has been an important aspect of Drama's mission to make the experiences of peripheral communities visible to governments, funders, policymakers, and health workers through performance-based methodologies, capitalising on QMUL's investment in Global Challenges research (see REF5a 2.1.3). Drama has collaborated with over 16 disciplines across the sciences and humanities within the UK and internationally. Heritage has collaborated with academics and practitioners in 12 different disciplines in the UK, Brazil, Colombia, Peru, Argentina, India, and Pakistan.

2. People

2.1 EQUALITY, DIVERSITY AND INCLUSION

In 2014 we stated our commitment to increase the diversity of our research and researchers. We have focused on building policies, structures and practices to promote a research culture that values equality, diversity and inclusion, and we research theatre and performance in relation to race and ethnicity, gender, sexuality, migration and diaspora, disability, neurodiversity, age, class, criminalisation, and indigeneity. This expertise informs School policies on EDI through School and Department Boards. Drama promotes QMUL's Equality, Diversity & Inclusion Objectives and Strategy 2016-2020 and has demonstrated evidence of employing staff in minority categories (of ethnicity and sexuality) during this REF period: of current staff 62% identify as female, 38% male, 9.5% ethnic minority, and 38% LGBTQ. In PPP's staff, 71% identify as female, 29% male, 42% ethnic minority, and 29% LGBTQ.

To complement QMUL's Unconscious Bias training, Drama invested £7,500 in training towards anti-racism and inclusion to build discipline-specific skills, drawing on arts-based expertise. Training in disability awareness and inclusion was led by Jenny Sealey (Graeae). 3 mandatory anti-racism workshops for all staff on peer review, research culture and engaging with racist histories were designed in collaboration with, and led by, Artist Research Fellow Samenua Seshar OBE (Artistic Director of the Museum of Colour; former Director, ACE Decibel). Expertise in anti-racism is drawn from Adebayo's role as Associate Artist for Black Lives, Black Words and Building the Anti-Racist Classroom, and Welton's work for BMentor. Future activity will include staff reading groups on anti-racism and inclusion, online resources from the training workshops for ongoing staff development, and further workshops in collaboration with the arts sector. All involved in recruitment for staff, post-docs, and PGRs undertake training in unconscious bias, fair selection and interview practice by QMUL's QM Academy.

The School Equality, Diversity, and Inclusion Committee (EDIC) meets 3 times a year. The EDI agenda is a key element of the School's management strategy and is implemented by HoDs and HoS through the School Management Group. Both co-chairs of the School EDIC sit on the School Research Committee. Drama has aimed to embed EDI practice in the Department as a first step and will pursue an Athena Swan application. QMUL's Equality Objectives are published: <http://www.hr.qmul.ac.uk/equality/equalityobjectives/>. Policies in the staff handbook include: creation of fractional posts to support the management of health conditions, accommodate caring responsibilities, or enable staff to pursue other forms of work; accommodation of staff carer roles in scheduling events; ensuring the accessibility of all event venues; requiring all event management to consider diversity and representation; and annual implementation of new approaches to staff wellbeing and workload in response to the QMUL staff survey.

Policies on REF preparation were written jointly with the EDIC. These include: mandatory unconscious bias (UB) training for DoRs and all staff involved in dry runs; ensuring peer review processes were largely undertaken by senior staff but included ECR colleagues in light-touch ways to ensure transparency and inclusivity; constituting a selection panel to determine outputs for submission which included Harvie, Heritage, Johnson, Monks, Weaver. Panel composition was designed to reflect the balance of expertise across the Department and diversity in relation to age, sexuality and gender. ECRs were not included for reasons of workload but were consulted on the composition and decision-making. All panel members received UB training.

Unit-level environment template (REF5b)**2.2 STAFFING STRATEGY**

Staff development strategy is informed by *The Concordat to Support the Career Development of Researchers* and recognises the centrality of research ('knowledge creation') to QMUL's strategic plan. We have invested in staff to reflect new directions in the discipline and build on distinctive areas of Drama's research (see section 1). All senior vacancies but one have been replaced with ECRs, as an investment in ECR development and the vitality of our discipline. New appointments have prioritised our commitment to social justice and inclusion through research on race, class, disability, sexuality, and gender. Our strategy aims to reduce the deleterious effects of casualisation and enhance opportunities for ECRs, using grant funding or buy-out from senior or University-level roles to appoint fractional and full-time fixed-term members of staff on T&R or T&S rather than teaching-only contracts.

2.3 MENTORING

In 2014 we stated our commitment to enhancing research mentoring. Mentoring has been a priority for Drama's research culture. All staff in Drama are invited to nominate 3 preferred research mentors and assigned 1. Reciprocal mentoring is common, where ECRs support professors' research and vice versa. Mentoring 'clusters' have been added, where small groups of staff with shared research interests are encouraged to meet biannually. Directors of Research offer mentoring individually on public engagement, impact, and funding. The School-wide staff appraisal system invites opportunities for targeted research support. These processes feed into collective development of priorities and judicious allocation of administrative roles and other aspects of workload.

The Faculty's Distinguished Visiting Fellow (DVF) scheme has attracted 6 international scholars during the period. DVFs offered support for ECRs and PGRs through reading groups, one-to-one mentoring, workshops, and seminars. Fellows included Tavia Nyong'o (Yale), David Getsy (School of the Art Institute, Chicago), Mercio Pereira Gomes (Federal University of Rio de Janeiro), and Diane Negra (UCD).

2.4 EARLY-CAREER RESEARCHERS AND PROBATION

ECRs receive significant teaching/administration reductions and probation mentoring, and additional research mentoring from DoRs, to discuss career development, research, writing, potential funding, and the appropriate placing of work for publication and dissemination. Adebayo was supported through her secondment to a research fellowship in Potsdam. The SRIF supported 11 research projects by ECR colleagues. Staff probation reviews follow a formal schedule (three meetings in year one and subsequent reviews). Staff on probation are reviewed by the HoD and given written feedback on progress towards probation targets. The HSS ECR Network supports researchers at the beginning of their academic careers. Permanent ECR appointments since 2014 are Adebayo, Boyle, Inchley, O'Brien, Watt Smith. Confidence in our support for early career researchers is evidenced in Inchley's submission as one of Drama's Impact Case Studies.

New permanent staff members must complete the HEA Fellowship offered by QM Academy and are offered opportunities to engage with training in research grant preparation and researcher development. ECRs can apply to the QMUL Institute for Humanities Early Career Workshop Funding Scheme to support cross-disciplinary workshops and research collaborations.

Support for fixed-term research staff is key to Drama's EDI agenda. The School Management Group and Research Committee ensure that best practice is followed for all fixed-term research

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staff – including induction, setting probation targets, mentoring, annual appraisals, and ensuring that fixed-term staff are fully integrated into the Department.

2.5 MID-CAREER AND CARERS

The School encourages the scheduling of research events at different times in the week, with a significant proportion within core hours, so staff with caring responsibilities can attend. SED supports requests for additional travel and other research costs for staff with disabilities and long-term health conditions. HoDs actively support staff returning from periods of parental and post-parental leave to ensure that parents and carers are supported in developing world-class research. Since 2014, 3 staff (including 2 men) have taken parental leave. Drama offers a fund to support restart research costs.

2.6 RESEARCH TIME

All staff on T&R contracts assign one day a week during the semester for research. A two-month period (usually July-August) is designated as research-intensive in which administrative and academic staff refrain from non-essential communication related to teaching or administration. Research staff (both permanent and fixed-term) may apply for 1 semester (annualised to 6 months) paid sabbatical leave for each 6 served to focus on research. 22 six-month sabbaticals have been awarded during this period to complete outputs submitted in REF2.

2.7 CAREER PROGRESSION

Since 2014, 8 staff have been promoted in Drama (2 have been promoted twice), including 1 to Senior Lecturer, 4 to Reader and 5 to Professor. Faculty promotion workshops are held annually to share criteria and offer advice on applications. Staff receive regular mentoring from HoD and HoS. HoDs undertake formal 'Readiness for Promotion' meetings with Lecturers (within 3 years) and Senior Lecturers (5 years). At University level, an Academic Promotions Review in 2019 resulted in strengthened representation of gender, race and other EDI characteristics on promotions panels, and increased external scrutiny and monitoring of protected characteristics and positive action (see REF5a 3.1).

2.8 POST-DOCTORAL RESEARCH

From 2014-21, the Department has encouraged postdoctoral research fellowships through annual applications rounds. Selection of PDRF candidates is through a gender- and sexuality-balanced committee. Attention is paid to the wider societal impact of research projects, including questions of equality, diversity, and inclusion. Applicants are assigned mentors to improve application quality. We have hosted 1 British Academy fellowship: Twitchin (2014-17) contributed to Drama's research culture, especially by organising research events, and now has a permanent position at Goldsmiths.

2.9 PGR RESEARCH CULTURE

We enjoy a strong and diversifying PGR research culture. Since 2014, the rising number of PGRs from a diversity of backgrounds has enhanced the Department's research environment. There are concentrations of projects on live art, feminism, socially engaged practice, and materialist histories of theatre and performance, across different cultural locations including the Global South. An area of new projects lies at the intersections of performance, mental health and disability studies, a cluster emerging through our successful MSc in this area.

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During the assessment period 43 PGR students were awarded PhDs in Drama. 29 identified as female, 14 male, 2 BAME (4.6%); 13 were from outside the UK (30%). Of the active cohort of 28 PGR students, 19 identify as female, 9 male, 6 BAME (21%); 12 are from outside the UK (43%), from 9 different countries.

2.9.1 Induction, Supervision and Progression

PGRs participate in inductions run by the Doctoral College and Department. PGRs are supported by supervision teams of at least 2 members of staff. All have introductory planning meetings with their primary supervisor(s) to refine questions, methods, ambitions, and to establish the nature of supervisions and annual targets. Each student attends a minimum of 10 supervisions annually. Students complete supervision reports after each meeting, along with annual progression reviews of a substantial piece of writing, prospectus and timeline. They receive written feedback from second supervisors (in year 1) or another academic member of staff (subsequent years). All monitoring and review mechanisms involve the authorisation of online forms, ensuring 100% progression.

2.9.2 Activities

PGRs are vital to our research environment and participate in research events at all levels. Students organise an annual PGR Colloquium to share research-in-progress with peers and staff. PGRs programme the Quorum PGR seminar, inviting and hosting external speakers. PGR writing retreats are organised by Drama and the QM Academy. PGRs initiate study groups, organise conferences and symposia, and participate in the London Theatre Seminar and national and international conferences (TaPRA, ASTR, IFTR, PSi). PGRs organise research and training events supported by QMUL Doctoral College Initiative Fund (DCIF) and London Arts and Humanities Partnership (LAHP). PGRs have won essay prizes (e.g. Kirstin Smith, *TDR* essay prize 2014). Many publish articles and book reviews in leading journals, and present PBR at national and international venues; Gardini won the 2020 CASA playwrighting award.

2.9.3 Support, Training and Facilities

Administrative support for PGRs is provided by the [QMUL Doctoral College](#) and a dedicated SED PGR Student Support Administrator. Additional support is available from Drama's Director of Graduate Studies (DGS), SED's technical and administrative staff, and QMUL's Library, Disability and Dyslexia Service, and Welfare and Counselling. Supervision practices observe the QMUL Code of Practice for Research Degree Programmes and QMUL policy on equal opportunities support for PGRs. Targeted support and modified examination conditions are available to students who declare disabilities or SpLDs.

The DGS leads a weekly Research Development and Exchange seminar. Sessions cover key topics in scholarship; research presentations by academic staff; best practice; preparation for progression and examination; professional development (publication, conferences, preparing for academic and non-academic employment). Additional training is provided by LAHP and the Researcher Development team in QM Academy.

Facilities include 2 workrooms for all PGRs in HSS, a Research Reading Room in the Library, and a dedicated workspace with 8 desktop computers in SED. Practice-based students have access to 2 studio theatres, 3 rehearsal studios, advanced technical equipment, and technical support. Support for PGR research from SED includes £700 per student for research expenses, with further sums from QMUL's PG Research Fund (up to £2,000 per student). PGRs can apply to DCIF

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(£1,000) and CPE Small Grants (£1,000). Support enables PGRs to undertake archival research, present at international conferences, tour PBR, and organise events. Students are also eligible to apply to LAHP for funds to support research. All PGRs are offered the opportunity to work as Teaching Associates and are paid to undertake a two-day induction and 10 hours of continued training.

2.9.4 Funding and Recruitment

QMUL dedicates approximately £1 million per year to PGR studentships in HSS, 2 reserved for BAME applicants. Drama promotes equality and diversity through fair selection practices. Drama has a strong record in securing PGR studentships and fee waivers, used in targeted ways to support applicants taking non-traditional routes into doctoral research. As a member of LAHP AHRC-funded doctoral training partnership, we are 'committed to increasing diversity and inclusion' in PGR recruitment. We contribute by supporting diverse applicants, with whom we work closely at every application stage. In the assessment period, 18 PGR students have been awarded QM and LAHP studentships.

2.9.5 Completion and Destinations

The Department has a proactive completion strategy and has maintained a sub-4-year (or equivalent) submission rate above 90% for 16 years. Supervisors continue supervision during sabbaticals unless overseas, when a co-supervisor may be appointed. All staff new to supervision undertake training; all staff attend refresher training at least every 5 years. Of the 43 PhDs awarded in the reporting period, 20 candidates have gone on to full-time academic positions as lecturers and 4 to PDRFs. Others work as curators, artists and educators.

3. Income, Infrastructure and Facilities

3.1 INCOME

In the period, Drama has received £3,872,166 in research income, including £2,905,510 from UK government funders, £438,656 from UK Research Charities, and £103,000 from non-UK research funding bodies. Compared to REF2014, this is a 22% overall increase (from £3,183,786) and an increase of 58% in UKRI funding (from £1,835,340). Drama has diversified away from UK government funding; the current cycle shows an increase of 95% in funding from UK charities. The range of sources has also increased, adding e.g. the Newton Fellowship and the ESRC to REF2014 sources of funding.

Research has been significantly funded by AHRC, Leverhulme, ESRC, British Academy, and Wellcome; awards include Weaver's Wellcome Public Engagement Fellowship (£217,000 plus £118,000 for projects), Heritage's ESRC grant for *Building the Barricades* (£207,103); and 2 Philip Leverhulme Prizes (Davids, Watt Smith; £170,000). Future funding includes Heritage's collaboration with the Unit for Social and Community Psychiatry, awarded £2.45 million from the National Institute of Health Research to improve quality of life for people with chronic psychosis; 2 successful applications to the Covid-19 urgency scheme for Heritage (total £450,000); and Monks' AHRC Network grant (£45,000) for international workshops on Boucicault and entrepreneurialism. Bids in preparation include Watt Smith's UKRI Future Leadership Fellowship application on emotions and climate change.

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3.2 RESOURCE ALLOCATION

3.2.1 Funding

Staff research is supported through annual individual research funding of £1,200 towards the basic costs of research for permanent and fixed-term staff. The School extends support through the SRIF (up to £2,000 per staff member annually), which prioritises impact, grant development, interdisciplinary engagement, and open access publishing. The SRIF granted Drama staff £57,000 of funding, including for 11 projects by ECR colleagues. Drama also won £48,000 for 20 projects from QMUL's Centre for Public Engagement, supporting our commitment to research leadership and impact (see 1.6.1), including 5 projects by ECR staff and 3 by PGRs.

3.2.2 Funding Support

Grant applications are supported by annual workshops in Drama and SED, internal and external peer-review systems, writing retreats, and individual research mentoring, including support offered to all Drama staff by PPP. The Joint Research Management Office provides application support including costings, application refinement, and ongoing financial management for grants. The DoRs advertise funding calls and help incubate grant applications.

3.2.3 Institutional Support

Resource allocation in Drama is in the context of research support in the Faculty and University. The Faculty hosts the Institute for the Humanities and Social Sciences (IHSS), established in 2018 as an ideas-generating hub and interdisciplinary research platform. The IHSS provides a range of research funding opportunities including the Large Grant Seed-corn Fund and the Early Career Workshop Funding Scheme. The IHSS Distinguished Visiting Fellowships Scheme promotes visits by distinguished established researchers. Drama was awarded 6 fellowships since 2014, as noted in section 2.3. Impact is sustained through strategic support from the School's SRIF, and the Faculty's Strategic Impact and Capturing Impact funds (see 1.6.1).

3.3 RESEARCH INFRASTRUCTURE

3.3.1 Spaces

Since 2014, Drama has invested £54,000 in the refurbishment of 2 rehearsal studios, supporting staff and PGR students to develop PBR projects. In 2020, QMUL awarded Drama and Film a further £1.4 million research infrastructure investment for the development of new research facilities, including a practice-based studio incorporating immersive technologies, a new screening/cinema space and a post-production studio.

3.3.2 Technologies

In 2015 Welton was awarded £250,000 from QMUL's Strategic Facilities Initiatives Fund to purchase new immersive technologies (motion-capture and VR). This built on work such as Weaver's collaboration with Patrick Healey (Electronic Engineering and Computer Sciences) on greenscreen workshops with stroke survivors. This technology has supported further projects including: Welton and Woods' AHRC-funded immersive atmospheres project with theatre company RIFT; Heritage's mapping work with Factum Arte immersive design company and communities in the Xingu Indigenous Territories (Brazil); and a 3D video installation developed by Artist Research Fellow and choreographer Alex Whitley in collaboration with Sadler's Wells and *The Guardian*.

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3.3.3 Archives

Since 2017, Johnson has collaborated with QMUL Archives to acquire at-risk collections pertaining to live art, including the papers of: performance artist Ian Hinchliffe; body-modification pioneer Jon John; and disabled artist-activist Katherine Araniello. Weaver's *Library of Performing Rights* has been installed permanently in LADA's Reading Room. Monks has supported the Bishopsgate Institute archives collection policy as co-Chair of Trustees. With a £20,000 award to PPP from Digital Theatre+, Heritage worked with Augusto Boal's estate to co-edit and make publicly available his personal archive (to be published online, 2021). PPP also supported towards independent status as an NGO the Museum of Colour, an online archive of the contributions of British people of colour to the creative industries.

3.3.4 Libraries

QM Library supports staff research with significant archives and a research reading room. Drama invested £56,000 in books and electronic resources from 2014-21. Senate House Library, of which all staff and students are members, has a collection of over 3 million books, including a nationally important rare books and manuscript collection, with strengths in London's culture and Shakespeare, and the Goldsmiths' collection in the history of ideas. Both libraries offer staff high-quality electronic research resources.

3.4 ORGANISATIONAL INFRASTRUCTURE SUPPORTING RESEARCH

Drama enjoys considerable independence in resource allocation with QR income directly allocated to SED. This allows investment in research priorities, including impact and staffing, and has funded appointments in priority areas, staff research budgets, SRIF, and research events. The DoR organises an annual survey of staff research activity to identify opportunities for collaboration and maximise staff achievement.

3.5 OPERATIONAL INFRASTRUCTURE SUPPORTING RESEARCH

The School invested in 2 administrative posts (total 1FTE) for support for research and PGRs in the REF period. One assists with preparation of research grant bids, conference planning and research grants; another supports PGR recruitment, admissions, progression and training. 2 e-Strategy managers (total 1FTE) and a Web and Marketing Manager (1 FTE) support and promote research on the website and social media. Drama employed 1 new permanent technician (0.5FTE) in the period: Tom Wilson's expertise in live streaming has supported the delivery of PBR by Bardsley (Fierce Festival), O'Brien (Tate Britain), and Weaver (Barbican, Sick of the Fringe). SED provides high-quality computing support, including funding for laptops for use in archival, field, and library research and documentation. The appropriate balance between scholarly, organisational and operational infrastructures is established by the School Management Group, in consultation with faculty and university research committees.

4. Collaboration and Contribution to the Research Base, Economy and Society

4.1 COLLABORATION AND CONTRIBUTION TO ECONOMY AND SOCIETY

4.1.1 Methods in Collaboration: Drama promotes new methodologies for best practice in collaboration and exchange. This has led to the creation of an open research environment in order to share best practice and influence the collaborative practices of funders, institutions and policy makers. Drama communicates its methodologies through toolkits and public events such as Heritage's *Relative Values* project and Weaver's Public Address Systems protocols. Drama exerts

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influence on the pedagogic and collaborative practices of arts organisations and public bodies nationally and internationally, e.g. Inchley and PPP's work with Battersea Arts Centre on educational provision; Inchley's influence on local authorities' training and events through her TVF methodologies; Watt Smith's and Weaver's influence on the Wellcome Collection's approach to public events. Drama has built on its emphasis on open access resources (see 1.6.2) to develop publicly available materials, including Heritage's 40-event Festival on Arts and Homelessness as part of the Cultural Olympiad at Rio 2016 Olympic and Paralympic Games.

4.1.2 Collaboration Underpins Distinctive Areas of Research in Drama

4.1.2.1 Materials and Materialism

Drama has extended its enquiry into infrastructures and policies by influencing practices and approaches at the Department of Education (Heritage and Inchley), Office for Students (Inchley), Hansard (Inchley), and House of Lords' Communications Committee (Harvie). Drama influences policymakers at local and national levels, as evidenced in Drama's ICSs and Heritage's engagement with regional, national and international policymakers in Brazil (*Territory, Performance and Resilience*), Brazil/UK (*Relative Values*) and showcasing of indigenous research projects at the UN Climate Change conference. Research on performance materials has resulted in collaborations with the National Theatre (Monks), Battersea Arts Centre (Welton) and ONE National Gay and Lesbian Archives (O'Brien).

4.1.2.2 Global Majority and Diasporic Performance

Since 2014 Drama has collaborated to share resources between the Global North and the Global South. This is evidenced in PPP's establishment of artist residence centre Casa Rio in 2015: QMUL invested £15,000, matched by £23,000 raised by PPP. Casa Rio has hosted 235 artists from 26 countries including Indonesia, Bangladesh, Colombia, Ghana, Mexico, Nigeria, Peru, and Somalia and reached 18,500 people through 1,400 cultural activities, 40% of which were free to artists. PPP supported Streetwise Opera's international programme to raise £636,364, and generated £155,978 for Rio de Janeiro's NGO Maré Development Networks. As part of PPP's exchange programme, over 20 non-indigenous artists have undertaken residencies with PPP in Ipatse Village working with Kuikuro artists/artisans; reciprocally, Ipatse Village artists have been supported to travel worldwide. In 2017, filmmaker Takumã Kuikuro was made a QMUL Honorary Fellow.

4.1.2.3 Socially Engaged Performance

Drama has intervened in the criminal justice system through: McAvinchey's AHRC-funded collaborative project with Clean Break, and consultation with and report on criminal justice and the arts for ACE and National Criminal Justice Arts Alliance Think Tank. Extensive other socially engaged collaboration has included work with Theatre of the Oppressed groups internationally (Campbell); stroke survivors and healthcare workers (Weaver); and multiple organisations involved with care-experienced young people (Inchley).

4.1.2.4 Live Art and Canonicity has been supported through a formal partnership with LADA in 2018. Publication and events facilitated through this collaboration include an Annual Live Art Lecture since 2019; Johnson's 'Intellect Live' book series (7 titles since 2012) and membership of Board of Directors; Weaver's appointment as Patron and contribution to LADA's *Old Dears* project on live art and ageing; O'Brien's participation in LADA's *Animals of Manchester* (Manchester International Festival 2019) and *Kaputt: The Academy of Destruction*, Tate Modern (2017). This

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work has also been sustained by the appointment of O'Brien and 4 Artist Research Fellows including Dickie Beau and Lois Keidan; Silverstone's AHRC CDA with Duckie; and Harvie's *Stage Left* podcast. Drama has collaborated with the gallery and museum sectors, e.g., Johnson and Ridout's 'Performance and Politics in the 1970s' with LADA, Whitechapel Gallery and Matt's Gallery; Johnson and O'Brien's Tate Modern Summer Schools; and Ridout's one-day symposium accompanying Ragnar Kjartansson's Barbican exhibition. Curatorial collaborations have included Heritage with British House, Rio Olympics; Bardsley, Extractor Space Deptford; Weaver, LaMaMa; and Harvie, events at Royal Academy and Edinburgh International Book Festival. Heritage has influenced approaches to indigenous art through collaborations with Factum Arte (Spain) and Museu de arte do Rio (Brazil).

4.1.2.5 Feeling Medicine has been consolidated through Drama collaborations with the Wolfson Institute (Escolme), British Dental Association (Campbell), Stroke Association (Weaver). Heritage has collaborated on 5 medical research projects. Emily Hunka's AHRC-funded PhD, co-supervised between Wolfson and Drama, worked with young people referred through Children and Adolescent Mental Health Services. Drama appointed Artist Research Fellows Kate McGrath (Fuel Theatre) and Tracy Gentles (Sick of the Fringe) to support arts professionals in this area. Staff in Drama communicate medical histories through media and public events: Escolme's publications in *The Lancet*; O'Brien's BBC R3 appearances; Watt Smith's TED talk (viewed 4.1 million times), and her directorship of QMUL's Centre for the History of Emotions since 2020.

4.1.3 Collaboration with Artists

Drama's approach to collaboration emphasises sustaining long-term relationships with partners underpinned by the exchange of resource and expertise. Drama has supported 314 individual artists by mentoring and resources, including through: the campus residency of Phakama, a long-term ACE NPO; PPP's residency programmes in Brazil (see 4.1.2.2); QMUL Artist Research Fellows scheme; and artists mentored by individual members of staff. Drama invested £8,000 annually in its Artist Research Fellowship scheme since 2015, making research resources available to 27 artists for renewable 3-year terms. Each year in the reporting period, Campbell's directorship of Tower Hamlet's Season of Bangla Drama has offered mentoring and development to 14 theatre companies and 55 individual artists, including through 9 new commissions, reaching audiences of 6100 (annual averages). Monks' role as QMUL Arts and Culture Lead since 2020 has led to 24 new artist commissions, free legal advice, online events, and sustained access for artists to university resources.

4.2 CONTRIBUTION TO THE RESEARCH BASE

4.2.1 Overview

Drama promotes the development and renewal of research through active leadership and participation in editing, ECR and PGR development, subject leadership, and peer review. Since 2014 it has sought particularly to resource and support the research base in the Global South. This has been achieved by emphasising research projects that include diverse communities of expertise; the creation of new research and practice-based infrastructures in Brazil (see 4.2.5); sustained support for PPP as a research centre whose expansion during the REF period has enabled Drama to support its strategic aims; and Heritage's membership of AHRC International Development Strategic Advisory Group (2017-) and AHRC/ESRC Indigenous Research Strategy Group (2018-).

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4.2.2 Peer Review

Drama's commitment to publishing is evidenced by extensive contribution to peer review, for: 22 journals; 19 book publishers; and 16 international funding bodies (including Belgium's Fonds de la Recherche Scientifique, Israel Science Foundation, Vienna Science and Technology fund, German Research Foundation, and Humboldt Foundation). 6 staff are members of AHRC peer review college. Adebayo judged the Wyndham Campbell Prize for Yale; Harvie, Patrick O'Neill Award for Canadian Association for Theatre Research; Monks, TaPRA David Bradby Award.

4.2.3 Editing

Drama has extended its leadership in publishing through support for best practice in editing by developing guidance, workshops and international collaboration. Leadership in editing is evidenced in Harvie's co-editorship of the *Theatre &* series that has produced 48 volumes (over 30 since 2014; over 90,000 sales; translations into Arabic and Farsi). Staff have been editors of 3 book series (e.g. Ridout's co-edited series *Performance Works*, Northwestern) and 2 peer-reviewed academic journals: *Theatre Survey* (Ridout) and *Contemporary Theatre Review* (Johnson, Monks). Esteem for editing is evidenced in Johnson's TaPRA Editing Prize (2018) and Harvie's nomination (2018); and Silverstone's published guidance for special-issue editors for *Shakespeare Bulletin* after her special issue on Derek Jarman.

4.2.4 Subject Organisations

Staff are encouraged to take leading positions in subject organisations. Strengths in materialism and materials research is particularly evidenced in disciplinary leadership: Monks co-convened IFTR's Feminist Research Working Group (WG); Boyle convened ASTR's 'Debating Postdramatic Theatre' WG; McKinnie co-convened ASTR's 'Theatre and Real Estate' WG.

4.2.5 ECR Leadership

Drama's commitment to PGR and ECR development outlined in 2.4 has been extended internationally through Monks judging the IFTR New Scholar prize (2014-16) and ISTR New Scholar prize (2020). Boyle established the LAHP Capital Forms PGR training programme (2019) and gave an invited lecture for TaPRA/SCUDD Postgraduate Symposium (2018). Heritage created 26 ECR development opportunities in the UK and Brazil through 13 research assistantships, a residency for 4 postdoctoral researchers, 1 ECR fellowship, and training for 5 community researchers. Support for PGR is also demonstrated by Drama staff examining 65 doctorates in 8 countries in the period, in Drama primarily, but also English, Dance, and Art History.

4.2.6 Translation

Drama's strategy to emphasise international research is demonstrated in its publications in Arabic, Chinese, Farsi, German, Italian, Japanese, Korean, and Portuguese translations. As invited or keynote speakers, staff have presented research in Austria, Bangladesh, Brazil, Canada, Croatia, Denmark, Finland, France, Germany, India, Ireland, Italy, Japan, Nepal, Norway, Poland, Spain, Taiwan, UAE, and USA.

4.2.7 Media and Broadcast

Drama's commitment to an open research culture emphasises the value of its research being communicated to the widest possible audiences. Drama's research has been communicated on multiple digital platforms: TED talks (Watt Smith, 4.1 million views); Harvie's *Stage Left* podcast; Weaver's 9 digital resources (including Tammy WhyNot's YouTube channel); and Inchley's Digital Verbatim Statues, developed with Napier University. Drama has also communicated its research

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through 25 artist talks, organising 72 public events, 65 broadcast appearances on national media in, e.g.: Bangladesh (Campbell), Brazil (Heritage), BBC R3 (Bardsley, Harvie, O'Brien, Watt Smith); ABC Australia and 20 pieces of journalism including *The Atlantic*, *New Scientist*, *LA Times* (all Watt Smith); *Irish Times*, *Times Higher* (both Monks); BBC R4 (Harvie, Monks, Watt Smith); TVP Poland, ABC Hobart Australia (both Weaver). Our research has been covered 930 times across all forms of media.